

Friday, May 17
PUBLICS PROGRAMMING

LUNCHTIME
PROGRAMING

Panel
SOCIOLOGY (OF AND) FOR SOCIALLY ENGAGED ART PRACTICE
If we understand the sociological imagination as one which searches out, designs and reveals interconnections between personal troubles and social issues, between biography and history, might we not find parallels and intersections between sociological method and socially engaged art practice? This workshop, led by the Institute for Art Scene Studies seeks to critically explore ways that sociological methods might be combined with, or applied to, ways of interpreting art and the performative scenes art stimulates. Through dialogue we bring into question our received notions of both social and artistic research, while simultaneously pointing towards new scripts and new performances in the art world.

The Institute for Art Scene Studies is a project of Pablo Helguera, Barbara Adams, David Peppas and Adela Engebakan. The Institute brings together artists and social researchers to interpret the behavioral scripts and performances, which arise around contemporary art.

Project
GETTING TO KNOW YOU(TUBE)
Following opening remarks, stick around and share your favorite YouTube videos with other conference participants as a way of getting to know each other and the vast wonders that the internet has to offer. Show us something funny, informative, musical, cute, mystical—whatever you're into! Together, we will climb into YouTube's deepest caverns of collective consciousness and unearth hidden treasures, stretching the boundaries of what tubes and you were meant for.

Getting to Know You(Tube) was started in 2011 by artists Crystal Baxley and Stefan Ransom as a way to cruise YouTube with strangers. It's currently held on the first Monday of every month at Portland's historic Hollywood Theatre and supported by the interknitting skills of Mike Merrill. gettingtoknowyoutube.com

Project
SPPEED IDEATING
Speed ideating is an activity for quickly getting in deep and wide with a bunch of new people. This rousing and intimate event facilitated by Ariana Jacob invites Open Engagement participants to share their ideas and get a feel for each other through a swift series of 2 minute face-to-face conversations. Join us for a round of fast, facilitated discussions with other conference attendees about Social Practice, Art and Existence.

Workshop
PUBLIC SOCIAL UNIVERSITY/LETS
Public Social University (PubSou) is an ongoing forum for creating free learning events in art galleries, public parks, cafes, museums, and other accessible venues. It was founded in 2008 by students at Portland State University. Recently, PubSou Co-Director Rozzell Medina has been exploring possibilities of utilizing a LETS (Local Exchange Trading System) as a means of sustaining and expanding the work of individuals endeavoring to create free, social learning communities. LETS nurtures meaning and empowerment in economic participation without mimicking one-to-one transaction pitfalls of capitalism. During this workshop, participants will learn more about LETS and PubSou by creating their own hypothetical LETS as well as a spontaneous PubSou event culminated from public knowledge.

Exhibition
ALUMS
A sampling of past, and current works made by alumni of PSU's MFA in Art and Social Practice program. Featured artists include Katherine Ball, Varinthorn Christopher, Parallel University, Ariana Jacob, Zach Springer, Hannah Jickling, Eric Steen, Lexa Walsh, and Jason Zimmerman.

Open Platform
THE ORDER OF THE THIRD BIRD: ATTENTION LAB REPORT
The Order of the Third Bird is a small group of practitioner-friends working at the convergence of performance, aesthetic theory, and what might be termed "art-appreciation." Their aim is to evolve protocols of sustained attention suitable to the occasion of a work of art, and to mobilize this shared practice in a series of interventions and engagements. For this presentation, Sai Randolph, an associate of the Order, will report on recent investigations into the topic of attention, touching on history, experimental research, and experience. Particular notice will be taken of such evidence as has come to light regarding relevant activities and theories from earlier times and distant places.

Open Platform
TEENS/PROTEST
Teens/Protest is a presentation by Teresa Albor about a solution-based project addressing the artist's analysis of the lack of institutional attempts to challenge negative media images of protest or provide historical context in Chicago. Working through an established high school art programme run by artists, Teresa Albor has been enabled to explore protest with teens through music, the creation of protest praps and mock protests, with the assistance of local artist John Swain. The work is less about approaching social activism through appropriation of activist imagery (the hand-made sign, the protest gathering) and more about planting a concept/ideas in the open minds of teens—leaving this behind as a non-material legacy.

Open Platform
ART ACTIVIST COHORT
The interactive and shared nature of story circles is an integral methodology to address the public of youth as well as promote story-telling as a tool in social justice. Through a presentation by Erin Hylton based on the story circle method, participants will gain powerful tools to work with youth and how to connect youth to social issues. The exercises are based on creating a sense of community and shared experience. In sharing their story, they now bridge connections to each other and to social issues.

Panel
VERSUUS: GAME FORMS FOR SOCIAL PRACTICE
This panel will address the social forms embodied in sport and game cultures. Panelists include Ted Purves and Zachary Walter, who will discuss Role-Playing Games and Purves' forthcoming monograph on Social Practice and form; John Muse and Matthew Callinan, who will discuss a recent exhibition at Cantor Fitzgerald College entitled And the Winner is Nick Kah; Lee Walton, who will discuss his many sport and game projects; Lauren Ruth, who will discuss a recent project for Imperfect City and Drift, the Delaware Center for Contemporary Arts Running Club; and Sai Randolph, who will discuss her play experiences in World Warcraft as they relate to her social practice work.

John Muse, Matthew Seamus Callinan, Ted Purves, Zachary Walter, Sai Randolph, Lauren Ruth, Lee Walton

Workshop
AFRICAN SOLUTION TO AMERICAN PROBLEM: READ THE QUR'AN
Ghana ThinkTank will host a group reading and interactive discussion of the Qur'an with members from the community. This session will be used as an intercultural workshop, classroom, and tea lounge. Copies of the text will be provided and traditional Moroccan tea will be served.

Panel
WHAT'S THE HARM OF COMMUNITY ARTS AND SOCIAL PRACTICES? THE ETHICS OF ENGAGEMENT AND NEGATIVE VALUE
Community art and social practice as participatory forms of art have long histories of engaging publics in contemporary social issues through collaborative engagement in local contexts. This turn to community in the arts rarely receives critical review. Amidst the ever positive connotations of "community" and "participation," this panel considers the potential for harm/negative value in these arts practices. Even as Benjamin (1978) encouraged the "advanced" artist on the left to intervene, like the revolutionary worker, he also warned it was "an impossible place." Panelists will explore a new taxonomy of potential harm: non/consensual engagement in public interventions, extended colonial practices of exploiting vulnerable communities, potential for spectacle, compromise and collaboration, blurred lines of copyright, and the increased instrumentalization and institutionalization of "outsider" practices by government and art worlds.

Dr. Marnie Badham, Amy Spiers, Dr. Kathleen Irwin, Claude Schryer

Project
TAKE-A-PENNY, LEAVE-A-PENNY UNIVERSITY
Without conversation, what's the point of coffee? For 18th-century Londoners, there wasn't any. Their preferred form of coffee shop was the penny university, a name not chosen coincidentally: after paying a one-cent tuition charge, visitors could learn, teach, or debate one another. Coffee was complimentary, provided to encourage discourse.

Take-A-Penny Leave-A-Penny University, a project by Sean Schumacher, would recapture that spirit by opening a space for anyone with expertise—formal or informal, mundane or esoteric—to share. Keeping with the conference's spirit, even the 1¢ cost would be replaced with tokens that could be exchanged as in take-a-penny leave-a-penny trays.

Project
SOOND POLLINATION
Sound Pollination is a conversation that serves as rich content for a live radio program recording at Open Engagement, which will broadcast on KILI radio in Pine Ridge Reservation, South Dakota. Our invitation is to talk with each other, exploring the ways that artists engaged in social change promote growth, transformation, and rich community.

We will weave the stories gathered at OE to those of indigenous and Native communities, discussing the impact that each of these unique spaces have in nurturing and sustaining social transformation. Quirky, funny, bold, chatty types: welcome! This project is presented by W/Jan Celie Tho-Biaz.

Panel
CARE AND RADICAL PEDAGOGY
People take supplies from an abandoned school after hurricane Katrina and start their own school in a grocery store. Teens and adults gather in a museum and lead 10-minute workshops on topics that they are passionate about. Adults with mental diversities are supported in showing their art in galleries and growing food for 30 families in Portland. Models for collaboration toward positive change are emerging everywhere with care as the fundamental element. Six artists and educators who cite care as being crucial to their practice will discuss their work in relation to questions around care as a guiding philosophy.

Carmen Papalia, Kristin Lantz, Rachel Mulder, Sunaura Taylor, Carla Bergman, Rozzell Medina, Nat Turner, and Jordan Martin.

