2014

Open Engagement
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Acknowledgments

First and foremost we must acknowledge Paul Ramirez Jonas for his encouragement, and his belief that Open Engagement is a site that is needed. When the future of OE seemed uncertain, he was an advocate. When it was in search of a new landing point he even generously offered his kitchen table. Thank you Paul for all you continue to contribute to Open Engagement, and the field.

A huge debt of gratitude is owed to Tom Finkelpearl and Deborah Fisher, and all of the work and resources that both the Queens Museum and A Blade of Grass have so generously provided. Open Engagement could not have asked for better partners. Their collaboration with OE 2014 embodies their organizations’ commitment to supporting socially engaged art, and to creating the space to push these practices further. We are all thankful for their ongoing work. Special thanks to Prerana Reddy, Jason Yoon, Diya Vij, Silvia Juliana Mantilla Ortiz, David Strauss, Tim Miller, Joelle Te Paske, Thomas Anesta, and Ellen Staller and everyone else on the ground at the Queens Museum and A Blade of Grass who contributed to the OE effort.

Thank you to Maureen Connor, Greg Sholette, and Chloë Bass. It is key to Open Engagement that we are in dialogue with education for socially engaged art and partnering with Social Practice Queens at Queens College and CUNY has been so integral this year in connecting to these dialogues in New York. Special thanks to Mirana Zuger, and the SPQ students who generously donated their time and knowledge to the project. This type of event is not possible without the support of many individuals and institutions. The OE team is made up of many incredible people who through their work on the conference show their dedication to supporting these practices. Thank you Kerri-Lynn Reeves for your tireless work serving as the Program Coordinator. You continually went above and beyond, and always brought positivity. Thank you to Gemma Rose Turnbull and Alex Winters, our extraordinary social media team who also coordinated the OE 100 blog which brought us amazing reflections and provocations in the lead up to the conference. Also, a huge thanks to all of the contributors to the OE 100 blog project. Thank you to Ariana Jacob and Sheetal Prajapati for organizing the lunch time conversation series and bringing together an amazing group of individuals to be discussion starters. Thank you to Sandy Sampson, Laura Sandow, and Eliza Gregory for working hard to provide housing and hospitality for our conference presenters. Thank you to the design force behind Open Engagement, Nicole Lavelle and Sarah Baugh. Year after year they have worked to make Open Engagement feel true to its call. Big thanks to Martin Rosengaard and the Human Hotel for partnering with OE to provide housing for people traveling to the conference with children. We are also so grateful to Wooloo and Regeneración Childcare NYC for collaborating with the Queens Museum to produce an art camp for children that will coincide with the conference, as well as the drop in family area that will be located right here at the heart of our conference activities.

We wish to express our gratitude to our sponsors and media partners Big Car Collaborative, The Scherman Foundation’s Katherine S. and Axel G. Rosin Fund, The Kresge Foundation, Surdna Foundation, The David Rockefeller Fund, Institute of Museum and Library Services, Immigrant Movement International, Otis College of Art and Design, New York Hall of Science, Listings Project, Lagunitas Brewing Company, Queens Theater in the Park, Bad at Sports, Temporary Art Review, and Guernica Magazine. You all help to make OE a reality, and to broaden the access to the ideas shared at the conference.

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

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

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

Thank you,
Jen Delos Reyes
Director and founder,
Open Engagement
The Open Engagement conference has in many ways captured the energy and spirit of the continued movement of socially engaged art. Since 2007 the conference has convened over 900 presenters and over 3200 attendees from around the world to share current perspectives and approaches to this work.

The feeling at the conference is palpable—that social art has value, that it can be harnessed as an agent of change, and that it has relevance beyond the scope of art. This is one of the reasons that so many have come together year after year to this free site, to be present to show their support, rally together, and to bring visibility to these issues. This kind of donation of time and energy is based on a shared belief in the potential for socially engaged art to create social change and address issues of social justice.

The people who support Open Engagement believe in the power of socially engaged art and seek to foster a site that pushes these practices further and promotes this way of artists working in the world. OE is a site that nurtures the growth of the field and supports contributors by offering a venue for continued development, education, and connection. The 2014 conference is co-presented by the Queens Museum and A Blade of Grass—two organizations that work to reinforce these practices and artists, and present this work in dynamic ways in the world.

Open Engagement 2014 was planned in conjunction with the Queens Museum, A Blade of Grass, Social Practice Queens at Queens College, and a selection of artists, educators, and invested parties. This year the selection process brought together groups of people representing the expansive and complex ecosystems that support these practices—museum perspectives, funding perspectives, education perspectives, artist perspectives, and student perspectives. Students, faculty, and committee members worked with one another to select the presenters and create the conference programming. This year we have brought together a diverse group of over 200 presenters from around the world, including keynote speakers Mierle Laderman Ukeles and J. Morgan Puett. We have assembled these voices to reflect on subjects that are inextricable from our daily existence; life and work. Through conversations, presentations, workshops, interviews, open reflections, and related projects created for or presented at the conference, we will be investigating, questioning, celebrating, and challenging the current state of socially engaged art.

Since the first Open Engagement conference in 2007 it has become a key meeting point for people interested in art and social practice. Open Engagement began as a hybrid project that used a conference on socially engaged art practices as its foundation and incorporated elements including workshops, exhibitions, residencies, pedagogy, curatorial practice and collaboration. When the conference began it was a student project. Open Engagement was the basis of my education, and then for the past four years while partnered with Portland State University it was part of how I approached my work as an educator. Through the move of the conference this year to the Queens Museum in New York I have already seen how a re-siting has allowed for expanded thinking, partnerships, support, and addressing the field and its needs from a new perspective. This aspect has become clear in this year of planning and I see this as having the potential to make a significant impact on the wider field through a receptive mobility. When Open Engagement started it was in large part because I felt that there was a need to create the space for these conversations. Over the past seven years we have seen the spaces for these dialogues widen and diversify. What I believe there is a need for now is support for these practices. How can we support artists creating this work? How can we ensure that these are sustainable practices? How can the institutions of art create the space for this work in their canons? As Open Engagement moves it has the potential to highlight, mobilize, and strengthen existing networks of support, but that it also creates the opportunity to open up new institutions to embedding these practices into their missions.

It is my hope that Open Engagement is a space where we can continue to live and work alongside one another and find ways to support each other, not only for this brief moment that we are assembled, but into the future.

Welcome the sixth Open Engagement conference!
Jen Delos Reyes
Director and founder,
Open Engagement
Support programs

Welcome Families!

Open Engagement and the Queens Museum are committed to intergenerational spaces and will support children, parents, and caregivers to the best of our ability. The Queens Museum is stroller-friendly throughout the museum and our bathrooms have baby-changing stations.

The conference will feature a Kids Art Camp by Wooloo with ongoing activities for children ages 4-12. Parents and young children are also invited to come play in the Kids Lounge, an interactive play-space facilitated by Regeneración Childcare NYC in the Queens Museum atrium space for the duration of the conference. People who would like to drop by the Kids Lounge to tell a story or play a game are also welcome to stop by! This space is a central hub of the conference activities and also plays host to our Open Platform presentations and keynote lectures.

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

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

### Art Camp | Wooloo

Open Engagement 2014 is collaborating with Queens Museum staff and the Danish art collective Wooloo to provide an art camp to children of conference attendees on site during the conference. Sixten Kai Nielsen and Martin Rosengaard of Wooloo, both fathers, will personally run a free camp at the Queens Museum open to conference attendees with children aged 4-12.

Wooloo’s Art Camp addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

- Camp is open to children ages 4–12 whose parents/guardians are registered for Open Engagement.
- Parents/caretakers and children are expected to abide by all museum and camp policies including dropping off and picking their children on time.
- Camp will be Saturday and Sunday 9:30am to 5:30pm.
- Preregistration was required for Art Camp
- Camp will remain open until full.

### Human Hotel | Wooloo

Wooloo’s Human Hotel in NYC provides free private housing for visiting cultural workers traveling with children. During Open Engagement 2014, the Human Hotel project will accommodate out-of-town presenters traveling with children in the private homes of New Yorkers.

Wooloo’s contribution to Open Engagement 2014 addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

### On-Site Food

Queens Museum Cafe 12:00pm–OE closing hours
NY Hall of Science Cafe 9:00am–5:00pm

### Shuttle Bus

A shuttle bus will be available for OE attendees running between the Queens Museum and and underneath the Willets Point/CitiField 7 Train stop for the following times: Friday night for the Opening Mixer hours, Saturday for the keynote lecture, and Sunday for the keynote lecture and Closing Mixer hours.

### Transit

The closest Metropolitan Transit Authority stop is on the 7 line at 111st Street. For peak evening hours a shuttle bus will run between this stop and the Queens Museum. The remainder of the time, it is a short 10-15 minute walk. Please check for weekend service changes on the 7 Train line on weekends and see the maps at the website below for more detailed information.

[web.mta.info/maps/submap.html](http://web.mta.info/maps/submap.html)
## Selection Committees

**Life/Work Panels and Presentations**
- Barrie Cline
- Jen Delos Reyes
- Deborah Fisher
- Sheetal Prajapati
- Prerana Reddy
- Kerri-Lynn Reeves

**Life/Work Projects**
- Jen Delos Reyes
- Tom Finkelpearl
- Maureen Connor
- Deborah Fisher
- Natasha Llorens
- Kerri-Lynn Reeves

**Immigrant Movement International**
- Sol Aramendi
- Jen Delos Reyes
- Elizabeth M. Grady
- IMI community members
- Silvia Juliana Mantilla Ortiz
- Kerri-Lynn Reeves
- Patrick Rowe

**Panorama**
- Seth Aylmer
- Gonzalo Casals
- Jen Delos Reyes
- Elizabeth M. Grady
- Prerana Reddy
- Kerri-Lynn Reeves

**Watershed**
- Seth Aylmer
- Gonzalo Casals
- Jen Delos Reyes
- Elizabeth M. Grady
- Prerana Reddy
- Kerri-Lynn Reeves
- Jason Yoon

**Open Platform**
- Jen Delos Reyes
- Prerana Reddy
- Francisco Karmelic
- Deborah Fisher
- Kerri-Lynn Reeves

**Open Houses**
- Jen Delos Reyes
- Tom Finkelpearl
- Deborah Fisher
- Prerana Reddy

## Open Engagement Core Team

- Jen Delos Reyes
- Director/Founder
- Kerri-Lynn Reeves
- Program Coordinator
- Gemma Rose Turnbull
- Social Media Captain
- Alexandra Winters
- Social Media
- Ariana Jacob
- Lunch Time Talks
- Sheetal Prajapati
- Lunch Time Talks
- Sandy Sampson
- Housing Team
- Laura Sandow
- Housing Team
- Eliza Gregory
- Welcome Committee
- Mirana Zuger
- OE SPQ Volunteer
- Nicole Lavelle
- and Sarah Baugh

## Queens Museum Team

- Tom Finkelpearl
- Executive Director
- Prerana Reddy
- Director of Public Programs and Community Engagement
- Silvia Juliana Mantilla Ortiz
- Public Programs Fellow & Artist Services Coordinator
- Jason Yoon
- Director of Education
- Jose Serrano-McClain
- Community Organizer & Corona Studio Manager
- Tim Miller
- Manager of Family & After School Programs
- Diya Vij
- Communications & Digital Media Manager
- David Strauss
- Director of External Affairs

## A Blade of Grass Team

- Deborah Fisher
- Executive Director
- Ellen Staller
- Development Director
- Elizabeth M. Grady
- Programs Director
- Joelle Te Paske
- Programs & Communications Coordinator
- Thomas Anast
- Executive Assistant

## SPQ Team

- Gregory Sholette
- SPQ Co-Director
- Maureen Connor
- SPQ Co-Director
OE Core Team

Jen Delos Reyes
Director / Founder
Jen Delos Reyes is an artist originally from Winnipeg, MB, Canada. Her research interests include the history of socially engaged art, artist-run culture, group work, band dynamics, folk music, and artists’ social roles. Jen is the founder and director of Open Engagement.

Kerri-Lynn Reeves
Program Coordinator
Kerri-Lynn Reeves is an interdisciplinary artist from Winnipeg, Manitoba. She holds a Bachelor of Fine Arts–Honours degree from the University of Manitoba and is currently a Master of Fine Arts candidate at Concordia University. At the heart of it, her work explores the relationship of the social and the material.

Gemma-Rose Turnbull
Social Media Captain
Gemma-Rose Turnbull creates collaborative photographic works, that examine ways in which the integration of collaborative strategies and de-authored practice can catalyse social change agendas and policies through image making and sharing. She has collaborated with street-based sex workers, elderly people who have suffered from abuse, and children. In each of these projects, issues of power, othering, objectification and alienation are unavoidable. Gemma’s style of working acknowledges these issues from the beginning, and each of her projects experiments with structures that can reflect those issues in a productive way. She is currently doing a practice-based PhD at The University of Queensland, Australia.

Alexandra Winters
Social Media
Since completing a Bachelor of Fine Art, Alexandra Winters has been traveling between the United States, U.K, Europe and Australia pursuing a self-directed approach to professional development and arts education. She is currently studying a Masters of Cultural Production and Arts Administration at the Queensland University of Technology in Australia. Harnessing arts capacity to communicate, Alex is concerned with developing projects that counter the academic critique commonly inserted into art by reinforcing the need and desire for art to be accessible. Functioning in the role of artist as organizer, Alexandra creates cultural products that demonstrate the capacity for art to be used as a universal language.

Ariana Jacob
Lunchtime Conversation Series
Ariana Jacob is a Portland, OR based artist whose work focuses on conversation. She holds an MFA in Social Practice Art from Portland State University. Her work has been included in the NW Biennial at the Tacoma Art Museum, Disjecta’s Portland 2012 Biennial, and the Discourse and Discord Symposium at the Walker Art Center. She has exhibited and organized events at apexart and Smack Mellon in New York City, Beunsonal in Paris, France, The Portland Institute for Contemporary Art’s TBA Festival, The Portland Art Museum, Appendix Space and Gallery Homeland in Portland, OR, Southern Exposure in San Francisco, CA; and in many public places.

Sheetal Prajapati
Lunch Time Conversation Series
Sheetal Prajapati is Assistant Director for Learning and Artists’ Initiatives at The Museum of Modern Art (MoMA) where she develops short and long-term artist collaborations to create learning and socially-engaged experiences for the museum’s public. Sheetal has worked in museum education for over 12 years in New York and Chicago. She earned her MA from the School of the Art Institute of Chicago and her BA from Northwestern University.

Laura Sandow
Housing Team
Laura Sandow is a Portland, Oregon based artist, photographer and writer that is interested in socially engaged, collaborative, community-based, and multi-media projects. Her interests include politics, history, nature, social justice issues, as well as empowerment and education through art.