Open Platform
OUT OF THE SHADOWS: UNDOCUMENTED AND UNAFRAID
Annabel Manning's Out of the Shadows: Undocumented and Unafraid is a collaborative art project with the Immigrant Youth Forum, "undocumented and unafraid" Latino high school and college students in the Triangle area (NC) who are "coming out." We created an exhibition with artworks by me, the youth, and us working collaboratively, all aiming to provoke the public's complicity. It has seven distinct parts: photo-portraits, sniprints (plus Rogues gallery), monoprints, interactive installation with cameras and mirrors, photo, UV, surveillance room and sound-bites. The exhibition opened at Duke University in April 2013, and later at the Levine Museum of the New South.

Open Platform
CONSTRUCTING ZION
Constructing Zion is an ongoing documentary photography and writing project by Talena Sanders examining land use and domestic space in the border towns of Hildale, UT/Colorado City, AZ the largest known community of polygamists in America, largely made up of members of the Fundamentalist Church of Jesus Christ of Latter-Day Saints sect. Houses are frequently left unfinished, and basic maintenance is lapsing around the town as their prophet, Warren Jeffs, predicts frequent doomsdays. A visual symbol of their absolute faith in Warren Jeffs, these unfinished homes communicate the desire of the faithful for the day of the "lifting up."

Open Platform
I PAINT YOU, YOU PAINT ME
"There are two easels facing each other. I am at one, you at the other. Paint, brushes, canvas and painting uniforms are provided. We have about thirty minutes to make portraits of each other. After we are done, you take the painting I made of you and I keep the one you made of me. So far, I painted 49 portraits of you and you painted 49 portraits of me."

This is the working text of the project. Piero Passacantato will discuss how it came to be, its influences and offer some reflections on its realization and implications.

Open Platform
FUN-A-DAY

Fun-a-Day began with a simple premise: do something every day in January, then show your work the following month in a big show. Since its inception in 2004, the project has spread to over 25 cities and has shown thousands of pieces of art. Nick Lally, who began the project, is in the process of interviewing participants and organizers in an effort to piece together a history of the project for a book commemorating the tenth anniversary of the project. He will present excerpts from this document along with images of the Fun-a-Day projects.

Open Platform
ARTIST TALK
For the last four years, Lauren McCubbin has been working with a group of sex workers, interviewing them about their lives in and out of the industry. McCubbin asked them to send her an object that they associate with sex work, so that she could investigate how to collaboratively place the products of sexual labor into new contexts both in and out of the gallery space. For her project for XCO, she chose four spaces: formal, gallery, installation and public. McCubbin's presentation for Open Engagement will show the documentation of the interaction of these sexualized objects with each of these spaces.

Project
MENDING PATRIOTISM
Mending Patriotism takes the form of an old-fashioned sewing bee, in which participants sew a quilt made from clothing cast off by migrants crossing Mexico's Sonoran desert towards the U.S. border. This workshop provides a space for learning and exchange around the issues of border-crossing, human migration, and national identity. Quilts have historically been used to signify safe houses, most notably on the Underground Railroad. In our modern day how do people seeking refuge identify allies? In what ways can we as individuals participate in nation-wide concerns? What is our collective vision of the future of patriotism and national identity? On display will also be Juna Rosales Muller's original quilts made from migrants' discarded clothes.

Open Platform
AFFIRMATION HOTLINE
Affirmation Hotline is a project by Lisa Ciccarello and Steve Leathers that uses an automated answering service to deliver affirmations when needed. The project was born from the desire to take a technology largely used to dehumanize phone communication and reappropriate it in order to provide a source of positivity and inspiration. Calling cards for the hotline will be handed out during the conference, and attendees will be encouraged to call 503-360WELL at any time before, during, or after the conference. We'll also be taking suggestions for additional affirmations from conference-goers (via a suggestion box) as part of the conference participation.

Event
SHINE A LIGHT 2013 AT THE PORTLAND ART MUSEUM

Shine A Light 2013 once again asks visitors to reconsider what is possible in a museum. Join us to engage with the Museum in unexpected ways and celebrate socially engaged works of art. A mix of artist-driven installations, performances, and interventions will take place throughout the Museum campus offering an exciting opportunity to rethink your relationship to art. This year Shine A Light welcomes noted artist and educator Paul Ramirez Jonas, who is helping to shape the experience of the night in partnership with artists and Museum staff. Shine A Light is a collaboration between the Museum and Portland State University's Art and Social Practice MFA program. For more information, please see the sidebar to the right.

Free for:
OE Presenters, Museum members, Students with college pass, and those 17 and under

Artists
Alysha Shaw
Tavis Neal
Dillon de Dive
Erin Charpentier
Paul Ramirez Jonas
Patricia Vazquez
Sharita Towne
Eliza Gregory
Betty Marin
Kelsey Snook
Holly Sherman
Lexa Walsh
Grace Hwang
Heather Donahue
Zachary Gough
Jen Delos Reyes
Nolan Calisch
Erica Thomas

To see a complete schedule please visit:
tiny.cc/shinealight2013

ORGANIZERS

ERIN CHARPENTIER is a graduate student in Portland State University's Art and Social Practice MFA program. She is an artist and educator with a working background in the non-profit sector. She focuses on projects and programs that are community based and collaborative with a participatory pedagogical approach.

ZACHARY GOUGH makes festive, social and conversational art works that critically explore personal values. He holds a BFA from Mount Allison University in New Brunswick and is an MFA candidate in the Art and Social Practice program at PSU.

BETTY MARIN is an artist, educator, and social justice worker from Wilmington, CA. Some of her foundational work has been with Slanguage Studio, an L.A. based artist collective, and Witness for Peace, an international Latin American solidarity organization. She investigates issues of immigration, education, and empowerment in the MFA in Social Practice program at PSU.

TERISA NEEL is a graduate student in the PSU Art and Social Practice program. He is an artist with a background in education and social justice. His projects aim to redistribute cultural and economic capital with multiple publics.

PATRICIA VAZQUEZ is an artist and filmmaker with 7 years of experience as community based organizer and educator. She has created videos, installations, books and situation based work with and about the immigrant communities of the places she has lived in. She has started to define relationships, social processes and taken-for-granted ethics in community dynamics as the main materials of her artistic practice. She is also a committed painter and printmaker.

CONTRIBUTORS

Based between Chicago and New York City, **MICHAEL RAKOWITZ** is an Iraqi-American conceptual artist who operates within art spaces and beyond them. With his series paraSITE, Rakowitz built customized, inflatable shelters for the homeless using a mere budget of \$5.00 for plastic bags and waterproof tape for each project, and the exterior vents of buildings for heat. In Return, produced by Creative Time in 2004, Rakowitz reopened his grandfather's import and export business, Davisson's & Co., which first operated in Baghdad and then relocated to New York when his family was exiled in 1946. Rakowitz's resurrected family business offered free shipping to Iraq three months after the U.S. declared settling trade restrictions on the country. Spoils of 2011, another Rakowitz and Creative Time collaboration, took a more provocative and personal approach to American-Iraqi relations. Housed at Park Avenue Armory, the "culinary art experience" provided patrons with rich traditional Iraqi dishes served on rare pieces of fine China from Saddam Hussein's personal collection. More surprising than the sensory tensions experienced by each diner, notably the sweetness of the Iraqi date syrup, and the bitter provenance of the dishware, was the dramatic conclusion of the project. A cease-and-desist letter from the State Department calling for the "surrender" of the plates abruptly ended Spoils, and resulted in their return to Iraqi territory. It was, according to Rakowitz, a "kind of perfect" ending to the project. **Keynote Presenter*

RACHEL MULDER is a learning coordinator at Project Grow, an open Art studio and organic farming project for adults with mental diversities in Portland.

JUNA ROSALES MULLER is a fabric artist, printmaker, outdoor educator, and agricultural worker. Her work with migrants' clothing began while leading teenagers on trips to the U.S.-Mexico border. She believes you don't have to be an expert on immigration to be an ally. Based in rural Oregon, she is currently employed at a tangerine-packing factory.

JOHN MUSE is an artist, writer, and curator. He is currently the Postdoctoral Fellow in Visual Studies at Haverford College's John B. Hurford Center for Arts and Humanities. His media and installation works and curatorial projects can be seen at inlmyuse.com; his papers can be found at haverford.academia.edu/JohnMuse

CARMEN PAPALIA is a Social Practice artist that makes participatory projects on the topic of access as it relates to public space, the Art institution and visual culture. He invites others to embrace aspects of disability experience as a productive way of being.

PIERO PASSACANTATO is a social practitioner and a painter. In his social projects, he explores innovative frameworks to foster interaction. In his paintings he focuses on pattern and color. Recently, he has blended these two aspects of his practice into participatory painting projects. He lives and works in NYC.