Eliza Gregory
Welcome Committee
Eliza Gregory is an artist and educator. Her work illuminates diverse experiences in a given community using images, relationships, experiences, interviews, events and many other media. Trained as a fine art photographer, a creative writer and a social practice artist, Eliza now lives and works in San Francisco. See her work at elizagregory.com

Mirana Zuger
OE Team / SPQ Volunteer
Mirana Zuger is an artist and MFA candidate at Queens College, City University of New York. A graduate of Concordia University, Montreal (BFA with Distinction) Zuger has also been selected for artist residencies in Croatia and France. Her work Vrtlar was the subject of the first monograph on her, written by
James D. Campbell and senior Montreal artist, Françoise Sullivan in 2012. She has exhibited widely in Canada, as well as New York, Paris and Zagreb. Her works are found in public and private collections in Canada, the United States, Europe and Asia.

Nicole Lavelle
Graphic Design
Nicole Lavelle is an artist, designer, and MFA candidate in Social Practice at the California College of the Arts in San Francisco. She prefers to collaborate.

Sarah Baugh
Graphic Design
Sarah is pursuing an MFA in Graphic Design at Virginia Commonwealth University.

Queens Museum Team

Tom Finkelpearl
Executive Director
Since 2002, Tom Finkelpearl has been Executive Director of the Queens Museum which completed an expansion project 2013. His second book, What We Make: Conversations on Art and Social Cooperation was published by Duke University Press in 2013. He begins his tenure in May 2014 as the Commissioner of the Department of Cultural Affairs for the City of New York.

Prerana Reddy
Director of Public Programs and Community Engagement
Prerana Reddy is the Director of Public Events at the Queens Museum, where she oversees the Museum’s community engagement and public art initiatives working with a full-time community organizer to combine arts and culture with social development goals in nearby neighborhoods predominately comprised of new immigrants.

Silvia Juliana Mantilla Ortiz
Public Programs Fellow and Artist Services Coordinator
Silvia Juliana Mantilla Ortiz is a transnational artist whose work lies at the intersection of migration, feminism and oral histories. She holds an MFA in Public Practice from Otis College of Art and Design and is currently the Public Programs Fellow and Artist Services Coordinator at the Queens Museum.

Jason Yoon
Director of Education
Jason Yoon is the Director of Education at the Queens Museum where he overseesQM’s on and offsite education programs for learners ranging from pre-k children to seniors. Prior to QM, he was the executive director of New Urban Arts, a teen art studio in Providence RI. He has a BFA from RISD and an MPA from NYU.

Jose Serrano-McClain
Community Organizer and Corona Studio Manager
Jose Serrano-McClain is a community organizer, art worker, and social entrepreneur. Jose is involved in Queens Museum’s creative and political work in Corona. He is a co-founder of TrustArt.org, a community for supporting social and artistic innovation. He recently completed his MFA as part of Social Practice Queens.

Tim Miller
Manager of Family and After School Programs
Tim Miller is the Manager of Family and After School Programs at the Queens Museum. He has a BFA and an M.Ed. from the School of Visual Arts. Tim is also a children’s book illustrator, check out his work at timmillerillustration.com

Diya Vij
Communications and Digital Media Manager
Diya Vij is the Communications and Digital Media Manager at the Queens Museum where she works on marketing and press and runs all social media. Additionally, she was a co-curator of Tania Bruguera’s Arte Útil Lab at the Queens Museum during Winter/Spring 2013. She is currently pursuing her Masters in Art History with a concentration in contemporary art and activism at Hunter College.

David Strauss
Director of External Affairs and Capital Projects
David Strauss, Director of External Affairs and Capital Projects, is responsible for overseeing the Museum’s marketing and public relations initiatives, government affairs outreach, and expansion project. He holds a B.A. from the State University of New York at Albany and an M.A. in Visual Arts Administration from New York University.

A Blade of Grass Team

Deborah Fisher
Executive Director
Deborah Fisher is the founding Executive Director of A Blade of Grass. An artist, administrator and entrepreneur, Fisher has worked as an arts and philanthropic advisor to Shelley and Donald Rubin, studio manager of Socrates Sculpture Park, as an educator and curriculum developer for the Brooklyn Center for the Urban Environment, and has taught classes at New York University, St. John’s University, and Nassau Community College. Fisher’s art practice seeks to understand the things we build as interconnected ecosystems, and focuses on public projects.

Ellen Staller
Development Director
Ellen Staller is Development Director at A Blade of Grass. She has over eighteen years of experience in non-profit visual arts administration, spanning development, communications, public programming, gallery management, and curating. Staller came to A Blade of Grass from Socrates Sculpture Park in Long Island City, NY, where she served as the Director of Development and Communications (2006-2013). She also served as Program Director of ArtTable (2001-2006), Manager of Fellowships and Placement at College Art Association (2000-2001), and Gallery Director at HERE Arts Center (1995-2000). Staller holds a Master’s degree in Visual Arts Administration from New York University.

Elizabeth M. Grady
Programs Director
Elizabeth M. Grady, Ph.D., is the Programs Director at A Blade of Grass, a curator, and a critic. She was Program Manager of smARTpower, a U.S. State Department program run by the Bronx Museum which sent fifteen artists to fifteen countries to do 6-week art projects that engaged local communities (2010-2012). Recently she curated Proyecto Paladar, a large-scale participatory food-based installation project for the 11th Bienal de la Habana in May 2012 and contributed to the accompanying catalogue-cookbook Ten Dinners in Havana, published by the Paladar Group in 2013.

Joelle Te Paske
Programs and Communications Coordinator
Joelle Te Paske is Programs and Communications Coordinator at A Blade of Grass. She is a graduate of NYU’s Gallatin School of Individualized Study, where she completed her concentration, “Art Practice As Political Play,” in New York City and in Prague, Czech Republic. Prior to joining ABOG she was a registrar at Paula Cooper Gallery, where she helped coordinate hundreds of exhibitions domestically and abroad.

SPQ Team

Gregory Sholette
SPQ Faculty
Gregory Sholette is an artist and writer whose recent books include: It’s The Political Economy, Stupid and Dark Matter: Art and Politics in...
an Age of Enterprise Culture (both Pluto Press UK). He exhibits at Station Independent Projects, NYC, and his Imaginary Archive travels to Kyiv, Ukraine this Spring. Sholette is an Associate in the GSD program at Harvard University and together with Maureen Connor is lead faculty for the new MFA Concentration SPQ: Social Practice Queens at Queens College, CUNY.

Maureen Connor
SPQ Faculty

Maureen Connor, Professor of Art at Queens College, CUNY since 1990 and now lead faculty of Social Practice Queens designs projects that combine installation, video, interior design, ethnography, human resources, feminism, and social justice. Recent work includes collaboration with Winter Holiday Camp, a collective intervention at Center for Contemporary Art, Ujazdowski Castle, Warsaw with whom she continues the work begun with Personnel, her project about the workplace, and the collective she co-founded, the Institute for Wishful Thinking, producing interventions that explore the attitudes and needs of individuals and institutions. Her feminist work from the 80s and 90s is included in numerous publications and collections.

Partners

Queens Museum

Queens Museum is a local international art space in Flushing Meadows Corona Park with contemporary art, events, and educational programs reflecting the diversity of Queens and New York City. The Museum presents the work of emerging and established artists, changing exhibitions that speak to contemporary urban issues, and projects that focus on the rich history of its site. In November 2013, the Museum opened its new space, a 105,000 sq. ft. venue with a soaring skylit atrium, suite of daylit galleries, and improved flexible event space. queensmuseum.org

A Blade Of Grass

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

Social Practice Queens
Social Practice Queens (SPQ) is a unique MFA concentration bringing together the resources of an academic research institution, Queens College (City University of New York: CUNY), with the long-standing community-based activism of the Queens Museum. The new MFA concentration in social practice integrates studio work with social, tactical, interventionist and cooperative forms. SPQ's goal is to initiate interdisciplinary projects with real world outcomes rooted in CUNY's rigorous departmental offerings (e.g.: urban studies, environmental science, public policy, experimental pedagogy, social theory) in tandem with the Queens Museum's ongoing community-based activities.

Media

Bad at Sports
Founded in 2005 Bad at Sports (B@S) features a weekly podcast, a series of objects, events, and a daily blog produced in Chicago, San Francisco, Detroit and New York City, it features artists and “art worlders” producing conversations about art and the community that makes, reviews and participates in it.

Temporary Art Review

Temporary Art Review is a platform for contemporary art criticism that focuses on alternative spaces and critical exchange among disparate art communities. Temporary is an international network, highlighting both practical and theoretical discourse through reviews, interviews, essays and profiles on artist-centered spaces and projects. Visit online at temporaryartreview.com.

Guernica

Guernica is an award-winning magazine of literature, politics, art, and ideas published twice monthly. Guernica Daily, the magazine’s blog, is updated every weekday. Guernica’s content gives equal weight to reportage, polemics and criticism of domestic and international affairs, alongside first-person narrative, fiction, poetry and visual art by established and emerging artists. Guernica authors and artists come from more than sixty countries, write in dozens of languages, and offer original, at times radical, takes on global issues.

Selected Sponsors

Big Car Collaborative

Big Car Collaborative is an artist-led nonprofit organization based in Indianapolis, Indiana that brings art to people and people to art. Big Car uses socially engaged art, design, and public programming to help encourage creativity, invigorate public places, and strengthen communities.

Learn more at bigcar.org.

Listings Project

Stephanie Diamond’s Listings Project is a free weekly email of real estate opportunities listing serving artists, creative communities, and beyond. As a proud sponsor of OE2014, Listings Project is offering OE attendees a discounted rate to post a listing.

Human Hotel

Human Hotel in New York City provides free private housing for visiting cultural workers traveling with children. HUMAN HOTEL is run by Woofoo. The project began in Denmark in 2009, as a practical solution for the activist community during the UN Climate Summit in Copenhagen. Today, Woofoo continues to run Human Hotel in Copenhagen, as well as in New York and Eindhoven (Holland). In each site, the focus of the project is organized according to local need—always using intelligent matchmaking to connect talented visitors with resident hospitality and knowledge.

Regeneración Childcare

NYC is a radical childcare collective that participates in child-raising in order to build radical communities and relationships. Our collective provides childcare at organizational meetings, events, and conferences, by partnering with community-based collectives and cooperatives building movements for social justice. We are committed to growing an intergenerational movement for collective liberation, in which people of all ages can participate, learn from and take care of each other, and dramatically reshape the conditions of their lives.
Artists have a way of provoking new forms of being, examining and challenging the ways that we live and work, proposing alternative approaches, and suggesting ways of navigating and negotiating existing systems. Open Engagement 2014 features keynote presenters Mierle Laderman Ukeles and J. Morgan Puett, and focuses on the theme of Life/Work. The conference examines how economic and social conditions connect to life values and philosophies and situate the everyday in relation to larger political and social issues including labor, economics, food production, ways of being, and education.

The legacies of these two seminal figures have through their practices defined and redefined how life and work can be the foundation for artistic exploration. Mierle Laderman Ukeles is a defining artist in the history of performance, feminist, and socially engaged art and has been the official artist in residence with New York City’s Department of Sanitation for over three decades. Her work models possibilities of how an artist can create long-term, sustainable alternative contexts within which to situate and create their work. J. Morgan Puett is an interdisciplinary artist, cultural producer, fashion designer, and Co-Founder and Director of Mildred’s Lane and The Mildred Complex(ity). Her work explores pedagogical structures, systems of labor, sociality, ethics, and all-encompassing lived experience.

The work of both of these artists challenges the segmented notions of art and life, challenges expectations of an artist’s work, explores the relationships of art and service, art and infrastructure, and looks at ways that art is embedded in our daily lives.

This conversation was conducted by email with Jen Delos Reyes in March 2014 and further explores the intersection of life and work in their practices, creating systems of support, and proposed education for socially engaged art.
Was there a particular moment in your practice when you made a conscious decision to merge your life and your work as an artist?

J. Morgan Puett (JMP) First I would have to say that happened in childhood. But that is a long story. I believe the conscious decision was realized in graduate school, as I was having crits at my supper table in a loft in Chicago. It made some of the professors furious to come off campus and converse about how I spent my financial aid money.

But once out of graduate school, whilst engaged with filming-dwelling-clothing-researching projects, I found that making clothes for people gave me great pleasure. (I continued to do so for some 20 years.) Somewhere along that path I realized that was a way to survive as an artist—creating new problems for myself.

Although, in learning the industries, I seem to have forgotten that pleasure for a time while struggling with capitalism, trying to make a difference. I thought of my work in the rag trade as a series of conceptual storefront projects; then later I created a long series of research projects and art installations for institutions that were about those (disturbing) experiences in fashion industry. It was all extremely important to the development of the ideas and methods that permeate everything I do now.

Mierle Laderman Ukeles (MLU) I lusted for the freedoms expressed in the work of my art heroes: the freedom of the moving body inside the art from my Uncle Jackson Pollack; the freedom to name from my grandfather Marcel Duchamp; and the freedom to pass from one dimension to another from my uncle Marc Rothko. That's really why I became an artist: I wanted that life of the autonomous artist in pursuit of freedom—pushing into the unknown, creating the new. I struggled for many years to be an artist. Then out of love, Jack Ukeles and I had a baby in 1968. My teacher in grad school, seeing me with my pregnant belly finally showing had said, despite my being his best student, "Well, I guess you can't be an artist." That gurgling baby—I had fallen madly in love with her—was depending on my constant maintenance for life. Her needs needed to come before my own. I became a mother/maintenance worker. I found that my art heroes didn't change diapers. I had no models. I tried to split my life in half: the mother/maintenance worker and half the artist. I hated feeling as if I were two people. Why hadn't my long finest education that Western culture offered prepared me for this? I was in a full crisis. Then, after one and a half years of twirling—an epiphany! If I am the boss of my freedom, if I have this power, then I call maintenance art; I call necessity freedom. I can collide these two poles, crash them together. In a quiet rage, in October 1969, I sat down and wrote the Manifesto for Maintenance Art, 1969! I named Maintenance as Art. Why? Because I say so. The artist must survive. It is art that must change.

What are the advantages and challenges of having a practice that is so entwined with aspects of daily living? For many artists creating a practice and making a living can be more easily compartmentalized. How have you each approached “making a living” when your life and art are so integrated?

MLU: Advantages: My insight as a mother/maintenance worker in 1969, enabled me to see—really through a flash of light—into the dark gap in Western culture where those who serve and support are not inside the picture. The picture is the picture of power, of culture, inhabited by the powerful and the cultured—those who are meant to be seen. That's not how democratic culture is supposed to work. I was seething. Why? I asked myself why was I so pissed off? Because my education promised me that I belonged to the entitled; it was supposed to be me in the picture. And here I was stuck changing diapers; people had stopped asking me questions, as if they knew all about me and it wasn't very interesting. But what actually happened with my epiphany was that a door opened and I could walk out, and a gate opened and I could walk through and have a chance to become connected to most of the people in the whole world who spend most of their lives surviving and enabling life to continue, most of whom The Western Culture hadn't seen, didn't know how to see, how to acknowledge, how to honor, how to respect. I set out to make coalitions.

We were so many, if we joined forces, we could change the world and we could make a picture of Democratic Culture where everyone is in the picture.

Challenges: So how do I eat? Keeping going as an artist has been difficult and never gets easier. Like most of you. The philosophy and conceptual part is so much a part of me, that's not hard. Most of all what keeps me going has been Jack Ukeles, my soul-mate who believes in me as I believe in him. Others, the Ronald Feldman Gallery. And the Sanitation Department, though I made a devil's bargain with them from the beginning in 1977 until today: They don't tell me what to do, but they don't pay me either. They provide “technical assistance”; that can be huge sometimes, but it doesn't pay the rent. The art world: visiting artist gigs and lectures. Grants and fellowships. Like you. Sometimes, all too rarely, we sell some of my work.

Everyone and everything that keeps life going feeds me as an artist and person. This includes people and also remediating infrastructure systems that keep the planet going; all everydayness feeds me.

JMP: My life as a traditional artist never ceased, those tools that I have are just more complexly integrated into my existence as a human being.

But it is always so difficult. That is why I started the fashion business fresh out of graduate art school, (J. Morgan Puett Incorporated), so that I could make an income for myself. I later drenched the entire business—archives, artifacts, clothing, drawings—in beeswax, and particularly waxed and framed the bricks of checks that were made out to me, by me, for me as a corporation.

But now I have created a new contemporary art complex(ity) and a school of sorts, the Mildred's Lane Project. It does not support me financially, but it does enrich me intellectually—something even better—and allows for me to share with my friends. I feel the need to make every aspect of living meaningful, artful, and thus in every way that perpetuates—life as a practice… being as the practice.
Both of your practices challenge understood ways of working as an artist and propose and create alternative ways of being in the world. Are there histories, or any figures outside of an art context that have been instrumental in the ways you have chosen to work?

JMP I would have to say my childhood histories, in an attempt to find the quality of life I lived as a child in the deep, swampy south, daughter of four generations of beekeepers. My parents and their friends were artists, writers, musicians, poets, sailors…and I am still inspired by their lives and times in the tempestuous mid 20th century.

MLU My sources of inspiration start with a love of big scale which I absorbed from growing up in Denver with the incredible Rocky Mountains and big sky always in my peripheral vision, and second a love of process and play from growing up in a middle class neighborhood where we played outside most of the time, and had to be dragged in at the end of the day. I was brought up on open, liberal and spiritual principles that all in the world is open to you, that there is resiliency in the tempestuous mid 20th century.

Many art schools do not teach what I imagine to be the able Middle Eastern culture. Both in the environment and in trying to create deep peace—children inspire me as they pursue culture-making change variety of ways, for the young city of Denver. And each of our dreamers who became community builders in a stunning story you are meeting them: raw, malleable, processed, possibly re-processed, re-processed, fatigued. Also non materials, not just materials: ideas and social constructions and where in their flow trajectory you are meeting them and intersecting with them and how you can interact with them.

Integration education. Practice putting everything together into a perceptible whole. Then maybe, if it doesn’t make you sick, practice putting it together in different ways. A goal is so people can perceive the whole of what you are doing, even if the parts are very different from each other.

JMP – Collaboration is an essential practice in the 21st century; we can’t make change happen alone; – Open a storefront practice instead of a studio, – Be in the world, – Be of the world, and – Be for the world in any way you can.

You each have key pieces of writing that disseminate aspects of your philosophies/politics, with Mierle I see one of these as your MANIFESTO OF MAINTENANCE WORK 1969!, and for you Morgan, I see this as your Comportment Manual. Can you talk about how and why these pieces developed and how they continue to play a role in your practices?
orientate visitors to Mildred’s Lane and to a system thinking I call workstyles, to enable us to cohabit in this landscape... It was evident that many needed help being in the woods, and more, being in the world. Thinking of comportment as commons grounds workstyles.

_The Comportment Manual_ is a part of the greater project “Excerpts from the User’s Guide to Mildred’s Lane.” There is also a Lexicon of Terms we use daily. We invent terms, definitions and titles that reassemble our roles; and helping us to keep our sense of humor.

**MLU** In other sections here I already discussed how the MANIFESTO OF MAINTENANCE ART 1969! developed. It still form the basis of my continuing art making since I am still focusing on the triad of personal, social and earth maintenance. It has been for me a way of being in the world and an attempt to stretch who is in the Picture and never stop until everybody, simply everybody is in the Picture. Then we will have a living democratic culture.

I did think in the 1970’s and 1980’s that radically transforming the scale of democratic culture would be easier that it turned out to be. I thought that artists/creators belonged at the decision making tables of all levels of governments and power structures. This has not happened enough at all. I way underestimated the territoriality instinct of other design professionals who do not want to share the little bit of turf they have gotten their hands on. Artists are not taken very seriously, yet. This has been a grave disappointment and I look to you to keep pushing for this.

**I want to end this part of our interview by asking your thoughts on the overarching questions of Open Engagement 2014: Life/Work.**

**What are the impacts of artists living and working in community?**

**MLU** Most important, I think, artists are trying to work with others to break through barriers, especially class barriers of all kinds, whether economic, racial, or ethnic, that are getting more rigid. I didn’t think our society would be like this when I was young in the 1960’s. I thought that with our passions for transformation, we could melt barriers and that we could fix everything and everything would become more equitable, just, fair, with more opportunities opening up for everyone. Today, the huge yawning gaps between the richest sectors of societies, all over the world, and the growing numbers of people slipping downward, slipping down like silt to levels of the almost poor and impoverished, much of it racially charged as well with shrunken opportunities, is shocking. And the existence of huge scale corruption at the top. Democracy—which means that everyone is in the picture, not downstairs or outside of the picture—is threatened. It is artists living and working in community who are trying to create pictures, often living pictures where everyone, simply everyone is IN the picture. These pictures are fertile both for the artist and for the participants. They breathe respect and they do not go away. These living tissues of art, often made by the few that can speak to the many, give birth to continuing hope and conviction.

**JMP** I feel this is an age for artists to be and act as ambassadors to their practices; after all, we don’t own them—we share them. It is a time to collaborate together, gathering our strengths. Work is an artist’s life; so weave life through our work with our communities. There is no room for exclusionary thinking. There is too much at stake, importantly, water, soil, and other such nonhuman topics.

**What is the work of art today?**

**MLU** No matter how dangerous or how incredibly personal and unrelated to a list of “Big Subjects”, no matter how “progressive” this list might be. No matter what materials, what subject, what kind of space, no matter who, where, what is the what. An artist acts, names, moves, chooses out of freedom. If an artist chooses to work with others, to co-create with others, then the artist needs to work it out with others. But an artist must enter this relationship fully free.

**JMP** As always, to generously share and generate innovative ideas. Rearranging ideas into new forms, activating everything that we have at hand, anywhere that we can, creating new habits.

**How has the idea of life’s work changed in the 21st century?**

**MLU** More people—getting past all this sounding like a big cliché of television talk shows—think of themselves as having more agency, although their agency might be heavily virtual. I also think a lot more people are more selfish, more focused on getting theirs, first or foremost. But generally I think people in the 21st century have more room to take themselves more seriously as counting for something and what they do in life can count for something, that their presence here in the world can count for something and that their lives have meaning or could have meaning if they could just... It gets mixed up and eaten up with consumerism. When the ATM machine tells me “Thank You,” those words get suffocated, even killed. So many words have been eaten out alive in that way. Collapsed meanings.

Women—we still, in the 21st century, don’t know what women could be and could do. For eons, women have been told by authorities and by the weight of whole cultures who they were and what they were. Now women for themselves and people in general are trying to find out what can a woman be? And then what does that do to all the people in relation to her? Mate, child and grandchild, parents, other family, bosses and sub-bosses, friends, colleagues, community; the people who used to have a claim on authority to say who she is and what she can do. We are in a process of needing to make this up. Many, of all genders, at last have more room to ask “What is my life’s work?” Many many still do not.

**JMP** It seems there is a need to resist the endless compartmentalization of beings and things. Resisting takes time, so we slow down the process in order to seek greater clarity, forcing ourselves to deal with the details of life that in the past were left for women to sort out; which are, ironically, now our greatest strengths.
Friday May 16

*At indicated program items, a message sayer will be available to relay your messages to presenters and attendees. See page 27 for Federation of Message Sayers description.

REGISTRATION
10:00am–6:00pm
Conference materials pick up at
Queens Museum OE Registration Area

OPEN HOUSES
8:30am–10:00am
Immigrant Movement International
Morning Exercise Class

Immigrant Movement International, (IMI) is
a community space that hosts a variety of
free experimental educational workshops
facilitated by both artists and community
members serving the needs of local immi-
grants. IMI acts as a think tank for those
interested in creating a more humane and
dignified legal and economic reality for
migrants in the future.

Join Veronica Ramirez of Immigrant Move-
ment International for a morning exercise
dance class. This class is one of IMI’s
most popular workshops; it is not your
average Zumba, Jazzercise, or aerobics
class. Vero choreographs energetic danc-
es to a variety of Latin American rhythms
from Mexican Banda to 80s Spanish rock
ballads, and uses dance to raise aware-
ness about health issues as well as build
community and empower women in our
community. Come dance and meet the
amazing women of IMI.

108-59 Roosevelt Ave, Flushing, NY

10:00am–12:00pm
Aperture
Photo-based Social Practice:
A discussion of socially engaged,
transdisciplinary, and expanded practices
in contemporary photography

Aperture, a not-for-profit foundation,
connects the photo community and
its audiences with the most inspiring
work, the sharpest ideas, and with each
other—in print, in person, and online. This
panel is offered in conjunction with the
Spring 2014 issue of Aperture magazine,
produced in collaboration with guest
editor Susan Meiselas and the Magnum
Foundation, which explores how the
ground for socially engaged documenta-
ry storytelling has radically shifted over
the last decade and how photographers
might adapt. The panel is co-presented
by Aperture Magazine Presents and the
Photography, Expanded Initiative of the
Magnum Foundation.

It is increasingly evident that expanded,
participatory, and socially engaged pho-
to-based projects are of public interest
and in need of heightened discussion and
analysis. Often, the very bones of these
projects restructure the power dynamics
inherent within representation, challeng-
ing the patterns through which we engage
with media, distribution systems, technol-
yogy, journalism and images themselves.
This panel will ask a group of critics,
curators, and practitioners of photo-based
social practice to engage the urgent
questions artists are tackling in this field.
Moderated by Eliza Gregory, panelists in-
clude: Pete Brook, Gemma-Rose Turnbull,
Mark Strandquist, and Wendy Ewald.

547 West 27th Street, 4th Floor, New York, NY

12:00pm–2:00pm
Vera List Center for Art and Politics
Making|Meaning

Founded in 1992 and named in honor
of the late philanthropist, the Vera List
Center for Art and Politics at The New
School is dedicated to serving as a cat-
alyst for the discourse on the role of the
arts in society and their relationship to the
sociopolitical climate in which they are
created. It seeks to achieve this goal by
organizing public programs that respond
to the pressing social and political issues
of our time as they are articulated by the
academic community and by visual and
performing artists. The center strives
to further the university’s educational
mission by bringing together scholars and
students, the people of New York, and
national and international audiences in an
exploration of new possibilities for civic
engagement.

Students curate student projects on
intention and material. Drawing from
programs across Parsons, the exhibition
Making|Meaning examines how ideas are
translated into objects, and what agency
the material itself has in this process. In
an environment of study and learning,
what can be gleaned from the process of
making itself? What literal and metaphorical
qualities do materials convey, and how
can projects such as computable fashion
or paper architecture be employed in the
service of social justice. Every lunch hour,
one “Object of the Day” is selected from
one hundred, and activated by student
companions. For Open Engagement, we
will engage with five projects dealing with
sustainability, pride, fragmentation, time
and revolution.

Sheila C. Johnson Design Center, Parsons
The New School for Design, 66 5th Ave, (be-
tween 12th and 13th Streets), New York, NY

1:00pm–3:00pm*
Flux Factory Artists in Residence Show

Flux Factory is a non-profit art organi-
cation and collective that supports and
promotes artists and cultural producers
through exhibitions, commissions, resi-
dencies, and collaborative opportunities.
Flux Factory is guided by its passion to
nurture the creative process, while culti-
vating a global network of peers through
resource-sharing and participatory deci-
son-making.

On view in our gallery, we will be exhibit-
ing work by the past years residents. The
show will highlight the communal nature
of the building’s spaces which toe the line
between frenzy and control. The show will
bring together the interdisciplinary work-
ing practices of Flux. To close this annual
show we will highlight durational projects
on view in an afternoon of time-based
Fluxworks. This program will focus on
those artists whose practices involve mu-
sic, dance, movement, sound, video, and
more. Join us for lunch and a performance.

39-31 29th Street, Long Island City, NY

1:00pm–6:00pm
Alicia Grullon
Three-one-one/El Tres-uno-uno

With the artist’s assistance, local resi-
dents and visitors will be encouraged to
make 311 calls on-site about neighbor-
hood problems (environmental, structural,
social, etc.) needing improvement. The
artist will set up a small portable stand
make 311 calls on-site about neighbor-
hood problems (environmental, structural,
social, etc.) needing improvement. The
artist will set up a small portable stand

Various locations throughout Queens, NY.
Find her through Twitter @aliciagrullon
International Studio and Curatorial Program (ISCP) is a leading nonprofit, residency-based contemporary art institution for emerging to mid-career artists and curators from around the world. To advance its core mission of supporting artists in producing and exhibiting a wide range of contemporary artistic approaches, ISCP annually presents a series of innovative exhibitions and public programs both on- and off-site. Since 2008 demonstrations have taken place across North America, Europe and the Middle East. Although these protests occurred for different reasons, they are a resistance to neo-liberalism. Artists have responded by participating in actions and embracing calls for change—are they implicit in this process of Institutionalization, how does this relate to the neo-avant-garde? Organized by Michael Birchall and Megan Johnston, with presentations from Gregory Sholette, Elissa Blount Moorhead and Arthur Jafa on the theoretical idea of the neo-avant-garde and the practical nature of social practice and the political exhibition.

1040 Metropolitan Ave, New York, NY

1:00PM–3:30PM
The Laundromat Project
Hello, Neighbor!

The Laundromat Project brings art, artists, and arts programming into laundromats and other everyday spaces, thus amplifying the creativity that already exists within communities to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow. Believing that arts, culture, and creative expression are powerful engines for turning strangers into neighbors, The Laundromat Project’s (The LP) artists will lead participants in a series of creative exercises that explore what it means to be a neighbor. Participants will have an opportunity to visit some of The LP’s partner laundromats along the way.

Marmy Laundromat,
197 Malcolm X Blvd, Brooklyn, NY

2:30PM–4:00PM
Creative Time
Mierle Laderman Ukeles:
Seven Work Ballets Discussion and Screening

Since 1974, New York City-based organization Creative Time has collaborated with artists and others to present ambitious art projects in public spaces. Guided by the belief that artists—and their ideas—matter in society, that artists need opportunities for experimentation and innovation, and that public spaces are places for creativity and free expression, Creative Time commissions, produces, and presents work that challenges the status quo, catalyzes civic engagement, and inspires millions of people in New York City and across the globe to look at the world in new ways.