TED PURVES is a writer and artist based in California. His public projects and writing investigate localism, systems of exchange, and critical occupations of social forms. His collaborative work with Susanne Cookrell can be found under the name of Fieldfaring (field-faring.org). Purves founded the MFA concentration in Social Practice at California College of the Arts in 2005 and is currently the Chair of the MFA Fine Arts Program. An expanded new edition of Purves's book, What We Want is Free: Generosity and Exchange in Recent Art, (2005) will be released in early 2014 by SUNY Press.

SAL RANDOLPH lives in New York and makes artistic interventions, games, money, and language. Her Money Actions have been seen recently on the streets of New York and in Ho Langer Empty's takeover of an abandoned bank building in Long Island City. She is currently teaching on the topic of attention as an IHUM fellow at Princeton University, and investigating experience value, and play.

LAUREN RUTH is a multi-disciplinary artist whose collaborative and participatory projects engage hierarchies of achievement. Working with the race as a material form, Ruth recently organized the Three Month Marathon, the world's slowest marathon that challenges notions of athletic success through collective ambulatory action. Ruth is Assistant Professor of Art at the University of Tennessee at Chattanooga and she and curator Maiza Hixson co-direct the Shaft Space, a mobile gallery as work of art originally founded in an elevator shaft.

TALENA SANDERS is a second year student in the Duke University MFA in Experimental and Documentary Arts. Her interdisciplinary practice explores relationships between personal identity, visual and material culture, dress and adornment, spiritual practice, and geographic place. Her work combines experimental cinema, documentary and experimental ethnographic approaches.

SEAN SCHUMACHER is an interdisciplinary artist who employs a cross-disciplinary approach that includes photography, video, installation, text, performance and public intervention for both site-specific and gallery contexts. Amy completed an MFA in 2011 entitled The Limits of sociability: An exploration of the possibilities and pitfalls of participatory art.

SUNAUURA TAYLOR is a painter and writer that holds her MFA from the University of California Berkeley. Her work explores

ideas around embodiment, theories of care, and disability and animal rights.

MIJAN CELIE THO-BIAZ is a Doctoral Candidate in the field of International and Multicultural Education, and cultural worker and documentary artist in Santa Fe, New Mexico. As an independent community radio producer and host, she works in artistic and Native communities using the power of narrative as a transformative tool for social change.

NAT TURNER is the founder of Our School At Blair Grocery, a sustainability education center whose experiential curriculum drives community development in the lower 9th ward of New Orleans LA.

ZACHARY WALTER is a writer and theorist interested in the blurred relationship between gaming and society. An avid player of games since he was introduced to Advanced Dungeons and Dragons at the impressionable age of five, he has taught at Eastern Oregon University and California College of the Arts. Presently, he teaches a course on the intersection of games, Western culture, and the postmodern subject at the University of South Dakota.

LEE WALTON is an artist who works in a variety of media, from game/system based structures and web-based performances to situations and events. He holds an MFA in Art from the California College of the Arts. Walton is an Assistant Professor of Art at the UNC at Greensboro. His work and musings can be viewed at leewalton.com

AMY SPIERS is a Melbourne-based artist who employs a cross-disciplinary approach that includes photography, video, installation, text, performance and public intervention for both site-specific and gallery contexts. Amy completed an MFA in 2011 entitled The Limits of sociability: An exploration of the possibilities and pitfalls of participatory art.

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MAY 17

PUBLICS

OPEN ENGAGEMENT 2013

"If you are reading (or hearing) this, you are part of its public. So first let me say: Welcome."

—Michael Warner, *Publics and Counterpublics*

What constitutes a public? How is a public formed? Where is the public in public art? Who is affected in socially engaged art? Who is engaged? Who is excluded? Who benefits? Who is your public(s)? In this line of programming we are investigating the concept of publics (communities, audiences, organizations, strangers, participants, consumers) and the issues relating to working in the public sphere (public art, civic engagement, education, journalism and more).

CONTEXTS PROGRAMMING

LUNCHTIME PROGRAMING

<p>Panel Presentation</p> <p>ON NIATU: THE IMMINENT IMPOSSIBILITY OF LEAD STRIKE GABRIEL SALOMAN</p> <p>THE LEGACY OF SITE SPECIFICITY: SOCIALLY ENGAGED ART SINCE THE 1990S MICHAEL BIRCHALL</p> <p>PIRATE TROPIC: CULTURAL BOOTLEGGING IN COLOMBIA, JUAN OBANDO</p> <p>The art market is institutionalized. Art power is geographically imbalanced. How do artists and cultural workers engage these facts en masse, as a part of larger movements? And what is the lineage of framing socially engaged aesthetic campaigns into art exhibition histories? Three presentations, three glimpses into histories of art and social practice.</p>	<p>CraftPerspectives Symposium</p> <p>CRAFT + SOCIAL PRACTICE: ORGANIZED BY THE MUSEUM OF CONTEMPORARY CRAFT</p> <p>Craft + Social Practice is a project of the Museum of Contemporary Craft that will explore the role of craft-based media and technique in relation to social practice. In recent decades, many artists have turned to an interdisciplinary approach to making that draws from a range of materials and processes. The use of handcraft with project-based works has become an increasing trend. Perhaps rooted in the counterculture and DIY movements of the 20th century, craft has become a compelling vehicle to foster greater collaborations to engage social work, ranging from critical resistance to collaborative gesture.</p> <p>This symposium seeks to explore: How can practices that have traditionally emphasized the objects of play part in a contemporary art movement that is invested in dialogue and the social as a means of production? What is it about craft-based media that is appealing to socially-engaged artists and how is it being engaged? How has craft always been a social practice, from workshop to dining table?</p> <p>A Roundtable Conversation featuring artists Gabriel Craig, Ayumi Horie, Stacy Jo Scott of Craft Mystery Cult, and Michael J. Strand. In recent decades, many artists have turned to interdisciplinary practices that draw from a range of craft-based materials and processes. Rooted in countercultural and DIY traditions, craft has become a compelling vehicle to engage in social work, from critical resistance to collaborative gesture. This roundtable will explore: How can practices that have traditionally emphasized the production of objects play a part in contemporary art making? What is it about craft-based media that is appealing to socially-engaged artists? How has craft always been a social practice, from workshop to dining table?</p> <p>Paper-Bag-Lunch Breakout Discussion Sessions These two discussion sessions, moderated by artists who engage craft and social practice, will continue to unpack the relationship between the materials and methods of handcraft and socially-motivated culture making.</p> <p>Discussion 1 How can artists bring the past forward, using craft as a framework to leverage a broad cultural legacy in the production of contemporary work? Moderated by Ayumi Horie and Stacy Jo Scott.</p> <p>Discussion 2 What is the position of the artist and of the audience within project-based works that grant objects – or their production – social agency? Moderated by Michael J. Strand and Gabriel Craig.</p> <p>MADE IN HAITI Workshop: Social Practice as a Model for Social Entrepreneurship Social Practice and its existing or imagined relationship with Social Entrepreneurship. Related to MADE IN HAITI, an ongoing project that created a self-sustaining alternative supply chain of product handmade by Haitian garment workers, this project will consider the transition from a Social Practice hybrid art/fashion/garment brand to a Social Entrepreneurship model of small-scale manufacturing as a viable alternative to free trade zones.</p>
<p>Panel</p> <p>RURALSCAPE</p> <p>RURALSCAPE brings together seven innovative artists and collectives whose work complicates lives or our ideas of rural. These socially-engaged artists live in villages, on farms, even in cities, and are working on projects that are deeply connected to less-peopled places, their histories, resources, economics and culture. After quick "show and tell" presentations, we will lead a lively discussion using a talk-show format to highlight the individual creative responses to issues associated with working in the "ruralscape." We'll pose questions that help reveal strategies, troubles and delights. Visit ruralscape.org for an archive of artists, residencies, and resources.</p> <p><i>Moderators: M. Michelle Illuminato, Brett Hunter, Lindsey Laserte, and Ethan Martin. Panelists: Sarah Kanouse (Compass), Susanne Cockwell and Ted Purves (Fieldfaring), Matt Garcia, Joe Jeffers (Harold Arts), Rhonda Janke, Ryan Griffis and Sarah Ross (Regional Relationships), and Richard Saxton and Kirsten Stoltz (Itz Collective)</i></p>	<p>Open Platform</p> <p>SOCIALLY ENGAGED ARTIST RESIDENCY PROJECT</p> <p>This Socially Engaged Artist Residency Project addresses questions of how place—in this case a rural village in upstate NY—intersects with questions about the public in public art. I hope to create community wide investment and participation. Prior to the week residency in July 2014, village residents will review and select artists' projects. Residents will provide lodging in their homes and meals for the artists. Materials, resources and exhibition space will be provided by community and civic organizations. Let's have a conversation about how this will work. Melissa Sarris would love to hear your questions and considerations.</p>
<p>Panel Presentation</p> <p>THE MAKING OF TALZAR</p> <p>The Making of Talzar chronicles Amanda Herman's in-depth exchange with Saad Mulhadin, an Iraqi who's translating his dislocating experience as a refugee in Sweden into an epic, allegorical science fiction story. Since Mulhadin escaped Iraq during the Gulf War he's been creating an imaginary world based on his experiences and dreams. The collaborative project includes masks, costumes, objects (such as a prototype of a time travel machine) photographs, and a short film. Herman will focus on the complex context of the project, from the minute details of a person's imagination to the immense geopolitical ramifications of war and forced migration.</p>	<p>Open Platform</p> <p>RAINBOW COALITION PUPPET SHOW</p> <p>A mermaid advertises for social justice in an informational report covering the late 1960s and early 1970s community and youth organizing of Chicago's Rainbow Coalition and Fred Hampton of the activist Black Panther Party Illinois Chapter, his work stopped short in his assassination by the police and FBI. In a theatrically underlatter work, this piece advertises for work and research into continued community action by pairing beauty with revolutionary politics and looks at the Chicago movement's legacy, collating community organizing in the city today and citing current city policy shortcomings which Hampton addressed in his holistic and revolutionary approach.</p>
<p>Panel Presentation</p> <p>TACTICAL INJUNCTIONS: AN INVITATION TO TREAT</p> <p>The Treaty of Waitangi (1840) represents a living and ongoing socio/cultural partnership between New Zealand Maori and the Crown. By referencing social norms, legislation and case histories which stem from this (unenforceable) partnership, this project by Layne Waerea will demonstrate, through documentation of performative interventions in public and private spaces, how knowledge of the legal and cultural frameworks can be used to identify "legitimate" spaces within these systems, where the modes of behaviour can be challenged, critiqued and ultimately exploited through performative, artistic means in the complex social.</p>	<p>Workshop</p> <p>INSIDE THE HIDDEN DRAMAS (AND CONCEALED COMEDIES) OF RELATIONAL ARTS PRACTICES (AND PRACTITIONERS): A WORKSHOP EXPLORING IMAGES OF (IN)CONGRUENT EXPERIENCES IN THE PRACTICE OF RELATIONAL AESTHETICS IN INSTITUTIONAL CONTEXTS: A COMEDY TO SOME, A TRAGEDY TO OTHERS.</p> <p>If there is a resonance between you and this workshop title, please consider joining us as we explore what happens when things go sideways (and smoothly) with collaborators, presenters, funders, (social) media, and the public... as well as within ourselves... when we take relational practices inside institutional contexts. Drawing on time-tested methods from different parts of the Relational Theatre Tool Kit, invitations will be extended (gently, incrementally) to take up the image-rich language of theatre as a means of social connection, collective inquiry and community expression. In Relational Theatre people are free to move between witnessing and participating. No theatre background necessary. Presented by the Rhizome Theatre.</p>
<p>Panel Presentation</p> <p>THE LAUNDROMAT PROJECT</p> <p>What happens when your artist-neighbor takes over the television screen by your local laundromat? Or what if she offers yoga and portraiture classes instead? How could an art class between the wash and dry cycles spark a new vision of home? What does it take to really listen and be responsive to diverse participants? How can we build a group of artists that are equipped and committed to engaging neighbors in their full imaginations in truly inclusive communities? The Laundromat Project asks these questions, and more, through its adventuresome yet community-attuned programming across greater New York City.</p>	<p>Workshop</p> <p>MEDIA CONTEXT</p> <p>Open Space Documentary While we love their gutsy vigor, long-form documentaries loom like skyscrapers from the 1960s—overbuilt and probably not sustainable. In comparison, more agile "open space" transmedia projects are taking advantage of digital platforms to become more adaptable and less predictable. With new tools and apps, filmmakers are testing new pathways for storytelling, social change, and participatory "open spaces" for conversation. The open space documentary model frames local and community-based media practices as key to bringing people with diverse interests together. This workshop, presented by Helen DeMicheil, explores these newly emerging spaces across the globe where technologies encounter places and people in unpredictable ways.</p>

CONTRIBUTORS

CLAIRE DOHERTY* is the founder and Director of Situations, an art commissioning and publishing organization based in Bristol, who were the producers of Nowhereisland, one of the primary public art projects of the UK's London 2012 Cultural Olympiad. Over the past ten years, Situations has been responsible for artworks which open up new and surprising encounters in the public realm: from off-artistic interventions to cumulative programs of temporary commissions such as One Day Sculpture, New Zealand. Claire has worked with artists of international repute including Susan Hiller, Phil Collins, Tim Etchells, Thomas Hirschhorn and Jeppe Hein, with a particular emphasis on new forms of engagement and research. Situations is currently pioneering a new program of work in Oslo, Norway, along with new works for Bristol by writer Tony White and artist Anna Barriball. Claire has written and lectured extensively on contemporary art commissioning. Her books include Contemporary Art: From Studio to Situation (Black Dog Publishing, 2004); Situation (Whitechapel/ MIT Press, 2009). Locating the Producers: Durational Approaches to Public Art (2010) and the forthcoming Out of Time and Place: Public Art Now (2013). She advised the Olympic Park Public Realm Advisory Committee and in 2009, was awarded a Paul Hamlyn Breakthrough Award as an outstanding cultural entrepreneur. She is the Chair of the European Network of Public Art Producers. situations.org.uk *Keynote Presenter

TORI ABERNATHY is an artist, educator, and writer from Miami living in Portland. She studied art and anthropology at Reed College; she is founder and co-director of RECESS. Her work adopts methods from advertising, surveillance, media, and other large institutions to expose their limits in autonomous movement while championing the capacities of human subjectivity.

MICHAEL BIRCHALL is a curator and writer, currently working on his PhD at the University of Wolverhampton; researching new models of curatorial practices in socially engaged art. He is a co-publisher of the journal On Curating, and a guest lecturer in Curating at the Zurich University of the Arts (ZhdK).

CCA SOCIAL PRACTICE WORKSHOP: IBINA CONTRERAS, NINA DIAZ and MONTE MASI are students from the California College of the Arts Social Practice Workshop.

B MEDIA COLLECTIVE is a community-based video art group that uses documentary films, political remix videos, and skill-building workshops to catalyze collaborative work for social justice. Known for their video vaudeville variety show and film series on art and resistance, they are collaborating in Portland since 2010. mediacollective.org.

COMPASS is a loose and shifting group of about fourteen

artists and activists, who have been exploring our ties to different neighborhoods, cities, and rural parts around the Midwest. It is a collective project of knowing where we are-of inhabiting, traversing and narrating what we call the Midwest Radical Culture Corridor. midwestcompass.org

CRAFT THERAPISTS' holds as its mission the re-education of hands and will through art, craft and play and is the collaboration between Heather Cameron and Jennifer Brant. They have over thirty years of experience in community-based art, various textile modalities, traditional art practices, art therapy and education.

HELEN DEMICHEIL is a San Francisco-based filmmaker and writer, whose narrative, documentary and new media works have screened theatrically and broadcast on public television, collected in museums, and now circulate on the internet. Her most recent transmedia work, Lunch Love Community, can be watched and shared at lunchlovecommunity.org.

ENVOYS Like everyone, **MATT CARLSON** and **ALEX FINK** enjoy good conversations. They know that good things happen when people talk to one another with care. In their work they try to make more conversations better. They create opportunities and occasions to experiment with their own ways of talking. And they invite you to join them and experiment with yours.

FIELDFARING: SUZANNE COCKRELL and **TED PURVES** work collaboratively under the rubric of Fieldfaring to create social art projects that investigate the overlap of urban and rural systems upon the lives of specific communities. They ask questions about the nature of people and place as seen through social economy, history and local ecology. fieldfaring.wordpress.com

As a new media artist, **MATT GARCIA** investigates the subjectivity of ecology, place, and visual culture. He maintains a socially engaged studio practice exploring the intersection of digital media, community, and interdisciplinary inquiry. Garcia is currently an Assistant Professor of Digital/New Media at Kansas State University.

LORI GORDON is a San Francisco-based artist and independent curator. Through collaborative endeavors, she explores the distance between coincidence and intention, with an emphasis on setting up moments that deviate from the expected. In some cases, she's more interested in providing the organized framework around which potential interactions may occur.

Founded in 2006, **HAROLD ARTS** is a non-profit organization dedicated to bolstering the efforts of emerging and mid-career artists and musicians through self-directed and project-driven residency programs. Held on the Haven Tree Farm in Chesterhill, OH, Harold Arts offers a refuge for

interdisciplinary experimentation or independent practice within a casual yet critical environment.