This event celebrates the upcoming publication, Mierle Laderman Ukeles: Seven Work Ballets, Ukeles’ first monograph to date. The event will feature an informal discussion between Ukeles and Kari Conte, and a screening of Snow Workers Ballet from 2012. The publication focuses on the artist’s ballet works, and their proposals and realizations in the artist’s words. These large-scale collaborative performances involved workers, trucks and barge and took place between 1983 and 2012 in Givors, Echigo, Tsumari, New York, Pittsburgh, and Rotterdam. This richly illustrated publication includes an interview with Shannon Jackson and Tom Finkelpearl, is edited and contains an essay by Kari Conte and is co-published by Sternberg Press, Kunstverein Amsterdam, Grazer Kunstverein and Krist Grujthuijsen, in collaboration with Arnolfini and Ronald Feldman Fine Arts.

59 East 4th Street, 6th Floor, New York, NY

3:00PM–5:00PM
Bibi Calderaro
Walking—Activating the Senses, Expanding the Categories

Threshold: What is it? From life to work; from self to world; from consciousness to non-consciousness; from sentient to inert matter; what separates one “thing” or state from another? Walking in an urban garden can create a more dynamic awareness of these liminal spaces. Walking is an opportunity to nourish our ability to perceive, it aims to find ways to become more attuned to behavior. The Queens Botanical Garden, established in 1939 as backdrop for the World’s Fair, has a little known history of intercultural and inter-species relations. It was also an early adopter of urban farming, and other environmentally friendly activities. This history will act as metaphor through which the transition from perception and emotion to behavior and knowledge production is explored.

Preregistration is necessary and spots are limited. Please register here: http://tiny.cc/oewalking

Queens Botanical Gardens, 43-50 Main St, Flushing, Queens, NY

3:00PM–5:00PM
Chloë Bass and Sally Szwed (with special guests TBA)
FIELD TRIP: A Series in Five Adventures

A series of off-site, thematic adventures that will introduce OE participants to eclectic local neighborhood offerings. These activities will provide an amplified social context for conversation beyond the conference format, encouraging deeper and more personal engagement with content.

Bowling at Jib Lanes. Limited to 18 participants. Registration required: http://tiny.cc/oebowling

3:00PM–6:00PM
MoMA Studio: Breathe With Me

Organized by the department of Education at the Museum of Modern Art, MoMA Studios are free, interactive spaces offering drop-in programs and artist-led workshops to visitors of all ages. Offered in conjunction with an exhibition or a topic related to modern and contemporary art, MoMA Studios encourage exploration and engagement with art in participatory, creative ways. Organized in conjunction with the exhibition Lygia Clark: The Abandonment of Art, 1948–1988 (May 10, 2014–August 24, 2014), MoMA Studio: Breathe With Me is an interactive space that explores the intersections between art, therapeutic practice, and the ways in which we relate to objects and people through physical encounters. Taking Lygia Clark’s practice as a reference point, the Studio will present a series of drop-in programs, participatory experiences and artist-led workshops that reveal the profound resonance Lygia Clark’s work has had on contemporary artists’ practices. Collaborating artists include Allison Smith, Ricardo Basbaum, Michel Groisman, Stephanie Diamond and others.

The Lewis B. and Dorothy Cullman Education and Research Building, Mezzanine, The Museum of Modern Art, Entrance at 4 West 54 Street, New York, NY

3:00PM–6:00PM
Immigrant Movement International
Meet the Community

Immigrant Movement International, (IMI) is a community space that hosts a variety of free experimental educational workshops facilitated by both artists and community members serving the needs of local immigrants. IMI acts as a think tank for those interested in creating a more humane and dignified legal and economic reality for migrants in the future.

Join us to learn about the variety of actions, programs and workshops hosted...
at IMI and to meet many of our members and teaching artists who make IMI such a rich, committed and creative community. Members of our newly formed Community Council will be present to talk about how the project is transitioning from Tania Bruguera’s leadership to leadership of a council of community users and leaders. Tania Bruguera will be present to share some of the history of the project and conceptualization of IMI as a Useful Art project.

108-59 Roosevelt Ave, Flushing, NY

4:00PM-7:00PM* Queens Museum Open Studios Studio Residency Program

The Queens Museum is dedicated to presenting the highest quality visual arts and educational programming for people in the New York metropolitan area, and particularly for the residents of Queens, a uniquely diverse, ethnic, cultural, and international community.

This past August, the Queens Museum launched its Studio Residency Program, welcoming seven artists and one artist team—Juan Betancurth, Onyedika Chuke, Shahab Fotouhi, Caitlin Keogh, Mike Kenney, Jewyo Rhii, Caroline Woolard, and collaborators Filip Olzewski and Bunny Rogers into newly-built, subsidized studios in the Museum’s north wing. The idea behind the Residency Program is for the Museum to serve artists and its communities in a new way. The Studio Wing will be open to the public during OE’s Open House.

The Studio Wing, Queens Museum

OE OPENING PROGRAMMING AT QUEENS MUSEUM

5:00PM-6:00PM* Ariana Jacob
Meet and Greet: Speed Ideating

SPEED IDEATING is an activity for quickly getting in deep with a bunch of new people. This rousing and intimate event invites Open Engagement participants to share their ideas and get a feel for each other through a swift series of 2 min discussions. Come get to know the people with whom you will be sharing the weekend through a round of fast, facilitated conversation about how you experience art, work and life.

Queens Museum Atrium

OPEN A.I.R. WORKSHOPS
5:00PM-6:30PM Writing for Socially Engaged Art

How do we write about art that may not look like art on first glance? Socially engaged and participatory projects are a major current in artistic practice today, meanwhile, art critics frequently remain conflicted about how to describe and assess these new projects, which are often designed for and with a specific community, and are durational, process-based, and lack any object as its final product.

What are the stakes for writing about social practice? Must new languages be developed? What do those languages sound like and who is being addressed? This panel discussion looks at new directions in writing about social practice from diverse perspectives. Panelists include Sandra de la Loza, Juliana Driever and Christopher Howard. The conversation will be moderated by Chelsea Haines.

Co-organized by Guernica, Open Engagement and the Queens Museum. This session is generously supported by the Queens Museum Open A.I.R. Artist Services Program. Open A.I.R. is made possible by a generous grant from the Scherman Foundation’s Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Queens Museum Atrium

Saturday May 17

*At indicated program items, a message sayer will be available to relay your messages to presenters and attendees. See page 27 for Federation of Message Sayers description.

10:00AM-12:00PM PARALLEL PROGRAMMING

LIFE/WORK
Edgar Arceneaux*
New Financial Architectures for Creative Communities

What does a more just and equitable financial architecture that reflects the collective aims and values of today’s creative community look like? I figure the best way to think about what creative people/communities need tomorrow is to understand directly what we are all doing today.

Viscusi Gallery, NY Hall of Science
LIFE/WORK
Marisa Jahn, Studio REV–The NannyVan

Created by Marisa Jahn (Studio REV–), artist-in-residence with The National Domestic Workers Alliance, The NannyVan is a bright orange vehicle whose pull-out table, colorful design, and carpeted walls/sound booth convenes domestic workers, artists, media-makers, and parents to produce new tools to “accelerate the movement for domestic worker rights.” On Saturday, Studio REV– will lead a workshop that draws from lessons learned through the NannyVan. Participants will walk away with new co-design tools and frameworks for fostering open-ended and sustainable participation. In addition, The NannyVan will be present throughout OE, providing opportunities for participants to help create humorous content for the NannyVan App, a public art + know-your-rights app for domestic workers–accessible by any kind of phone.

Queens Museum Theater

PANORAMA
Green Map System and Hibridos Collective
Jammin’ with Green Map, for a Just and Resilient NYC

Participants will learn about the Queens DiverCity Map and Green Map’s icons, resources and mobile tools; chart sites in the Panorama of NYC with traditional mapmaking tools and new technologies; explore how maps can be used as tools to advocate for social change and share “green ways of being.”

WATERSHED
Matthew Friday and Greg Sholette
Everything is Downstream: A Political Ecology of New York’s Watershed

A panel/installation that uses the techniques of political ecology/economy to address the modes of living and working that are producing and produced by New York City’s watershed. Join Bonnie Ora Sherk, the founder and director of A Living Library, and author Linda Weintraub as well as activists, citizens, municipal authorities and scientists to rethink agencies and alliances.

IMMIGRANT MOVEMENT INTERNATIONAL
Meta Local Collaborative w/ James Rojas
Latino Urbanism: Shaping US Public Spaces through Imagination and Culture

This two-part workshop will explore the ways that people shape their environments to serve cultural, emotional, and social needs. Through a presentation and a bike ride around Corona, participants will consider the role of immigrants in transforming the use and character of neighborhood spaces.

Please note that while this workshop is open to all participants, a bike is needed for the second portion of the workshop. If you are from out of town or do not own a bike we recommend you use spinlister.com to rent one locally.

OPEN PLATFORM 12:00PM–5:00PM

LECTURES: LABOR FOCUS

Bernard Klevickas
True Cost of Labor

What is the true cost of labor? Art fabrication straddles an odd line between art production and manual labor. The business strives to keep labor costs as low as possible. This in turn creates a hierarchy within the factory of young artists burdened with debt from art school, craftspeople with developed skills and lower paid immigrant workers. All are paid to make art for commercially successful artists. Should the labor involved be higher value than non art making labor? I intend to discuss my experience within this hierarchy, and how my values of it changed during my time employed.

Melinda Guillen
Temporality and Labor: Feminist Issues in Social Practice

Melinda Guillen will discuss temporality and labor as feminist issues in social practice. She will explore theoretical notions of time, affect and collaboration in a reflective presentation of her work with the Los Angeles-based collaborative CamLab and artists Suzanne Lacy and Laurie Jo Reynolds.

Sarah Barnard
How Do You Know

A brief presentation about the How Do You Know Project (a prompt-based installation that investigates the patriarchal construct that is the gender binary and the ways in which self-identification is confined by the limitations of language) and an opportunity for attendees to contribute their responses.

1:00PM–5:00PM OPEN PLATFORM

1:00PM–1:10PM

Maggie Ginestra and Michael Stasny
SUMPTUARY

Having freshly closed a five-week residency at MINT gallery in Atlanta, SUMPTUARY artists Mike Stasny and Maggie Ginestra will reflect on highlights and challenges of the experience in a slideshow format, as well as self-prescribe new ways to support SUMPTUARY’s next incarnation.

1:10PM–1:20PM

Taryn Cowart and Corbin LaMont
Day Job

Day Job is a publication by Taryn Cowart and Corbin LaMont. It is a collection of work from contemporary artists, designers, and writers about making work and making a living. day-job.co

1:20PM–1:30PM

Sonya Darrow
Artist in Residence at Goodwill

Sonya started the residency program 3 yrs ago in Iowa; continues to work on making it sustainable. She’s currently working with Goodwill NY and building case studies in other Goodwill communities about the role of an artist in its structure. The artist’s role takes on the mission, impacting the lives of its shoppers to those who face barriers to independence. Sonya will discuss the beginning stages of this program and the paths it took from community organizer to artist-teacher.

1:30PM–1:40PM

John Hulsey
Taking Place: Multimedia Practice and Foreclosure Resistance

This presentation explores questions of home and shelter when they are under threat of dispossession, looking at multi-disciplinary projects made within the foreclosure resistance movement in Boston: performance actions in foreclosed homes, community-produced books, media projects in sites of struggle.

1:40PM–1:50PM

Helen Smith
The Lavender Project

Is it possible for art as a social process to influence how an organization responds to economic and cultural change? This question is explored in relation to The Lavender Project (2013), an artwork made in collaboration with the community surrounding Woodend Barn, a rural arts centre in the North East of Scotland.

1:50PM–2:00PM

Jody Wood
Healing Identity

Jody Wood will address OE’s life/work theme as it relates to ways in which identity can be entangled with one’s economic worth, and the lack of support systems for those who fall out of the usual channels of production and consumption. Wood will present her two recent community-based...
projects: Spoken Stage (2012, collaboration with So Yeon Park) with aging communities in the rapidly developing city of Seoul, Korea, and Beauty In Transition (2013) with homeless patrons of a Day Shelter in Denver, Colorado.

2:00PM-2:10PM
Dylan Gauthier and Todd Lester
Sunview Luncheonette vs. Lanchonete.org

A presentation on the Sunview Luncheonette, a member-based social space, located in Greenpoint, Brooklyn, founded by Dylan Gauthier (with other members) and Lanchonete.org, a project for a social space and residency in the center of São Paulo, Brazil founded by Todd Lester.

2:10PM-2:20PM
Daniel Koff
The Path: Fall of the Pemberton Mill

The Path: Fall of the Pemberton Mill uses interpretive signage and immersive video to contextualize the largest industrial disaster in Massachusetts history within an augmented reality city, calling into question the value of life and work in an industrial economy.

2:20PM-2:30PM
Millie Cattlin and Joseph Leunig Norster
These Are the Projects We Do Together

These Are the Projects We Do Together will discuss their design practice and a number of recent projects that relate directly to the theme of Life/Work. This will include an overview of Testing Grounds, a temporary project occupying a 24,000sq. ft. vacant site in the city of Melbourne, Australia.

2:30PM-3:20PM BREAK

3:20PM-3:30PM
Martin Rosengaard
Human Hotel

Wooloo’s Human Hotel in NYC provides free private housing for visiting cultural workers traveling with children. During Open Engagement 2014, the Human Hotel project will accommodate out-of-town presenters traveling with children in the homes of private New Yorkers.

Additionally, Wooloo will organize and personally run a daycare unit at the Queens Museum open to all conference attendees with kids. Wooloo’s contribution to Open Engagement 2014 addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

3:30PM-3:40PM
Laura Napier
Group Behavior

Drawing on her archive of video, photography, and text documenting crowds and crowd interventions, artist Laura Napier will locate social cultures of New York, showing how where we live, work, and play affect how we move through space.

3:40PM-3:50PM
Amy Spiers
Creative Dissensus: Altering the Realm of the Possible

If we imagine the praxis of art is to generate “the destabilizing action that produces dissensus about what is sayable and thinkable in the world”, as Ranciere does, then how are artists realising this?

3:50PM-4:00PM
Colleen Sheehy, Plains Art Museum
Defiant Gardens for Fargo-Moorhead

Colleen Sheehy, Director of Plains Art Museum, will discuss a long-term initiative, Defiant Gardens for Fargo-Moorhead, which aims to increase urban vitality and beauty through artist-led public art gardens that take a multitude of forms and engage varied stakeholders.

4:00PM-4:10PM
Letitia Fernandez Ivins
Project Willowbrook

This will be a presentation and frank conversation about Project Willowbrook’s iterative cultural asset mapping and public engagement process whose experimental approach and artist-driven format led to unlikely discoveries that deepened community development.