AMANDA HERMAN works with communities, families, or individuals to create films, photographs, and public interactions that address complex social issues. Her work tells stories of survival and transformation mixing fact, fiction, and fantasy. She holds a Social Practice MFA from California College of the Arts, where she was faculty from 2008-11.

AYUMI HORIE is a Maine-based studio potter and organizer of Obamaware and Handmade for Japan, campaigns that raised funds for the 2008 Obama election and earthquake disaster relief. In 2012, Horie was named the first "Ceramic Artist of the Year" by Ceramic Monthly Magazine. ayumihorie.com.

AARON HUGHES is an artist, organizer, and Iraq War veteran, whose work seeks out moments of beauty, in order to construct new languages and meanings out of personal and collective traumas. He uses these new languages and meanings to create projects that attempt to de-construct systems of dehumanization and oppression.

KEM ILESANMI is inspired by the immense possibilities for joy and positive change at the intersection of arts, activism and community. She is currently the Executive Director of The Laundromat Project, which builds creative communities by bringing art to where the people already are: their local coin-op.

M. MICHELLE ILLUMINATO and Brett Hunter create events, public projects, and artworks (both individually and collaboratively) that engage communities and investigate the sometimes complicated relationship between people, place, and culture. Both teach at Alfred University and live in rural Allegany County, New York.

Artist and art writer **JAMES JACK** is concerned with the framing of social landscapes and his creative works nurture the relationship of people to the complex layers of place. His art works have been featured at the Setouchi Triennial, Honolulu Museum and Asian-American Arts Center in New York City.

RHONDA JANKE is currently serving as "artist in residence" at her farm in Kansas, and as "embedded artist" within the college of agriculture at her university. Interests include collaboration with nature/soil and use of local materials. Degrees include MFA-IA from Goddard College and PhD in crops/soils from Cornell.

LINSEY LASERTE and **ETHAN MARTIN** are in their last year as students at Alfred University. They are co-founders of the Public Spaces (SOPUS) an artist collective dedicated to the activation of underutilized public spaces. They are currently working on projects and public events in Hornell, NY.

SHANI PETERS is a New York based artist and educator working in video, printmaking, and public projects. Her work reflects interests in activism histories, cultural record keeping, media culture, and community building. She has exhibited widely, and completed residencies with LMCC, LES Printsshop, and apexart, among others.

FAITH PURVES' work centers on public engagement, specifically site-responsive temporary installation, and a studio practice involving sculpture, painting, photography, and video. Her projects deal with issues of "habitation" and home, urban infrastructure, transience, and nature, often through collaborative processes with youth, civic and community leaders, and artists.

MACON REED is an interdisciplinary artist currently finishing an MFA at the University of Illinois at Chicago. She uses her practice to pollinate ideas and bridge working methodologies between communities, employing radio documentary production, social practice, sculpture, video, experimental pedagogy, curatorial projects, and summer camp as needed.

KERRI-LYNN REEVES is an interdisciplinary artist from Winnipeg, Manitoba. She is currently a Masters of Fine Arts candidate at Concordia University in Montreal, Quebec, and holds a Bachelor of Fine Arts degree from the University of Manitoba. She has participated in residencies at the Banff Centre for the Arts and Mildred's Lane.

REGIONAL RELATIONSHIPS commissions artists, scholars, writers and activists to create works that counter dominant beliefs about human geography based on binary oppositions like "urban" and "rural" and "cosmopolitan" and "provincial." Begun by Illinois-based artists and educators Ryan Griffis and Sarah Ross in 2011, RR has released four projects, by artists Matt Carter, Claire Pentecost, Faresth Toosi/Nel Bridau, and Patrick Lichty.

RHIZOME THEATRE emerges in Portland as three people asking questions: Adam Ward (Director of Research) has devised more than 170 Relational Theatre events in Canada, The Netherlands, and the US. Adam trained with Augusto Boal (in London and New York), and David Diamond (in Vancouver). Greg Heffron (Associate Artist) facilitates Mudra Space Awareness: a mindfulness-based performance practice. Zoey Moyle (Associate Artist) trained in Viewpoints, Suzuki and Grotowski.

TAMARINO ROSSETTI is an artist and writer living in Los Angeles. Her practice explores language and public projects. Her works include the Neurosciences Institute, SDC, Pacific Design Center, LA, Gallery PT, Japan; YU Amsterdam, The Netherlands. MFA in Public Practice, Otis, and BA in Art Practice/English Literature, UC Berkeley.

ALLISON ROWE is a Toronto based artist and educator who works in sculpture, performance and social practices. Rowe's work has most recently been exhibited at the Harbourfront Centre in Toronto, the Ghetto Biennale in Port-au-Prince and in public spaces across North America.

THE BASICS OF REMIX VIDEOS AS A FORM OF ACTIVE RESISTANCE TO DOMINANT CULTURAL HEGEMONIES: This workshop is designed for artists who wish to experiment with film to engage with and respond to a contentious topic in their community or the popular media. Calling on the history of activist film makers and contemporary remix artists, the workshop will question whether and how film can intervene with and influence people, movements, and politics. Topics include culture jamming, viral videos, international community media movements, media literacy, copyright and creative commons law.

Open Platform

BLIND FIELD SHUTTLE

Carmen Papalia's non-visual walking tour, the Blind Field Shuttle, is an experience in which up to 50 people can walk with the artist through urban and rural spaces while closing their eyes. Each instance of the Blind Field Shuttle is an invitation to explore the possibilities for learning and knowing that become available through the non-visual senses. Participants line up behind Papalia, link arms and close their eyes for the entire hour-long experience. After using their non-visual senses for a prolonged amount of time, participants begin to recognize sight as one of the many ways in which to interpret a place.

Open Platform

CAMP OUT

Camp Out takes place on August Farm in the Pacific Northwest each summer. It aims to foster solidarity and empowerment "Value Judgments of (relational) Aesthetics" will address issues around the struggle to evaluate the value and success of socially engaged art. Having witnessed contentious debates about this issue in contemporary art theoretical and critical discourse as well as within the community, this talk presented by Macon Reed will look at the way in which socially engaged art is evaluated from different categorical perspectives, in an attempt to define criteria that can be applied across various contexts of work. The talk will attempt to unpack popular arguments, and propose a new set of criteria that can be universally applied across the many forms of socially engaged art.

Open Platform

AID FOR USA AND CANADA

Aid for USA and Canada is a collaborative performance, sculpture and archive that investigates the monetary and political relationships of Canada, the United States and Haiti. The project began during the 2011 Ghetto Biennale when artist Allison Rowe took on the role of a contradictory foreign aid worker, collecting rather than distributing aid in Port-au-Prince. The audio and object donations she received ranged from activist sculptures to refuse off the ground, Haitian cooking lessons, and pleas for help. The archive will begin touring in June of 2013, and will be expanded during a second round of collections later this year.

Open Platform

RIGHT NOW YOU'RE IN THE SAFEST OF HANDS

Right Now You're in the Safest of Hands is a multi phase project focused on maintenance, neighborhood repairs, and online collectivity. After compiling a sizable database of videos, the artist Clint Sleeper will invite participants to create videos of their own showcasing the repair of each participant's own neighborhood. Submitted work should showcase repairs or maintenance made to the participants' locale. The artists submission platform will encourage video uploading from phones and digital cameras, after the video is categorized, it will be algorithmically added to the constant stream on the website, and made available for online viewing.

Open Platform

ADDRESSING POWER

Power can be traced in each interaction. As one person acknowledges another they work from the power they have been awarded and their perception of the power of the other. Recognizing these realities in social practice, Corrie Peters will introduce strategies used to both perpetuate and diminish power. It will introduce the strategy of learning new tools from marginalized communities and applying it within a community with identifiable power. Approaching those that are marginalized and asking, "What can I learn?" may hold the possibility of expanding the dialogue of how to constructively address the realities of power in one's practice.

Open Platform

THE KNITTING PROJECT

The Knitting Project addressed a need to engage folks in a nursing home who were understimulated and bored. A cross-generational effort invited participants to engage in creating public art. Suzanne Morlock as project inventor and facilitator, coaxed participants to think without traditional outcomes and embellish outdoor animal statues in Jackson Hole Wyoming. Self-selecting involvement, some participants created a vision together, others had ideas but didn't want to knit, while others learned to knit. The knitting sessions created a nexus and possessed its own rhythm and interpersonal social form. Ten statues were adorned and on exhibit through the winter 2012-13.