4:10PM - 4:20PM
Anna Lise Jensen
Fjellerup i Bund and Grund

A performative panel, organized by Anna Lise Jensen, that takes into account the feedback of locals in the depopulated, coastal town of Fjellerup, Denmark, on her project Fjellerup i Bund and Grund. With participating project artists: Julia Whitney Barnes, Alyssa Casey, Monica Carrier, Jo Q. Nelson and Christine Sciuilli.

4:20PM-4:30PM
Alana Hunt
On the necessity of art-work-ing

Alana Hunt will put forward some ideas on the necessity of art-work-ing. The discussion will focus not so much on her art work, but the ways in which art has worked over the last 5 years in Indian occupied Kashmir and the remote East Kimberley region of Australia. Central to this process of art-work-ing is the idea of necessity, which sits at the heart of both art and life, in radically contingent and subjective ways. Yet sometimes what we most need is that which might appear unnecessary. And here lies the beautiful irony in the ways that art works.

4:30PM-4:40PM
Craig Shillitto
Proyecto Paladar

Proyecto Paladar, a cultural exchange of chefs and diners, explored attitudes toward labor, food, politics. Facing one another across the table, the universal familiarity of a shared meal provided the basis for trading stories as Cubans and Americans cooked and broke bread together.

4:40PM-5:00PM
Manuel Martagon
Cocina Poblansima: Something Was Missing in the Recipe

Cocina Poblansima was a compilation of recipes from Mexican cooks working in NY kitchens. Unable to actually complete the book, Martagon had to adapt his project drastically. In this presentation the artist reflects on the blind spots around projects related to labor and immigrant communities.

4:50PM-5:00PM
Laura Curry
Rest Stop Bike Repair Shop

Rest Stop Bike Repair Shop is a mobile community engagement and broadcast site. The bike trailer is designed for dialogic actions, which are broadcast via a built in sound system, calling attention to issues associated with the everyday occurrence of moving from place to place.

12:30PM-2:00PM LUNCHTIME CONVERSATION SERIES

Please note: Lunch sessions are pre-registration only. Check availability at the OE Registration Area if you did not pre-register.

Chloé Bass
Lunch with Wrong Criticism Magazine

Let’s make some false comparisons. If we call a socially engaged project a good performance/painting/meal, what might that mean? This casual chat invites you to bring in the lens(es) of your expertise—appropriate and inappropriate—to assess how and when we know that socially engaged work is working. Wrong Criticism Magazine is an as-yet unrealized concep-
tual project by artist Chloë Bass. The magazine invites experts from one field to criticize work in a different field, using the tools and parameters of their initial expertise. Results of this conversation will be shared online.

Viscusi Gallery 1, NY Hall of Science

Abigail Satinsky
Is social practice gentrifying community arts?

Rick Lowe of Project Row Houses posed this question in conversation with Nato Thompson at this year’s Creative Time Summit, addressing how social practice as a contemporary art discipline threatens to obfuscate a legacy of community arts. Participatory contemporary art and social justice driven community arts share many strategies but not always the same goals. Where is it possible to draw distinctions and who is getting left out of the conversation because they do not trade in contemporary art discourse or have an MFA? How can we honor many different legacies and open up the doors to a broader history of grassroots arts organizing that can inform and challenge what we celebrate as social practice art today?

Viscusi Gallery 2, NY Hall of Science

Marc Mayer
When All Else Fails...

At the moment an institution puts forth a new vision, utilizing contemporary art to shine new light on its collection of antiquities, what are the responsibilities of museums to open up and engage with local artist communities? What type of investment should an institution make in the local arts infrastructure? What are the direct and indirect results of open collaboration? At the Asian Art Museum in San Francisco, a new program series works with a different cohort of artists each year. Encouraged to experiment with new ideas, genres, mediums, and technologies, each artist collaborates with the museum, its visitors, and other artists in his or her circle to present an original project. With a unique focus of presenting Asian American and American perspectives, these projects might draw attention to issues in the local art community and considers how museum of Asian antiquities can serve as cultural transmitter in our world today.

Unisphere Gallery, 2nd Floor Queens Museum

Robert Blackson
Art and Accountability

By starting from a model of programming that foregrounds urgent questions of local relevance and international significance identified by a neighborhood advisory council comprised of local high school students and civic leaders, Temple Contemporary has been directed to collaboratively address a range of pressing issues from student debt and urban housing, to what makes people happy. This lunchtime conversation is intended as an open dialogue about accountability in the arts and the ways that we go about achieving it.

In Temple Contemporary’s case we have had to trade in the traditional exhibition model with its predetermined artists, openings, closings and adapt to a new methodology that is more like people of mutual respect having a conversation. The current project Temple Contemporary is working on is the arrangement of a “funeral” for a home that is about to be demolished in the Mantua neighborhood of Philadelphia.

Lab 2, NY Hall of Science

Caroline Woolard
BFAMFAPHD

According to the census, there are more artists than police officers, lawyers, or doctors in this country. Reporting on the census in 2008, The New York Times noticed that “if all artists in America’s workforce banded together, their ranks would be double the size of the United States Army. This discussion will explore the professionalization of artists looking at Caroline Woolard’s facilitation of a group loosely called, “BFA MFA PHD” – an emerging initiative that visualizes the number of students graduating with creative degrees, elicits proposals for collective work, and generates dialog and conversation. An exhibition of visualizations on this topic is held in Caroline Woolard and Lika Volkova’s studio at the Queens Museum.

Artist Studios, Queens Museum

Nato Thompson and Pablo Helguera*
Politics of Socially-Engaged Art

Art works produced in the social realm are often discussed and scrutinized in terms of their ethics, but what about their politics? Ethically-centered critique usually suffers from a lack of definition about whose ethical standards we should work the work against. Would it be easier to identify the political philosophy of a SEA project and discuss it in those terms? Furthermore, can we speak of a collective political bent of this practice, and what are the benefits or downsides of looking at SEA this way?

Black Box Theater 1, Queens Theater in the Park

The Socially Engaged Art Student Summit

Student Summit Lunch

Students! Bring your bag lunch and join the Student Summit lunch conversation to talk about what the next wave of socially engaged art will look like. Who are socially engaged art students? What are they doing? Why? What besides debt are they getting from their education?

Triangle Room, Queens Museum Artist Studio Wing

Marnie Badham
Spectres of Evaluation

Today, the making of art is haunted by spectres of evaluation, with competing claims and judgments about the limits, uses, and value of art. Taking its cue from Hirschhorn’s Spectre of Evaluation (2008), this lunch conversation looks to reconfigure the relationship between artists, art experts, and the “non-exclusive audience.” What are the spectres (aesthetics, social justice, environment), which haunt the arts? What creative and critical frameworks can be used to explore ‘value’ and ‘values’? What are the politics of cultural measurement (as opposed to the technical challenges of evaluating socially-engaged practice)? Are the processes of critical reflection, self-determination, or stakeholder accountability effective forms of evaluation?

Werwaiss Gallery, 2nd Flr. Queens Museum

John Muse
For the sake of argument

For a moment let’s assume there are arguments we should be having but aren’t, arguments that deserve to be moved toward the center of social practice, and of Open Engagement. Then let’s also assume that arguments can be festivals, that arguments can help us discover and clarify matters of deepest concern, build allegiances, strengthen solidarities, make better friends and, yes, even better enemies. Then what? Let’s talk not only about the place of argument and dissension in our gatherings, but also about socially engaged modes of argument and dissension. Playful or serious, earnest or impertinent, Oxford rules need not apply. But which might?

Lab 4, NY Hall of Science

Elyse Mallouk/Landfill “The Shift”

Landfill Quarterly chronicles and redistributes ephemera produced by socially engaged projects. On hiatus since its third issue was published in 2012, the online archive and print journal will re-launch at this year’s Open Engagement with the release of Issue 4, "The Shift." This conversation will address Issue 4 themes...
including value, labor, and time, and will candidly grapple with the challenges of operating independent, non-lucrative projects alongside financially sustaining work. Elyse Mallouk, Landfill’s founder, and artists Shannon Finnegan and Piero Pas-sacantando, whose projects are featured in the issue, will facilitate the conversation, and copies will be distributed to attendees.

Landfill Reading Room, Registration Area, Queens Museum

Craft Mystery Cult: Sonja Dahl
Life/Work: A conversation on integrating practices

This lunch session explores a radical toolkit—in what ways can we integrate such alternative modes of work and life into contemporary practices? How do we move from an Art market that favors the buying and selling of discrete objects to a broader, more fluid exchange where the well being of the whole maker and the whole viewer or user is considered? Can there be such a discourse? Do such terms lose gravity in the counter culture and philosophy of contemporary craft ideologies? Through collaborative making, skill-sharing and interdisciplinarity, a new terrain of productivity has emerged.

Unisphere Gallery, Queens Museum

Kristin Fleischmann Brewer
and Freddie Wills
Creating New Career Paths: Social Work and Social Practice

The lunch will explore The Pulitzer Foundation for the Arts and The Brown School of Social Work at Washington University in St. Louis collaboration as a model for creating job opportunities for social workers, whose career options have become limited as a result of local, state, and federal funding. Can an arts institution help them reach communities whose services have also been affected by these cuts?

Queens Museum Theater

OTHER

1:00PM-2:00PM
Wayfinding: 100 NYC
Public Sculptures Installation Tour
Bundith Phunsombatlert

Grab lunch and meet Thai artist Bundith Phunsombatlert who will introduce his installation Wayfinding: 100 NYC Public Sculptures immediately outside the Queens Museum. The installation is composed of 100 directional signs, each with a drawing of a public sculpture in NYC and the distance (mapped with GPS coordinates) between the source-sculpture and the sign. Viewers participate in this project by experiencing each sculpture, whether through the original works or their representational drawn counterparts, calling attention to the very specific, transformative space between object and audience. Artist will lead those interested to see some public sculptures in Flushing Meadows Corona Park.

2:30PM-4:30PM
PARALLEL PROGRAMMING

LIFE/WORK
Family Life and Socially Engaged Art Panel

Where do families and children currently fit into this practice? This session brings together Stephanie Diamond, the Aguilar Family, and Brooklyn Hi-Art Machine to explore on both the personal and institutional level how family life is included, and sometimes excluded, in the discussions, structures, and experience of socially engaged art. Diamond will present on the challenges, complexities and windfalls of her recent attempt to go on a family artist residency. She will address the question of how artists with families can be welcome into the residency network, as well as how residencies can be more conducive to artists with children.

The Aguilar family will share a multi media presentation on the integration of family life and art making. Addressing such issues as education, social activism, health, spirituality, death, alternative vacationing, overcoming fear and navigating uncertainty. Mildred and Oasa will give a presentation on the evolution of The Brooklyn Hi-Art Machine, a public art project. They will discuss how they‘ve experienced the complex racial and ethnic relationships in their community as first generation Caribbean American artists amidst gentrification.

Queens Museum Theater

LIFE/WORK
Living Systems: Residencies for Socially Engaged Art Panel

How are residency programs adapting to support socially engaged artists? How is social practice already embedded in the structure of the residency model? This session will bring together a diverse group of presenters to reflect on these questions and more in relations to intimate, established, and far flung residencies.

Emily Ensminger will address creative hospitality, provisioning, resourcefulness and care at Elsewhere’s residency and museum. Emily will investigate the creative practices in the titles House Services, House Keeping, and House(pitality) Curator, as they relate to the daily functions of organizational and commu-
This panel will focus on how projects consider the visibility and invisibility of the population, the role and recognition of undocumented labor in the state, and how these conversations hope to create solidarity within this population and potentially play a role in the larger debate around immigration reform. Oregon is an interesting site as the immigrant community is still largely invisible in what is considered the more “progressive” part of the state, the city of Portland, but growing and more visible in the more rural parts of the state, where opposition is concentrated.

IMMIGRANT MOVEMENT INTERNATIONAL
Betty Marin and Patricia Vazquez
Building Solidarity with spanish-speaking immigrants in Oregon

This panel will focus on how projects by Vazquez and Marin are creating a mediated dialogue between the general population in the state and the growing spanish speaking immigrant community. The projects consider the visibility and invisibility of the population, the role and recognition of undocumented labor in the state, and how these conversations hope to create solidarity within this population and potentially play a role in the larger debate around immigration reform. Oregon is an interesting site as the immigrant community is still largely invisible in what is considered the more “progressive” part of the state, the city of Portland, but growing and more visible in the more rural parts of the state, where opposition is concentrated.

IMMIGRANT MOVEMENT INTERNATIONAL
Szu-Han Ho
Immigrant Survival Guide

Immigrants from any country can submit their survival tips to the Immigrant Survival Guide. For Open Engagement 2014, a select group of 10-20 performers in the NYC area will perform survival tips from around the world. #immigrantsurvival @ migrantsurvive

2:30PM-4:30PM
Chloë Bass and Sally Szwed
(with special guests TBA)
FIELD TRIP: A Series in Five Adventures

A series of offsite, thematic adventures that will introduce OE participants to eclectic local neighborhood offerings. These activities will provide an amplified social context for conversation beyond the conference format, encouraging deeper and more personal engagement with content.

Offsite. A visit to the Black Heritage Reference Center. Limited to 20 participants. Registration required: http://tiny.cc/oesunview

OPEN A.I.R. WORKSHOPS
5:00PM-7:00PM
Working in Communities as Artists

Social Practice can be not only site and context-specific; it is often times also community Social Practice can be not only site and context-specific; it is often times also community specific.

What are ways that artists can engage new communities with sensitivity? What are ways that artists and work with communities that are not their own successfully? What are things to keep in mind when working alongside communities in collaborative short-term projects or interventions?

In this workshop, Noelle Ghousssani, Sukjong Hong, and Kameelah Janan Rashied artists from The Laundromat Project will share strategies that they use when entering new communities.

Space in this workshop is limited to 30 participants. Pre-registration is required.

This session is generously supported by the Queens Museum Open A.I.R. Artist Services Program. Open A.I.R. is made possible by a generous grant from the Scherman Foundation’s Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

KEYNOTE
7:30PM-9:00PM*
J. Morgan Puett
Queens Museum Atrium

9:00PM-11:00PM
Feijoada Bang Bang: Lanchonete.org at the Sunview Luncheonette

The Sunview Luncheonette and Lanchonete.org co-host a feijoada (a traditional Brazilian Saturday meal) at The Sunview Luncheonette as part of their respective reimagining of places of popular consumption (e.g. the lunch counter—a type of restaurant that is present in many cultures around the world)—as the basis for communal bonding, sharing, class transcendence, and mutual aid.

Hosted by Dylan Gauthier (Sunview Luncheonette) and Todd Lester (Lanchonete.org), with guest chef Thiago Carrapatoso (artist, activist, and organizer of the Baixo Centro movement in São Paulo), and additional guests TBD.

Please RSVP to request an invite and for address: http://tiny.cc/oesunview

9:00PM-11:00PM
Chloë Bass and Sally Szwed
(with special guests TBA)
FIELD TRIP: A Series in Five Adventures.

A series of offsite, thematic adventures that will introduce OE participants to eclectic local neighborhood offerings. These activities will provide an amplified social context for conversation beyond the conference format, encouraging deeper and more personal engagement with content.

Karaoke, limited to 18 participants. Registration required: http://tiny.cc/oeekaraoke

*sible by a generous grant from the Scherman Foundation’s Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Queens Museum Theater
Sunday May 18

*At indicated program items, a message sayer will be available to relay your messages to presenters and attendees. See page 27 for Federation of Message Sayers description.

10:00Am-12:00pm
PARALLEL PROGRAMMING
LIFE/WORK
OurGoods.org Idea Party
Participants are divided into groups of six. Within each group, each participant is given two minutes to explain a challenge, and eight minutes of feedback. These small group brainstorm sessions are for sharing ideas and resources to meet challenges and foster a culture of support in the arts.

LIFE/WORK
The Think Tank that has yet to be named Mapping Structures of Support
The Think Tank leads a workshop based on an ongoing project, Structures of Support, which explores how support is created and maintained. Using modified participatory design and direct action tools, participants map their individual resource networks and develop individual structures of supports.
Queens Museum Theater

LIFE/WORK
Theatre of the Oppressed NYC Rehearsing for Reality
Participants play essential games from the arsenal of Theatre of the Oppressed and participate in a forum theatre demonstration, using these tools to investigate employment, housing, work fulfillment and human needs as they affect the NYC community. Theatrical brainstorming and radical re-imagination.
Viscusi Gallery, NY Hall of Science

Alison Dean
Thinking about Movement Helen Levitt and Street Photography
This workshop considers the role of gesture and movement in the New York street photography of Helen Levitt, drawing a line from early documentary to current practices such as Instagram. Participants will work through presentation and discussion ideas by bringing their own cameras/camera phones out into the streets.
Triangle Room, Queens Museum Artist Studio Wing

PANORAMA
NOCD-NY (Naturally Occurring Cultural Districts New York) Stories of Place*
Through music, dance, and video performances, Stories of Place celebrates the geographic and social diversity of the city. NOCD-NY will work with a group of artists from different NYC neighborhoods to activate the Panorama while sharing unique stories from the neighborhoods where they live and work.

WATERSHED
Catalyst Program: Partnerships for Parks Who’s Waterfront is it Anyway?
Who’s Waterfront is it Anyway? is a presentation and workshop exploring the work of the Catalyst Program. Catalyst uses socially engaged artistic practice as a community development strategy to foster engagement in neighborhood parks and waterfronts and support long term stewardship and programming.

IMMIGRANT MOVEMENT INTERNATIONAL
Cocina Abierta The Break+Pausa Test Kitchen
Cocina Abierta invites the Immigrant Movement International and Open Engagement communities to participate in a hands-on cooking demonstration, communal barbecue, and conversation about the crucial role that immigrants play in the restaurant worker movement.
There is limited space in this session. Please register: http://tiny.cc/oecocina

Joseph Krupczynski, UMass Amherst Embedded Collaborations
The presentation of a joint architecture/art studio with UMass Amherst students “embedded” and collaborating with community-based organizations in the Amherst area. Using participatory, process-focused strategies the work is in dialogue with a broad range of political, economic and social contexts.

Ariel Gentalen
It’s Still Personal: Socially Engaged Art and Feminism
It’s Still Personal: Socially Engaged Art and Feminism will be a discussion based on the problematic turn placemaking projects have taken. Highlighting the intersections of how SEA utilizes a feminist platform, we might learn from historical context and the already canonized vocabulary of feminism.

1:00pm-1:10pm
Nina Bellisio
Sustainable Practices in Teaching Design

1:10pm-1:20pm
Matthew Mazzotta
Architecture of Social Space: Creating spaces of critique within the places we live
Matthew Mazzotta and the people of York, Alabama have transformed one of York’s most iconic blighted properties into a new public space. Open House is a house with a secret; it physically transforms from the shape of a house into an open-air theater that seats 100 people when its walls and roof fold down.
1:20PM-1:30PM
Interference Archive
An Archive From Below
Interference Archive, a collectively run Brooklyn-based social movement archive, will give a presentation about the space and how it has grown since opening in 2011, as well as the struggles and successes of running an “archive from below.”

1:30PM-1:40PM
Claire Sabel
Come As We Are
Come As We Are is a grassroots feminist group based in Brooklyn. In this presentation, we will discuss grassroots feminist sex education, including some of our tactics and those of similar groups. We will also discuss our approach to including aesthetics and art into our activist practice.

1:40PM-1:50PM
Sandra de la Loza
The Pocho Research Society of Erased and Invisible History
Working at the intersection of art and activism, de la Loza will reflect on her journey as an artist who approaches art as a process of decolonization. She will share her struggles and strategies toward fostering agency inside and outside institutional spaces.

1:50PM-2:00PM
Neda Mordipour, Louder Than Words
I CAN WE CAN
I CAN WE CAN is a socially engaged art project created to strengthen, connect and expand the community united to end domestic violence and sexual assault. This ongoing participatory art project has engaged over 10,000 participants throughout Los Angeles and from as far away as Iran and Australia.

2:00PM-2:10PM
Laura Sandow
Declassified: Stories of Two Women Working in Guantanamo
Declassified: Stories of Two Women Working in Guantanamo originally appeared in Symbolia Magazine (Symboliamag.com), an online magazine, in June 2013 and is now available in print. In Declassified, Laura Sandow, a U.S. Navy veteran that served in Guantanamo Bay when the first detainees were sent to Camp X-Ray in January 2002 and a friend that served with her, share their stories of service in Guantanamo and some of the challenges that they faced personally and professionally. This project was a collaboration including Laura and her friend “Melanie,” writer/editor Sarah Mirk and illustrator Lucy Bellwood.

2:10PM-2:20PM
Carol Stakenas, SPAN
Power of the People
The boundaries between government, business and civil society have been blurred to such an extent that for many the “power of the people” is lost. Citizen movements organizing around HIV/AIDS, anti-fracking and climate change indicate there is potential, but that we need more practice for life-long engagement as these issues escalate exponentially. (SPAN) will highlight projects by Public Lab, Pato Herbert and Marina Zurkow. Through creative action, advocacy and technology each “together work” project connects people with one another to experience both the urgency and the impact of sustained collective action.

2:20PM-2:30PM BREAK

2:30PM-3:00PM
Susannah Tantemsapya, Creative Migration
Creative Sustainability
Creative Migration curates a panel discussion on how creative fields can practice and encourage sustainability. This includes a screening of POST NEW BILLS, a short documentary that releases in January 2014 as a part of a two-year traveling Green Patriot Posters exhibition with Design Museum Boston.

3:00PM-3:10PM
Adam Horowitz
US Department of Art and Culture
The US Department of Arts and Culture is the nation’s newest people-powered department. Radically inclusive, useful and sustainable, and vibrantly playful, the USDAC aims to engage thousands in creating a world rooted in empathy, equity, and social imagination. Join the act of collective imagination; step up as a cultural agent today! The Deputy Secretary of the USDAC will be on-site with a participatory presentation.

3:30PM-3:40PM
James McAnally
I am for an artist who vanishes?
I am for an artist who vanishes? is a presentation that takes Claes Oldenburg’s 1961 manifesto and recent developments in participatory art as a jumping off point to explore the collective life of art as it leaves the CV of the artist and enters a broader field.

3:40PM-3:50PM
Jay Erker
Invitation to Collaborate: Art Work
A presentation of images and video from “Invitation to Collaborate: Art Work” which took place on a Facebook event page from June to August 2013. Jay Erker would also like to offer instructions to conference attendees for subtle actions/performances to be performed.
performance exploring the beginnings and possible future of the nation’s newest people-powered department. How might we ignite a movement for cultural democracy? All are invited to take part in this act of collective imagination.

4:20PM-4:30PM
Aliya Bonar
PowerSuits

PowerSuits explores individuals’ relationships to power and confidence in their daily lives through costume. My presentation reflects on past versions of the project—including an intergenerational camp with Girl Scouts and a NY Fashion Week pop-up shop—and look towards what’s next.

4:30PM-4:40PM
Deana Haggag and Ginevra Shay,
The Contemporary
Audience is Everywhere

The Contemporary is a nomadic art museum that commissions projects and programming that define a “new public,” one where audience is everywhere. The museum is invested in interconnectivity and committed to social responsibility in order to dismantle “passive engagement,” and promote “actual inclusion.”

4:40PM-4:50PM
Samantha Fein
Ghetto Biennale

Haitian art collective Atiz-Rezistans transformed their impoverished Port-au-Prince neighborhood by fabricating monumental sculptures from refuse. Atiz-Rezistans also organizes the Ghetto Biennale, during which international artists come to Haiti to create collaborative projects on site.

4:50PM-5:00PM
Lori Gordon,
Extremely Luminous Productions
This Lane Doesn’t Exist

Extremely Luminous Productions proposes to screen footage from the upcoming documentary film This Lane Doesn’t Exist. Recorded at Open Engagement 2013, the film explores what socially engaged art is and how it can empower people and create real change in the world.

12:30PM-2:00PM
LUNCHTIME
CONVERSATION SERIES

Please note: Lunch sessions are pre-registration only. Check availability at the OE Registration Area if you did not pre-register.

Gregory Sholette*
The global economic crisis and socially engaged art’s anti-capitalist impulse.

The political economy of art is under increasing scrutiny following the global financial meltdown and pushback from a recently awakened “one percent.” We are now faced with two competing scenarios, both equally difficult to realize, and both with their own particular hopes and drawbacks. One course of events finds us striving to monetize our practices by seeking remuneration for artistic labor. The other requires formulating loopholes that will somehow compromise the smooth surface of the cultural marketplace by opening up spaces in which an entirely different form of cultural production and interactivity can take place. Join us to eat, discuss and debate these contrasting visions of socially engaged artistic practice, and perhaps attempt to imagine other possibilities that fall between or outside these binaries.

Cabaret, Queens Theater in the Park

Erica Thomas
What’s Mine is Yours: Labor, Participation, and Generosity in Feminist Art-Life Practices

How does your life affect your work, and your work affect your life? How do you spend your time? How do you earn a living? Who do you work for? Who do you collaborate with? How do you value your work? How can we best support each other’s practices? Gather for a facilitated conversation on women’s labor and participation in the arts followed by an opportunity swap. We all have something to offer and something to gain.

Triangle Room,
Queens Museum Artist Studio Wing

Maya Valladares and Michelle Hagewood
Life/Work of Teaching Artists

This lunchtime conversation will invite participants to discuss the life/work of teaching artists, or artists who teach. The conversation will focus on three primary questions: What are the skills that emerge from the dual practice of teaching and art making? How can these skills be leveraged to create sustainable communities of practice? And what existing or non-existing resources can we compile and align with to best support the work?

Viscusi Gallery 1, NY Hall of Science

Sara Reisman
Public Art as Mirror

Does public art need to be a reflection of the community where it is sited? How do the stakes and expectations for community inclusion differ between short term and long-term/permanent artwork? The title of this conversation conjures Mierle Ukeles’ “Social Mirror” (1983) in which the public could see its own reflection in the mirrored surface of a sanitation truck. From the use of mirrors as a device for inclusion in public art to the expectation that public art serves as a reflection of the surrounding community, this conversation is an opportunity to ask awkward questions about representation in public and community-based artwork.

Lab 2, NY Hall of Science

Chelsea Haines
Making It Work: Strategies for Exhibiting Socially Engaged Art

This workshop takes up the idea that current enthusiasm for socially engaged art relates as much (if not more) to rise in public reception as increased artistic production. The challenge of this new institutional embrace lies in how exhibitions can be reductive—if not antithetical—to socially engaged art. Can socially engaged art maintain agency within the museum? Is it possible to produce exhibitions that allow for dissent? How can we stop thinking of gallery visitors as “secondary audiences” to a project? Creative workers of all kinds are invited to discuss case studies looking at how socially engaged art is presented today.

Viscusi Gallery 2, NY Hall of Science

Paul Ramirez Jonas and Marina McDougal
Imagining Infrastructure

This will be an informal conversation between Marina McDougall, Director of the Center for Art and Inquiry at the Exploratorium in San Francisco, and Paul Ramirez Jonas an artist based in Brooklyn. They will be discussing the often invisible effect that collaborative socially engaged projects can have on the people and institutions that come together to realize them. Can the background effect of a collaboration, imagining and realizing new support systems, be as important as what is usually foregrounded?

Queens Museum Theater, Queens Museum
Sheetal Prajapati
Getting Personal: Fostering Creative Collaborative Spaces

What conditions must exist to develop a creative synergy between artists and the institutions they collaborate with? What framework allows institutions and artists to develop a public projects together, as partners in the creative process? This lunchtime conversation will examine the critical role the “personal” plays in creating conditions for successful long-term collaborations between artists and organizations.

Lab 4, NY Hall of Science

Amy Sananman-Groundswell
Public Work; Private Lives

Groundswell Executive Director Amy Sananman moderates an intimate conversation with artists KET, Katie Yamaskai and Esteban del Valle, which explores the challenges and possibility of creating artwork in public. In this discussion, a selection of public artists will explore the tension and possibility of creating public work while living private lives. The conversation will invite reflection on the ethos of Life/Work, asking: What is the role of privacy in the creative process? Is there a part of your work or life that you wished you never made public? How does the phenomenon of crowd-sourcing and social media inform your artistic process? What was it like to make art in public before the internet?

Education Studio A, Queens Museum

Yael Filipovic and Kristelle Holliday
Intimate Aspirations

What is the role of the connections, relationships and friendships one makes through the creation of socially engaged art? Does one recognize the value of these vital relationships as an important end-goal in itself?

Artists and cultural workers are privileged in that their work enables to create change. In order to attain this goal, they utilize methodologies that are centered on building and attaining trust between the artist and the participant, public, or collaborator. This trust is the basis of what can become a series of strong individual relationships. It can be argued that the strength of these relationships is directly linked to the success and/or outcome of a project. Considering the affection, loyalty and integrity that result from such exchanges, can we recognize these vital relationships as an end-goal in themselves? This lunchtime discussion will explore the role and place of relationship-making within the creative process.

Black Box Theater 2, Queens Theater in the Park

Tattfoo Tan
From Staten Island to Queens

Artist Tattfoo Tan invited 5 guests to stay with him in Staten Island and travel together to Open Engagement over the last two days, a long journey that can take up to two hours from Staten Island to Queens. This process is an endurance in duration allows guests to get to know Tan’s practice in-depth and investigate why artists and art venues are being pushed to the boundaries of the city. This lunchtime talk will include Tattfoo and the project participants reflecting on their experience over the course of the conference.

Werwaiss Gallery, Queens Museum

Carmen Papalia
Bodies of Knowledge

Open Sourcing Disability Experience

This lunchtime conversation is a roundtable discussion that brings together 6 artists and curators, including: Amanda Cachia, Carmen Papalia, Trina Rose, Laura Swanson, Sunaura Taylor and Sandie Yi, who, through their work, open disability experience and disabled embodiment as a liberatory space and nuanced way of knowing the world.