Open Platform

THE HAPPIEST HOUR OF FOLK SONGS

The Sopractical Staters will serenade your weary ears with original arrangements of their favorite folk songs. They will compel you to sing along, because, yes, even artists and academics can sing. Drink some whiskey, or a fine microbrew, and tap your foot to the sound of harmonious human experience. You don't have to worry about understanding lectures anymore. Turn to your neighbor and tell that person a story about the most exquisite time you ever had with a work of music. Hell, ask them to dance. Welcome to The Happiest Hour of Folk Songs you never even knew you loved.

Open Platform

BEERS MADE BY WALKING

Beers Made By Walking, a project by Eric Steen, invites brewers onto nature hikes and urban walks. Along the way they identify edible and medicinal plants and the brewers make beer inspired by the flora from the trail. For Open Engagement 2013 we will conduct a neighborhood walk in Southeast Portland with Coalition Brewing and Upright Brewing. Walkers can give their thoughts and opinions to the brewer as we go. The brewer will make their decisions and brew the beer in late May. The beer will be available at Portland Beer Week in June and a special Beers Made By Walking event in October 2013.

Ongoing Project

VOX POPS PODCAST: DAILY REPORT

Vox Pops is a journalistic investigation of this year's cornerstone themes in the form of twenty-minute podcasts available to stream each morning of the conference. Vox Pop(uli), Lt. "voice of the people," is a reporting style that surveys the street spontaneously posing the same question to members of the general public. Here, the prompts are derived from stated conference concerns, such as "What constitutes a public?" or "How is a public formed?" To provoke these issues on the ground level, collaborating reporters target active participants of the event and casual observers alike. This project is presented by Tori Abernathy.

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Ongoing Project

TEA

TEA is an ongoing project that utilizes the space created when someone sits, sips, and reflects over a cup of tea to demonstrate a shared humanity. During the TEA performance, just as Iraqis offered tea to Aaron Hughes while deployed to Iraq, he makes and offers tea in the Iraqi tradition. However, the tea is served in styrofoam cups mimicking the cups given to detainees at Guantanamo Bay. The hour long performance consists of a series of stories and group discussion that in the end are not about tea but about engaging with uncomfortable subjects such as oppression, war, and racism.

Ongoing Project

ENVOY SENDING SERVICES (ENVOYS)

ENVOY SENDING SERVICES (ENVOYS) is a face-to-face-to-face communications provider, a project by Matt Carlson and Alex Fink. To request an envoy, text "envoy" to 707-335-4021. An envoy will meet you at a sending station, discuss what you want to say, find desired recipient(s), and deliver the message on your behalf. Why send an envoy instead of call or text? Because an envoy carries the meaning of your message, not merely its electronic form. In addition, you aren't limited to specific recipients. Connect with people about whom you know only a little (e.g. someone from Minnesota) or broadcast a message to everyone an envoy meets. envoys.org

ERICA THOMAS uses the forms of documentary, workshops, and public events. Her recent work explores how humans understand and interact with urban biological processes, and the ways an urban experience affects our relationships to place and to each other.

SHARITA TOWN is pursuing an MFA in Art and Social Practice. As an artist she's interested in unpacking our historical burdens. She's undertaken this work at memorials, in Saharawi refugee camps, in Brazilian favelas; through education, printmaking, video, and collections of stereo photography of her life—at home and elsewhere.

JEFFERY WRIGHT, a father of three who lives in the fabled heart of "Portlandia," utilizes illustrative means to reevaluate people, institutions and their relative positions. His creative inspiration is born daily out of the places he lives and works. In addition to highlighting people and situations which he feels are not receiving adequate recognition, he wants to better understand the effects of gratitude in life.

CONTEXTS

The tenor of a conversation, the demographic of a neighborhood, the unwritten rules of a profession. What exactly do we mean when we speak about the “context” of a socially engaged artwork? The choices that practitioners make when speaking about the frame around their work have become virtually as important as the work itself. Context is firmly established as a site for creative activity and sensitive response. It must be negotiated, reported on, and occasionally sought out.

INSTITUTIONS PROGRAMMING

Panel
ART MUSEUMS AND SOCIAL PRACTICE: WHERE ARE WE NOW?
 Every year Open Engagement devotes discussion to exploring the relationship between social practice and art museums. This year we are asking ourselves how we might push beyond “show and tell” to create a space for richer, deeper discussion. We started the conversation early. We invited a range of institutions and artists to share burning questions, challenges and triumphs of social practice in our work—things we are dealing with right now! By the time we see each other on Sunday, May 19, we’ll be sharing our process and bringing the most pressing, interesting, and juicy issues to the Open Engagement session. Please join us. This panel discussion is organized by Stephanie Parrish, Mike Murawski, and Kelsey Snook from the Portland Art Museum.

Open Platform
ARTISTS WORKING WITH INSTITUTIONS
 Speaking artists will address specific projects that they have carried out in relation to an institution. Through a variety of individual and project, we will share firsthand experiences of the intricacies of carrying out socially engaged works in relation to a variety of institutions. Ten artists will present for eight minutes each.
Moderator: Mark Menjivar. Panelists: Zach Cahill, Staphyia Diamant and Caroline Woolard (remate), Nolan Calisch and Molly Sherman (Farm School), Harrell Fletcher, Sabina Haque, Garrick Inatani and Kais Sand, Ariana Jacob, Consuelo Velasco Montoya, Carmen Pappalia, Transformazium, and Linda Wyszog.
Open Forum
OPEN ENGAGEMENT AND THE CREATIVE TIME SUMMIT IN CONVERSATION
 Organizers from the Open Engagement Conference and the Creative Time Summit will host a conversation about the future of these platforms for participatory, socially engaged art practice.
 Beginning with the history, foundational goals, and past approaches of both conferences, the floor will then open up to session participants to share their own ideas about what is needed most from these gatherings as they continue to grow and serve expanding publics.
Panel
BEFORE IT BEGINS...AND WHEN IT'S OVER
 Artistic and curatorial desires to present socially-engaged art often yield unusual and even accidental or unauthorized collaborations. From grassroots organizations to governmental agencies to museums, institutional practices can just as likely support or hinder the unfolding of an artistic process. When is it better for artists to create their own institutions? How do we set clear expectations and negotiate for processes that support research and time necessary to establish genuine community relations, secure adequate financial and administrative support, and effectively promote and validate the work?
 This panel is co-organized by Gregory Sale, Elizabeth Johnson and Julio Cesar Morales from the Herberger Institute for Design and the Arts at Arizona State University.
Open Platform
ROGER MARIS CANCER CENTER RESIDENCY
 Artists are a valuable addition to any institution. As the Artist-in-Residence at the Roger Maris Cancer Center, Heather Zinger works with a multitude of organizations: Sanford Hospital, LIVESTRONG, The Creative Center and The Global Alliance for Arts and Health as well as with different local communities such as North Dakota State University, Fargo Public Schools and many local artists. In addition to making art with cancer patients, she also works to develop a dynamic, sustainable arts program that offers diverse entry points to the creative process for patients as well as staff.
Project
PROJECTGROW: THE PLACE TO SEE DINOSAUR BONES
 Port City's ProjectGrow, a program of Alberta Kerr, is a professional art studio and urban farm in North Portland comprised of individuals of all cognitive, intellectual, and physical abilities. The supporting and supported individuals are one in the same. We all learn from one another and glean inspiration from wherever possible. The artists and farmers choose the type of meaningful work they wish to do every day and are fairly compensated for it. We thrive on immersing ourselves in the community, as well as inviting others into our space, making an environment as inclusive as the one we envision for the world.
Open Platform
PEOPLE'S LIBRARY
 People's Library, supported by Mark Strandquist, is a highly collaborative multi-site installation. Each interactive and sustainable sculpture features a library designed, built and audited by community members. Utilizing hundreds of discarded books, participants pulp and create new sheets of paper. These sheets are used to create hundreds of blank books for anyone to check out, author, and return. Each book is included in the library's permanent collection. The resulting installation includes hundreds of micro-monuments, becomes the real and symbolic meeting place for alienated publics, and offers sustainable, collective and critical alternatives for the form and function of public art. nomovement.com
Open Platform
THE WHITEHOUSE
 The artist run centre has a unique standing in institutional history, specific to Canada. Designated a charitable function, ARCs operate as institutional branches of non-profit organizations run by artists. These models, while outdated, are pivotal to the development of Canadian arts institutions. The Whitehouse studio project, located in Toronto, Ontario, is an experiment in both institutional critique and arts administration. Operating as an open-source, shifting collective of 26, the Whitehouse is unique in its operational strategy, loosely based on 60's models of artist-run centres. The Whitehouse frames arts administration as social practice. This project is presented by the Whitehouse's Xenia Benivolski.
Open Platform
THE WASSICA PROJECT
 The Wassica Project is a contemporary exhibition and residency program housed in unique historic farm structures in Wassica, NY. The Wassica Project exists to strengthen local community by increasing the social and cultural capital through inspiration, promotion and creation of contemporary visual and performing art, and providing an intimate and genuine context for art making and community building. Through the year-round residency, free annual festival, seasonal exhibition, and education outreach program, the Wassica Project provides valuable cultural programs in a vastly underserved rural region. This project is presented by the Wassica Project's Bowie Barnett-Zunino.
Open Platform
THE STUDIO FOR SOUTHERN CALIFORNIA HISTORY
 The Studio for Southern California History works with publics, volunteers, interns, and—whenever possible—paid staff, to recover and generate history in community. From the ground up, founder Sharon Sekhon and artist/writer Janet Owen discuss the Studio's place-based operations at the intersection of scholarship and experience: including the LA History Archive: a growing catalog of downloadable oral histories, historical ephemera, and educator resources; and My Neighborhood, a photo essay competition that invites participants to define their neighborhood. To date, we have over fifty photo essays that are expressions of “home” and community neighborhoods across Southern California.
Open Platform
SUPPORT/RETRY/FAIL
 Support/Retry/Fail is an argument for the role of small and mid-sized nonprofits in the development of experimental work. It is generally agreed upon that artists need to be able to take risks in order to develop their practice. However, the structures and models to encourage these risks have not been clearly expressed by the institutions who are best equipped to support experimental work. This presentation by David Huff explores what makes community-supported nonprofit art spaces uniquely situated to support risk-taking projects and lays out a general framework for how these organizations can better help artists develop their practice.
Open Platform
CHURCH OF CONTEMPORARY ART
 The Church of Contemporary Art presents excerpts from their performance and video work and discusses their particular brand of satire. In a demonstration of CoCA's inclusive nature, the founders collaboratively present the foundational principals of their dynamic organization such as the key concept of Critical Hospitality. Their self-reflexive institutional critique blends satirically performed services with sincere intention toward critical applications. Performative elements of their practice include inspirational sermons, original soundscapes, live/video hymns, giving of Kool-Aid and marshmallow sacraments, scriptural readings of canonized modern art texts, therapy sessions for artists, and projects that critique the very nature of collaboration and community.

Open Platform
DOWN IN THE GROUND
 WELL artists Liza Wade Green and Emily Rea give a presentation on their interactive, collaboratively developed project, Down in the Ground (D.I.G.), performed at a the Newtown Creek Wastewater Treatment Plant in Brooklyn, NY in May of 2012. WELL created this twofold performance installation in collaboration with the hidden workers of subterranean New York City including New York City Sanitogs, MA employees, wastewater treatment workers and FONY explosive experts. Through underground meetings, interviews and an exchange of artistic ideas, these workers helped the artists explore the incredible infrastructure of the everyday—and bring the performance and installation to life.
Moderator: Grace Hwang. Panelists: Meagan Atiyeh (Oregon's Percent for Art in Public Places), Cameron Cartiere (Emily Carr University), Ryan N. Dennis (Project Row Houses), Stephanie Parrish (Portland Art Museum), George Scheer (Elsewhere Collaborative), and Sally Szwed (Creative Time)
Workshop
RADICAL PEDAGOGY
 The Otis MFA Public Practice students, alum and faculty will explore the notion of teaching and learning in public practice, including their own experience in the classroom, their art practices and the radical ideas that have formed the public practice curriculum at Otis College of Art and Design. This workshop will be co-produced with Brent Blair, specialist in training methods of Augusto Boal and presently Associate Professor of Theater Practice and Director of M.A. In Applied Theater Arts at the USC School of Dramatic Arts.
 Participants include: S.A. Bachman*, Kristy Baltzore, Brent Blair*, Teresa Flores, Daniel French, Michelle Glass, Tracee Johnson, Bill Kelley Jr.*, Katie Loughmiller, Consuelo Velasco Montoya*, Silvia Juliana Mantilla Ortiz, Faith Purvey, Tamarind Rossetti, Hataya Tubtin and others (*denotes program faculty and visiting artists). Follow us on Twitter @OtisAGate
Discussion
WHAT CAN A RESEARCH CENTER DO FOR SOCIAL PRACTICE?
 Coordinator Kyle Lane-McKinley will talk about our first years as the Social Practice Arts Research Center (SPARC) at UC Santa Cruz and describe our brown bag lecture series, our affiliates and fellows programs, as well as other ways individuals and organizations and communities can become involved. The second half of this program will be a facilitated dialogue brainstorming the role (if any) a research center (with the resources of a Research 1 university) can bring to social practice debates. We eagerly welcome the input of Open Engagement participants as we build and develop the mission and goals of the center.
Open Platform
PUBLIC PARTICIPATORY STRATEGIES FOR PERFORMANCE IN REGIONAL AUSTRALIA
 Steve Mayhew will present recent projects that Country Arts SA have produced to employ various performance based artists and publics, creating original and unique works for regional Australia. From the 12 month exploration into art and civic engagement in “The Corriolis Effect” to the social media based character development in “If There Was A Colour Darker Than Black I'd Wear It” via the simple small community exploration of worthiness in “I Met...”. Mayhew will show examples of these projects exploring how they engaged publics in regional Australia as well as provide insight into how an institution like Country Arts SA has transformed through the programming of such works.
Ongoing Project
EXTREMELY LUMINOUS PRODUCTIONS
 The film explores how artist Lori Gordon has continued to follow her innate desire to work with strangers and create moments of beauty with very modest means. Gordon and her co-director Brandon Kendall discuss just what the concept of Social Practice is. Including interviews with various artists and their studios, allowing an inside look at work that powerfully conveys the importance of socially engaged art. Most importantly, it attempts to answer the innocuous question, “how is this art?”

Open Platform
THE TAN
 The space(s) for art to be engaged critically and outside the frameworks of formal institutions are as crucial to the growth and rooting of social-artistic swellings as are the myriad artists-working-in-these-environments. Noncommercial critical spaces, if properly defined, can be the foundations for dynamic, supportive and/or experimental communities, however these sorts of spaces may often also succumb to arbitrariness and the ambient pressure to professionalize. Curation is an art. Here is a discussion with curator Andrew Lyman on many of the lessons learned working with professional, private, and ultimately non-commercial iterations on the exhibition of art in the world(s).
Open Platform
METAMEDIA AT THE UNIVERSITY OF OREGON
 This presentation by Jher is an exploration of Metamedia and its relationship to socially engaged theory-practice of art-science-community. The time is ripe for re-revealing the words of John Dewey's call to imagine and enact art as experience, culture, communication, and community. Metamedia at the University of Oregon has curated and collaborated with institutions such as the Jordan Schnitzer Museum of Art (JSM), Wayne Lyman Morse United States Courthouse (WLMUSC), as well as physical/digital immersive environments, academic and community arts organizations.
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LUNCHTIME PROGRAMING

For OE 2013 Lexa Walsh has collaborated with the curatorial teams to bring conference goers a selection of lunch-time, food-related, programming.

FINAL MEALS: PORTLAND

As part of their multi-year project, for one day during the conference, Lucky Pierre will cook recreations of final meals requested by Texas death row inmates. Volunteers (conference attendee, student, passerby, community member) will be videotaped eating a meal. At the conclusion of the day, volunteers and conference attendees will join together for a communal meal (with a focus on comfort foods pulled from the Texas Department of Criminal Justice final meals online listing). Together we will attempt building and re-imagining community through cooking and sharing food while making a monument to the state-sanctioned final comfort of eating a meal.

Lucky Pierre, based in Chicago, is as a collaborative group working in writing, performance, and visual forms. Lucky Pierre creates structures for engagement with various publics. In these forms, we explore complex issues and ideas (political, aesthetic, social) in ways that accommodate a wide range of experience, styles and approaches.

KATZ'S DELI

In Katz's Deli, Amanda Katz takes on the artist-run space as medium, interrogating the ways in which individual artists internalize the institution of art and the exchanges and negotiations that artists make with one another when they self-determine the conditions of their practice and its public reception. For Open Engagement, Amanda will lead a lunchtime discussion centering on the space's core tensions and how they give way to a broader conversation about artistic agency and the relationship between authorship and community-contingent practices, over the typical meal of pastrami sandwiches and lox and bagels.

Katz's Deli is a project by artist Amanda Katz in which she periodically invites other artists to relocate their practice at her Los Angeles studio for one week, culminating in a Saturday brunch conversation open to the public. Brunch attendees bring a text for exchange with one another and inclusion in the Katz's Deli archive.