Viscusi Gallery 3, NY Hall of Science

Chloë Bass and Sally Szwed
(with special guests TBA)

FIELD TRIP: A Series in Five Adventures

A series of offsite, thematic adventures that will introduce OE participants to eclectic local neighborhood offerings. These activities will provide an amplified social context for conversation beyond the conference format, encouraging deeper and more personal engagement with content.

Lunch at the Flushing Food Court, limited to 16 participants. Online Registration Required: http://tiny.cc/oefoodcourt

2:30PM-4:30PM

PARALLEL PROGRAMMING

LIFE/WORK

Civic Life and Socially Engaged Art

How can approaches to socially engaged art impact civic life? How can cities work with artists to shape their cities? How can socially engaged art create cultural exchange? This session brings together Edgar Arceneaux and Kevin Krapf, the City of Ottawa, and Marcus Young.

Can socially based art create models for equitable engagement between the US and foreign nations? Edgar Arceneaux and Kevin Krapf will present their ongoing effort Three Million Years, a socially engaged art project that has established tangible country-to-country cultural ties in Sao Tome, Africa.

From the perspective of the public service in the City of Ottawa, Caleb Abbott and Allison O’Connor will discuss Social Practice principles in municipal programs as it relates to their program Community Arts and Social Engagement.

Marcus Young will discuss city art and behavioral art—dancing in the streets, living in a museum, and working in a public works department. He will also reflect on what Mierle Laderman Ukeles said to him when they first met in 2007: “Are we the only two in our species?”

Queens Museum Theater

LIFE/WORK

Artists in/as Institutions

This panel brings together Brett Hunter, City Artist-in-residence, and representatives of the Institute for New Feeling to share their perspectives on institutions by/with artists.

For City-Artist-in-residence, “Institutionally-engaged” artists suspend their autonomy in order to inhabit the political and practical power enabled by the institution. This complex body of practice maintains it’s critical stance - that complicity and collaboration do not undermine criticality.

Hunter asks, “Are we active citizens in our local communities?” he will focus on a discussion of innovative artists and collectives working within the context of local community institutions, creating partnerships between institutions, or forming their own institutions in the places they live.

The Institute for New Feeling (IfNf) is an artist collective that functions as an experimental “wellness” institution, offering unconventional treatments, therapies and retreats. Currently a migrant performance series led by Scott Andrew, Agnes Bolt and Nina Sarnelle, IfNf plans to open a storefront spa in Los Angeles.

Viscusi Gallery, NY Hall of Science
PANORAMA
Nick Tobier
City of Carts

City of Carts leverages the micro-infrastructure of NYC food vending carts—from hot dogs to buttered rolls—projecting future uses for a fleet of iconic vehicles on a citywide scale by proposing imaginative visions for the social lives of our street corners alongside utilitarian networks.

WATERSHED
Mary Miss
City as Living Laboratory

A dialogue between artists Mary Miss, Eve Mosher, designer, Elliott Maltby, and environmental engineer Franco Montalto around how the arts and design can help make communities more aware of the sources of their water and the dynamic realities and risks inherent in the New York watershed.

IMMIGRANT MOVEMENT INTERNATIONAL
Sarah Farahat
First Hand: Storytelling from the West Bank, Gaza and Historic Palestine

Sarah Farahat presents a third iteration of First Hand: Storytelling from the West Bank, Gaza and Historic Palestine, a storytelling/listening project in the round. Local storytellers are invited to share a short personal story from time spent in Palestine.

OTHER
All Conference Tea-Brief*
Hosted by the Socially Engaged Art Student Summit

All conference participants are invited to come together for tea and some conversation reflecting on the issues and conversations born out of the conference. Each table will be gently hosted by a member of the Socially Engaged Art Student Summit who will take stock of the topics of shared importance. The tea-time will be followed by a report back on what we are all thinking and talking about now as we wrap up the weekend conference and how we are moving forward with these conversations.

Triangle Room,
Queens Museum Artist Studio Wing

5:00PM–6:00PM

Wooloo and Kids Art Camp Presentation
Queens Museum Unisphere Gallery

OPEN A.I.R. WORKSHOPS

5:00PM–6:30PM

Curating for Socially Engaged Art

What are the considerations for curating social practice? How does the role of the curator shift in these practices? How are artists and curators working together within institutions and beyond to support these ways of working? What is the role of curator in social movements? This panel will delve into these questions and more. In a conversation moderated by Prerana Reddy, Bill Kelley Jr., Josh MacPhee and Erin Sickler will share practical strategies and personal accounts of curating for social practice.

This session is generously supported by the Queens Museum Open A.I.R. Artist Services Program. Open A.I.R. is made possible by a generous grant from the Scherman Foundation’s Katharine S. and Axel G. Rosin Fund. Additional support provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York City Lore and Bowery Arts and Science present the culminating performance from their WORDS ON WALLS program. WORDS ON WALLS is a collaborative performance of music and spoken word by NYC teens, this year responding to OE2014 themes. Accompanying the performers, poetry will be projected onto the exterior of the Queens Museum by the POEMobile, a beautifully hand-painted truck covered in the calligraphy of multilingual poetry that houses an innovative, open-air text projection system.

Outside the Queens Museum

Sol Aramendi
Immigrant Vinyl

Vinyl Social will transform the QM atrium into a space for social encounters and interactions around music. Visitors can look through records of music mostly brought to the U.S. by immigrants, and then can choose a song to put on the Open Turntables.

Vinyl Social is part of a series of works by artist Sol Aramendi created in response to our sterile relationship with media in the digital age.

Zachary Gough
Social Capital Auction Exchange Rate; Bordeaux, a Social Capital Currency

This currency serves as a medium of exchange for social capital between the participants at OE. It financializes and makes visible an existing gift economy to challenge practitioners to question the origins of their own social capital bankroll.

Queens Museum Atrium

7:30PM–9:00PM*

KEYNOTE
Mierle Laderman Ukeles
Queens Museum Atrium

9:00PM–11:00PM

CLOSING MIXER

9:00PM–10:00PM

WORDS ON WALLS

Urban Word NYC, along with partners City Lore and Bowery Arts and Science present the culminating performance from their WORDS ON WALLS program.
To begin a conversation about Barona’s world view and engage union trades people and immigrant workers to collectively design and build an LED lit, labor-themed exhibition structure/sculpture and a nomadic walk-in camera obscura that will take the form of a workers shanty in storied Flushing Meadow Corona Park.

**Flushing Meadow Corona Park**

**Barona**

To begin a conversation about Barona’s transdisciplinary approach to healthcare, we are driving a school bus across the country. Barona would like to extend and expand upon this conversation with people at the conference by parking the bus outside of the museum, to dialogue with attendees.

**Queens Museum Parking Lot**

**Are You Your Work**

Lisa Ciccarello and Steve Leathers

Are You Your Work explores the personal relationships individuals feel to their “work” in a public setting, elevating private musings on the subject of self and work into a public conversation.

Are You Your Work asks participants to think about whether they are or are not more than the work that they do, then to formulate a micro essay about their convictions.

These essays will be displayed during the conference in order to facilitate a larger conversation about our collective beliefs. The essays will also be fed to a twitter account, so as to be accessible to people not attending the conference and archived for future consideration.

**Flat Screen Monitor in Queens Museum Atrium**

**The Federation of Message Sayers**

**Send a Message Sayer**

A message sayer is a go-between, a relay agent who delivers spoken messages as part of a human-mediated communications network. Schedule a 10-15 minute conversation with a message sayer to begin a message and rehearse possible meanings. Then, send the message sayer to converse with your intended recipient. A message sayer embodies the space of meaning, emphasizing slowness, to ensure artisanal attention to the co-constructed message and its affective quality. Message sayers will be available at indicated presentations and a designated saying station. If interested, ask about becoming a message sayer yourself…

*If a program item has this * beside it, this indicates that a message sayer will be indicated presentations and a designated saying station. If interested, ask about becoming a message sayer yourself…

**OE Registration Area and All Conference Locations**

**FMCP Pavilion FLUSH/MEAD/COR/PAR**

The FMCP Pavilion is a physical and discursive space dedicated to the future of Flushing Meadows Corona Park. It aims to create interest and new ideas for the Queens park by exhibiting the work of several community-based research teams. A series of forums and workshops will be initiated from here.

*Future Queens Borough Public Library Site, near park-facing entrance of the Queens Museum*

**Zachary Gough**

**Exchange Rate: Bourdieusian Social Capital Currency**

This currency serves as a medium of exchange for social capital between the participants at OE. It financializes and makes visible an existing gift economy to challenge practitioners to question the origins of their own social capital bankroll.

**OE Registration Area**

**Wage/Working**

Wage/Working is a community-based oral history project addressing the issue of income inequality and the concept of wage. Stories from workers are gathered and edited to a length which corresponds with the amount of time it takes them to earn $1, then placed inside a jukebox hosted in the community.

**OE Registration Area**

**Elyse Mallouk**

**Landfill Quarterly: The Shift Info Desk**

Since 2010, Landfill Quarterly’s online archive has chronicled ephemera produced by socially engaged projects. The print publication, which redistributes selected objects along with a journal containing interviews and project descriptions, celebrates its re-launch at
this year’s Open Engagement with the release of Issue 4: The Shift. The issue features projects on and about work, and is available for perusal in a reading area near registration. Modeled after a museum office space (complete with office plants borrowed from Queens Museum staff), the desk also offers access to back issues and the online archive. For more information visit thelandfill.org and @LandfillArchive.

OE Registration Area

Mobile Print Power
Tote Bag Intervention

Mobile Print Power will host a weekend of silkscreen printmaking on the walkway that surrounds the Unisphere. Activities will include a tote bag intervention in collaboration with artists Travis Neel and Erin Charpentier. This fun and engaging project will explore the work/life theme and demonstrate how Mobile Print Power provides a unique model for socially cooperative art practice.

Flushing Meadow Corona Park

Ping Pong Diplomacy
Hosted by the Queens Museum

On weekends at the Queens Museum was not uncommon to see former Director Tom Finkelpearl set up at the museum playing ping pong with visitors. This was just one of the ways he engaged in dialogues with the public about the institution.

As an extension of this practice, Tom Finkelpearl and members of the Open Engagement team will be playing games of ping pong with conference attendees and conference “tea-brief”.

Various locations

TRYST
Assisted Street Crossing

In Assisted Street Crossing (ASC), lifters offer pedestrians a literal lift across the street. In ASC: OE, lifters, recruited from conference attendees and local participants, would intervene in conference traffic to establish a new kind of work relationship to interrogate relating within a conference environment.

Various locations

Wooloo
Human Hotel and Art Camp

Wooloo’s Human Hotel in NYC provides free private housing for visiting cultural workers traveling with children. During Open Engagement 2014, the Human Hotel project will accommodate out-of-town presenters traveling with children in the homes of private New Yorkers. Additionally, Wooloo, in collaboration with Queens Museum staff, will organize and personally run an art camp at the Museum open to all conference attendees and children aged 4-12. Wooloo’s contribution to Open Engagement 2014 addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

Free private housing for visiting cultural workers traveling with children. During Open Engagement 2014, the Human Hotel project will accommodate out-of-town presenters traveling with children in the homes of private New Yorkers. Additionally, Wooloo, in collaboration with Queens Museum staff, will organize and personally run an art camp at the Museum open to all conference attendees and children aged 4-12. Wooloo’s contribution to Open Engagement 2014 addresses a primary need at the conference, as well as explores the ways in which areas of support and cooperation are essential to allow for structures of full participation in society.

Various locations

/rive collective
COMMotion

COMMotion, an augmented reality tour set in the Queens Museum’s Panorama, examines NYC through the lens of the daily commute. Participants will hold up smartphones or tablets at spots around the Panorama to see the maps of individual commutes laid over the model of New York City. These documentary maps, based on input from communities across the five boroughs, tell the stories of individual commuters and begin to sketch a larger narrative of transition, raising questions about what the city is, what it is becoming and what it could be.

Various locations

Urban Word NYC
Words on Walls

A partnership between City Lore and Urban Word, Words on Walls through a series of writing and tech workshops introduces students to themes centered on pre-determined communities, and philosophies then ask them to bring their unique perspective, expanding their knowledgebase culturally, creatively, and technically. Words on Walls brings the literary and digital worlds together in a cross collaboration remixing mediums producing new ways to explore, experience and process visual art. For the Open Engagement festival, youth poets will speak on the ways in which their lives affect social change.

Bad at Sports

In-Tents Conversation

Bad at Sports (B@S), the fine purveyor of contemporary art discourse and profundities, will be installed inside a pillow-laden camping tent. The space will play host to the conference’s smallest beer garden and its largest conversations, as B@S continues their annual investigation of “Socially Engaged Art,” and asks the tough questions, like: Who are we helping? What role do ethics play? What are we responsible to when we are operating in the social? Can we understand artists as a community unto themselves? What are the form considerations in the social and what conceits must we, as practitioners, make?

SUGGESTED ACTIVITY

FRIDAY MAY 16, 2014, 4:00PM-8:00PM
Creative Time: Kara Walker

“SUGGESTIONS OF ACTIVITY

SUGGESTED ACTIVITY

FRIDAY MAY 16, 2014, 4:00PM-8:00PM
Creative Time: Kara Walker

“A Subtlety” or “the Marvelous Sugar Baby an Homage to the unpaid and over-worked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant.”

Creative Time is thrilled to announce that it will present the first large-scale public project by the internationally renowned Kara Walker, one of the most important artists of our era. Sited in the sprawling industrial relics of Brooklyn’s legendary Domino Sugar Factory, Walker’s physically and conceptually expansive work will respond to both the building and its history, exploring a radical range of subject matter and marking a major departure from her practice to date. The exhibition opens on May 10, 2014, and promises to be an eye-opening experience for both those who are familiar with Walker’s work and those who are new to it.

316 Kent Ave Brooklyn, NY
Alberto Aguilar lives/works in Chicago. BFA+married Sonia in 1997, MFA 2001 from SAIC. Together they have four children. Now teaches at HWC where he coordinates Pedestrian Project an initiative that makes art accessible. Aguilar’s current practice merges his various life roles with medium at hand.

Sol Aramendi is a New York based Argentinean artist and educator working in photography and installation. She strongly believes in Art as a tool to create a dialogue of understanding and social justice; She is the founder of Project Luz a program that uses photography to empower immigrant communities to tell their stories in the city.

Los Angeles-based artist Edgar Arceneaux received a BFA from the Art Center College of Design and a MFA from Cal Arts. Arceneaux constructs drawings, installations and film works as complex arrangements of association that examine points of contact between implausible relations. From 1999 to 2012 Arceneaux served as Director of Watts House Project.