ORGANIZERS

HEATHER DONAHUE received her BFA in Interdisciplinary Practices from Maryland Institute College of Art. Her studies have included queer theory, spiritual discourse, interpersonal communication, fine arts, and cognitive sciences. Donahue is an MFA candidate in Portland State University's Art and Social Practice Program.
HARRELL FLETCHER received his BFA from the San Francisco Art Institute and his MFA from California College of the Arts. He studied organic farming at UCSC and has produced a variety of socially engaged collaborative projects. Fletcher is an Associate Professor of Art and Social Practice at Portland State University in Portland, Oregon.
GRACE HWANG Grace Hwang is an artist and educator pursuing an MFA in the Art and Social Practice Program at PSU. Her work draws from her experiences as a museum educator in New York and as a classroom teacher in North Portland. Her current interest examines rule-based games as a social interface.
MARK MENJIVAR is an artist and photographer based in San Antonio, TX. He has a BA in Social Work from Baylor University and is an MFA Candidate in the Art and Social Practice program at Portland State University.

CONTRIBUTORS

Since 2002, **TOM FINKELPEARL** has served as the Executive Director of the Queens Museum of Art, which operates as a cultural crossroads in America's most diverse county through art programs, community organizing, and educational outreach. Finkelpearl was previously Deputy Director at P.S.1 Contemporary Art Center during its merger with the Museum of Modern Art, and has also worked as the Director of New York City's Percent for Art Program and as the Executive Director of The Skowhegan School of Painting and Sculpture in Maine. Finkelpearl's book *Dialogues in Public Art* (MIT Press) was published in 2000. His new book, *What We Make: Conversations on Art and Social Cooperation*, has been released by Duke University Press (January 2013). Finkelpearl received a BA from Princeton University and an MFA from Hunter College, CUNY.
MEAGAN ATIYEH directs Oregon's Percent for Art in Public Places program for the Oregon Arts Commission (2003-present). She is a founding board member of Disjecta Contemporary Art Center, Portland.
LISA AUSTIN, working with the Civitas collaborative, has helped to create a preservation non-profit (EricCDP.org), save a local landmark (VillaChapel.com), form a non-profit to promote bike, bus and rail (AltaBoa@eric.com), organize an annual competition to encourage entrepreneurs (InnovationEric.net) and start an interstate group to link sculpture faculty and students (SculptureX.org).
XENIA BENIVOLSKI (b. Moscow, 1983) is an artist and curator living and working in Toronto. She is the founder of The Whitehouse and the critical project *Reviews*. Recent projects include *Make a sick painting or a sick readymade* at Red Deer College, AB, *Mistica Canadese* at Museo de Ciudad, Querataro, Mexico, in search of relief, WW TWO, Montreal, QC.
BRENT BLAIR is founding director of the USC MA / Applied Theatre Arts program, founder of LA Liberation Arts and Community Engagement (LACE) Center, a Linklater and TO practitioner. He has trained counselors, educators, leaders, and cultural fieldworkers in popular theatre for therapy, education and social change all over the world.
ZACHARY CAHILL is an interdisciplinary artist whose work has been shown at ZKM, Karlsruhe, Germany; TOMS, New York; and three walls, Chicago, amongst others. His writings have appeared in *MoUSse*, the *Journal of Visual Culture*, *RETHINKING MARXISM*, and he is a regular contributor to *Artforum.com*.
CAMERON CARTIERE is Dean of Graduate Studies at Emily Carr University of Art and Design. Her research areas include public art, urban renewal, and curatorial practice. She is the author of *Re/Placing Public Art*, co-editor of *The Practice of Public Art*, co-author of the *Manifesto of Possibilities:*

as Exhibitions Coordinator / Curator for Pro Arts, a contemporary arts nonprofit in Oakland, California and as a guest curator / panel speaker for numerous institutions including the Arts Council of Oklahoma City, CCAC, and Kala Institute.
GARRICK INATANI (artist) and **KALIA SAND** (poet) were awarded a public project with the City of Portland Archives and Records Center (PARC) and Regional Arts and Culture Council (RACC) through Percent for Art in 2013. Their residency-based labor intersects research, material works, and activism. Both live and teach in Portland, Oregon.
ARIANA JACOB makes conversation based art. Her work has been included in the HW Biennial at the Tacoma Art Museum, Disjecta's Portland 2012 Biennial, and the Discourse and Discord Symposium at the Walker Art Center. She holds an MFA in Art and Social Practice from Portland State University.
JHER is founder of Metamedia at the University of Oregon and a doctoral student in Media Studies. His practice explores the Director of Educations and Community Relations at MoMA/PS1, and at SoCates Sculpture Park. She has held teaching positions at Parsons, PACE University and Metropolitan College.
JANET OWEN DRIGGS is an artist and writer. Recent co-productions include: *Come In, We're Open*, fifty short interviews about “social practice” (2012). Sharon Sekhon is an historian dedicated to recovering and sharing the social history of her region. She is the founder of nonprofit organization the Studio for Southern California History.
RYAN N. DENNIS joined Project Row Houses as the Public Art Director in October 2012. Prior to moving back to Houston she worked at the Museum for African Art in New York City as the traveling exhibition manager. She received her MA from Pratt Institute in May 2011.
FARM SCHOOL (Nolan Calisch and Molly Sherman) Nolan Calisch and Molly Sherman share an art practice called Farm School. They create site specific and participatory projects in a wide variety of contexts from farms to local businesses to art museums. Their work has been presented at SF MOCCA, New Seasons Market, and the Mattise Museum.
SABINA HAQUE is an artist of South Asian descent raised in Karachi by her American mother and Pakistani father. Haque received an MFA in Painting from Boston University, and teaches at Portland State University. Sabina has established community partnerships with schools, museums, universities and non-profits, to design collaborative art projects with under-served youth in Portland, Boston, Los Angeles, West Virginia and Karachi, Pakistan.
DAVID HUFF the Executive Director of The Arts Center in Corvallis, Oregon. He previously served

organizing, he enjoys spending time with his daughter and talking about space.
ANDREW LYMAN is the curator of The Tan, a noncommercial art place in the Baratas neighborhood of Albuquerque, New Mexico. Andrew has been working for over eight years as an artist, organizer, publisher, and tinkerer with various galleries, groups, organizations, and odd folk. He is originally from Indiana.
GREGORY SALE is a multidisciplinary artist. With support from Creative Capital Foundation, and the Andy Warhol Foundation, he is currently producing a series that give voice to the multiple constituencies of incarceration and criminal justice systems. He serves as Assistant Professor of Intermedia and Public Practice at Arizona State University.
NOAH SIMBLIST is a writer, curator and artist, specializing in art and politics of Israel/Palestine. He is an Associate Professor of Art at Southern Methodist University.
SALLY SZWED manages the annual Creative Time Summit and Global Residency Program, and has worked on numerous Creative Time projects since 2008. She also served Program Manager of EFA Project Space in NYC, where she produced exhibitions, workshops, and events. She holds an MA in Curatorial Practice from California College of the Arts.
GEORGE SCHEER is an artist, writer, and organizational creative. In 2003, with Stephanie Sherman, he co-founded Elsewhere, a living museum and residency set in a former thrift store in Greensboro, NC. In 2007 they began Kulturpark. Their work operates at the intersection of site-specific art practice, urban development, and community design.
STACY JO SCOTT is an artist based in Oakland, CA. She is a member of the Craft Mystery Cult performance collaborative and founder of Open Factory, projects that explore the ritual and performative potential of the handmade. openfactoryproject.com, craftmysterycult.com
KELSEY SNOOK creates participatory environments with Daily tous les jours. She has developed research work on participatory design with Melissa Mongiat at goodparticipation.com. Kelsey holds a BA in Industrial Design from the Rhode Island School of Design and an MA in Creative Practice for Narrative Environments from Central Saint Martins College of Art and Design, London.
MICHAEL J. STRAND is a North Dakota-based artist and activist known for work such as The Misfit Cup Liberation Project, which investigates craft as a catalyst for social change. Strand was featured in 40 Under 40: Craft Futures at the Renwick Gallery of the Smithsonian American Art Museum.
MARK STRANDQUIST (Richmond, VA) facilitates interactions that incorporate viewers as direct participants,

INSTITUTIONS

The Institutions line of programming investigates the role of the socially engaged artist within the structure of formal organizations such as museums, governments, corporations, non-profit organizations, and schools. It asks:

What are the dichotomies and tensions for artists working with institutions? How do socially engaged artists (and the institutions who seek to support them) find balance between freedom and compromise; credibility and experimentation; engaging new publics and maintaining old audiences? Sometimes the institution itself becomes a medium. Who are the leading sculptors of institutions in art and social practice? What is it like to build a new program, organization, idea within an existing institutional context? When does the institution itself become art?