Jennifer Armbrust is a conceptual artist living and working in Portland, Oregon. She is a graduate of The Evergreen State College (B.A. Critical Theory). A former gallerist and designer, she now runs a creative consulting studio where she helps people and companies tap into their passion and purpose to make meaningful work. armbrust.co

Maximilian Auffhammer is the George Pardee Jr. Professor of International Sustainable Development at UC Berkeley. His research focuses on environmental and resource economics, energy economics and applied econometrics. He is a Research Associate at the National Bureau of Economic Research in the Energy and Environmental Economics group and a lead author for the Intergovernmental Panel on Climate Change (IPCC), auffhammer.com

Bad at Sports See page 9

Originally from Canada, Marnie Badham, PhD, is an artist-researcher exploring representational practice (like policy, art, and research) in collaboration with communities, particularly those in the margins. Extending her doctoral research on socially-engaged art and self-determination, Marnie questions the politics of cultural measurement and new forms of contemporary art. Marnie is a lecturer at the Centre for Cultural Partnerships at the University of Melbourne, Australia.

Sarah Barnard’s work investigates the undeniable relationship between biology and culture and explores the potential and limits of these two forces. Barnard is especially interested in the ways in which identity is crafted and regulated by repetitive language and how realities are shaped through social ideologies.

Barona is an effort to awaken and instill worth in every person, especially our children. The word Barona is Setswana for “OURS.” We are the collaboration of a Motswana pediatrician and a Texan artist. As an intercultural change agent we are aimed at empowering people through the merging of art and medicine.

Chloé Bass is a Brooklyn-based conceptual artist and public practitioner working in performance, situations, publications, and installations. Recent and upcoming projects include The Bureau of Self-Recognition, Process Dinner, The Department of Local Affairs, and The Book of Everyday Instruction. Chloé has exhibited and lectured nationally and internationally.

Crystal Baxley’s practice is built on conversation and facilitation. More of her individual and collaborative projects can be found on her website, crystalbaxley.com. Stefan Ransom is an artist who lets ideas, relationships, and situations determine the course of his projects and art. Together they created Songs on Conceptual Art, a compilation album based on Sol LeWitt’s Sentences on Conceptual Art that’s available for free online, and Getting to Know YouTube, a participatory video sharing series focused on exploring the depths of YouTube through presentations by community members that highlight the ways in which they use it.

Nina Bellisio is an educator and photographer. She teaches graphic design at St. Thomas Aquinas College and has taught young adults in California and New York for over 15 years. She has also worked as an e-learning producer at Edutopia and The Jewish Partisans Educational Foundation and as a mentor through First Exposures.

Robert Blackson is the Director of Temple Contemporay at Temple University’s Tyler School of Art. Prior to moving to Philadelphia in 2011 Blackson was curator at Baltic Centre for Contemporary Art, and curator of public programs, Nottingham Contemporay.

Mildred Beltré and Oasa DuVerney are neighbors, working mothers and artists living in Crown Heights Brooklyn. In response to their rapidly gentrifying neighborhood Mildred and Oasa decided to pool their resources and founded the Brooklyn Hi Art Machine, a public art project that explores community building through art-making.

Michael G. Birchall is a curator, writer and PhD candidate in Art, Critique and Social Practice at the University of Wolverhampton. He has attended residencies at The Western Front, Vancouver, Canada, and at The Banff

Contributors
Centre, Banff, Canada. His writing has appeared in Frieze, Frieze d/e, thisisnottomorrow, C-Magazine, and various catalogs. He is a lecturer on the curating program at the Zurich University of the Arts, and is the co-publisher of the journal On Curating. In 2015 he will curate an exhibition on socially engaged art, at the Exhibition Research Centre (ERC), at Liverpool John Moores University’s School of Art and Design.

**Big Car Collaborative**
See page 9

Elissa Blount Moorhead is a Designer, Curator, and Cultural Programmer. She has produced public art events, gallery based exhibitions, films, and education programs for 25 years. She created the Cultural Pluralism course for Pratt Institute’s Graduate School in 1999 and currently teaches at Parsons Graduate School of Design. She co-founded Red Clay Arts in NYC where she curated/produced over 20 groundbreaking exhibitions and multimedia projects in NYC, Europe, and the Caribbean. She is currently serving a two-year curatorial appointment for The Contemporary in Baltimore and working on her documentary film, B-Side Kids and book P is for Pussy.

Aliya Bonar is an artist, community organizer and event producer in NYC. Her interactive installations and events are exaggerated versions of familiar worlds, inviting viewers to step outside of reality and share beyond normal limitations. She has worked with Creative Time, Flux Factory, Chashama, and the Eileen Fisher Leadership Institute.

Pete Brook is a freelance writer and curator. Pete likes images in general, but prison images specifically—he thinks they may have instructional value. Pete is confused why caring about prisons is seen as radical. Being concerned about millions of men, women and children who are locked up for unjustifiably long sentences seems quite reasonable to him.

**Bibi Calderaro** is an interdisciplinary conceptual artist whose work has been shown internationally since 1995 and most recently at PS1 MoMA and MinusSpace, NY. Curious about intersubjectivity and the possibilities of communication and change, she employs a range of media and performative actions with a focus on walking. Recent projects include collaborative walks in New York City and Argentina; the curatorial project *Notations*, the *Cage Effect* Today with J. Pissarro, M. Yun and J. Grinblatt at the Hunter College Galleries, NY; *What Mushroom? What Leave?* in collaboration with Grinblatt and Light-on-Air Projects; *Libriroteca Pinael*, at CIA Centro, Buenos Aires, among others.

Lisa Ciccarello is a Portland poet and the author of five chapbooks. She previously collaborated with Steve Leathers on Joyography, and Affirmation Hotline, both original projects created for Open Engagement. Are You Your Work explores the personal relationships individuals feel to their “work” in a public setting.

**City Artist-in-Residence** is a program for creating artist residencies in municipal departments, which piloted in Jerusalem in 2012. The program seeks to promote a critical collaboration by inserting artists into public city institutions and challenging the way they operate and effect civic daily life.

**Community Arts and Social Engagement** is a program in Parks, Recreation and Culture within the City of Ottawa. This program is dedicated to working with diverse populations across the city by offering free programs, projects, and creative opportunities offered in partnership with local arts organizations, institutions and community groups.

**Barrie Cline** has been teaching union electricians and plumbers a public art class since 2004 and has collaborated with former students and other trades people on projects in more recent years.

**Sol Aramendi**’s Project Luz has worked to empower new immigrants for 10 years both with photographic skills and through the creation of a publication.

**Cocina Abierta** is a nomadic experimental “test kitchen” that facilitates the fluid exchange of immigrant histories, culinary skills, and base building strategies, towards the development of a worker-centered philosophy to eating ethically. Cocina Abierta is run by artist Christina Sanchez and culinary artists Cayetano Juarez and Oakland Bautista.

Jessica Cochran has worked as an independent curator for five years in addition to holding positions with Art Chicago, School of the Art Institute, Dominican University and Columbia College Chicago, where she is the curator of exhibitions and acting assistant director of the Center for Book and Paper Arts. In addition to serving as the consulting manager for a growing private contemporary art collection in Chicago, she is the Illinois Regional Coordinator for The Feminist Art Project, affiliated with the Institute for Woman and Art. In 2014 she will participate as a Fellow at the Association of Academic Museums and Galleries Leadership Seminar.

**Michelle Coffey** is the Executive Director of Lambent Foundation. She designs, implements and furthers the strategic agenda, leadership and vision of Lambent Foundation. In addition, she serves on the national boards of The Schott Foundation for Public Education and the Brownsville Multi-Service Family Health Care Center in East New York. With a global lens, her areas of focus included Human Rights, Women/Girls, Criminal Justice Reform, Arts and Culture and HIV/AIDS.

**The Contemporary (TC)** is a nomadic, non-collecting art museum in Baltimore, Maryland—the mission expands the idea of a museum as an incubator that commissions site-specific and subject-oriented projects that engage diverse audiences. TC is inspired by 3 guiding principles: Artists matter; Collaboration is key; and Audience is everywhere.

**Kari Conte** is a curator and writer based in New York, where she is currently Director of Programs and Exhibitions at the International Studio and Curatorial Program (ISCP).

**Come As We Are** is a grassroots consciousness raising group based in Crown Heights, Brooklyn. Our goal is to explore female sexuality and provide a space for women to expand their sexual education. Our group includes a discussion group, The Forum for the Advancement of Female Orgasms, and an art group, the Naked Lady Drawing Parties.

**Taryn Cowart** was born in Palm Springs in 1985, grew up in the South, and now lives in Portland, Oregon. She is a designer at Atelier Ace as well as a photographer, dedicated feminist, and INTJ.

**Creative Migration** is a non-profit that produces documentaries about art and social engagement with a focus on green cinematic practices. Established in 2005, this organization merges various disciplines to collaborate with creatives on a global scale.

Laura Curry is an interdisciplinary artist interested in the spatial and environmental questions found in the social. She engages new media, performance, dialogue, and collaboration as narrative components of her practice and research methodology. Laura works in architecture and planning, tours as a performer, and is a MFA candidate and Adjunct Professor in the Department of Media Study at the University at Buffalo.

Sonja Dahl is an artist and researcher with a fluid, travel-fueled and collaboration-focused practice. She is an active member of two international artist collectives, the Craft Mystery Cult and the Poetic Everyman Project. She has recently completed a 1.5
year artist research project in Indonesia focused on the culture of collaboration, artist collectives and participatory projects in Yogyakarta, Java. In the coming months she will be creating a roaming, self-directed residency and speaking tour aimed at engaging her larger network of friends, colleagues and their communities through mini-collaborations and discussion groups related to her research in Indonesia.

Sonya Darrow is Artist in Residence at Goodwill and creator of this art program.

Alison Dean is a Ph.D. Candidate in the Department of English at Simon Fraser University. She is an alumna of the Whitney Independent Study Program and the School of Criticism and Theory at Cornell University. Alison’s dissertation focuses on the relationship between discourse and performance in portrait photography.

Sandra de la Loza is the founder of the Pocho Research Society of Erased and Invisible History. She examines power dynamics embedded in social space drawing upon extensive archival research and mobilizing community-based networks. As a performative archivist she gathers, slices, blows up and remixes archival material to explore “History” as an elastic space of practice, while making visible the processes in which dominant narratives are created.

Jennifer Delos Reyes See page 7

Stephanie Diamond utilizes self-care and individual awareness as a catalyst for projects. Her work draws on experiences as Director of Education/Community Relations at P.S.1 and Socrates Sculpture Park. She held teaching positions at Parsons and PACE. Shown at: MASS MoCA, P.S. 1, Studio Museum, Queens Museum, Project Row Houses. She runs Listings Project.

Juliana Driever is a curator and writer. Her main interests lie with art that is site-specific and participatory. She recently curated About, With and For at the Boston Center for the Arts, and is co-curator (with Dylan Gauthier) of Art in Odd Places 2014: FREE. She contributes regularly to Bad at Sports and Nonsense NYC.

Adeola Enibokan is an artist and environmental psychologist based in New York City. To learn more about her work, visit archivingthecity.com

Emily Ensming is the House(Pitality) Curator at Elsewhere, a living museum and artist residency set within a former thrift store in Greensboro, NC. She cares for and develops living systems to ensure comfort for Elsewhere’s residents, staff, and visitors.

Jay Erker is a multimedia artist and co-director at Weekend, an artist-run space in Los Angeles, CA. She has shown at various non-commercial exhibitions in Los Angeles, San Francisco, St. Louis, and New York City.

Artist and educator Wendy Ewald is currently building upon her project Pictures Woke the People Up (done in collaboration with Eric Gottesman) to create a video game and interactive photographic archive in conjunction with the Innu people of northern Canada.

Extremely Luminous Productions was created to share the amazing world of Guerrilla Art and Social Practice with the world. In a world where traditional art and entertainment have become increasingly disposable, Social Practice is a movement evolved out of modern culture. It engages and even collaborates directly with the general public.

Sarah Farahat is an interdisciplinary Egyptian American artist living in Portland, Oregon. For the past five years she has monitored the political conversation between the United States and the Arab world—intervening with works exploring loneliness, connection, assimilation, storytelling and socio-political engagement.

The Federation of Mess Sayers was initiated as a collaboration between Dillon de Give, a socially engaged artist who lives in New York, and Matt Carlson, a linguistics anthropologist who lives in Minneapolis, to radically rethink the aesthetics of contemporary communication. Access our electronically served hypertext facade at messagesayers.org.

Samantha Fein is an interdisciplinary artist with a background in research and social science. She received her MFA from the Mount Royal School of Art at the Maryland Institute College of Art. In 2009, she was awarded a Fulbright research grant to the Philippines.

Letitia Fernandez Ivins, Asst. Director of Civic Art with the Los Angeles County Arts Commission, collaborates with artists, designers, urban planners, government stakeholders and community to create meaningful, socially relevant and transformative artwork that imbue spaces with a sense of place.

Yael Filipovic is an education curator currently based in Montreal, Canada. She is currently researching the links between architecture, design, and community building.

Matthew Finn is a Visiting Assistant Professor of Graphic Design at St. Thomas Aquinas College. He has taught design at the University of North Florida and at Savannah College of Art and Design while pursuing his MFA.

Deborah Fisher See page 9

Tom Finkelpearl See page 9

Represented by Kristin Fleischmann Brewer and Freddie Wills, The Pulitzer Foundation for the Arts and The Brown School of Social Work at Washington University in St. Louis have a partnership that explores how an art institution and university can come together to expand the field of social work and arts programming. The partnership brings together creative talents and resources of students, community partners, and local residents to address the physical and cultural environment of St. Louis through community projects.

FLUSH/MEAD/COR/PAR (FMCP) is an open collaboration that started in December 2013 and is currently comprised of SPQ students Francisco Karmelic and Jose Serrano-McClain (also, Community Organizer for the Queens Museum) and public space artist-architect Vito Acconci.

Graduate Coordinator for the art department at SUNY New Paltz, Matthew Friday is a research associate at SPURSE, a creative design consultancy that focuses on social, ecological and ethical transformation.

Alexandra Garcia is an Ecuadorean organizer, cultural worker an network activator building communities to raise political awareness to advance social justice, immigrant rights and cultural empowerment.

Dylan Gauthier is an artist, curator, founder of The Sunview Luncheonette, and instructor at Hunter College.

Ariel Gentalen is a current graduate student at the School of the Art Institute of Chicago in Art Education, focusing her research in Socially Engaged Art. Due to her background in Art History and Women’s Studies, she is forever searching for a comprehensive Art Herstory.

Noelle Ghoussani is a writer, director, arts educator and cultural organizer. She has staged and curated works at theaters, living rooms, gardens and other site-specific locations throughout NYC and worldwide. Her most recent work includes adapting a play for a skate park and working as a writer/director for Noor Theatre’s Myth Project. noelleghoussaini.com

Green Map System, an award-winning sustainability movement, creates and shares maps of ecological, cultural, activism and green living resources in 65 countries.
Lori Gordon is a conceptual artist, curator and filmmaker. She received her MFA at the California College of the Arts. Exhibition venues include San Jose Museum of Art, Richmond Arts Center, Southern Exposure, and Portland State University. lorigordon.com

Zachary Gough makes festive, conversational and social art projects that critically explore personal values. Originally from Kitchener, Ontario, Canada he is currently a candidate in the Art and Social Practice MFA program at Portland State University in Oregon.

Alicia Grullon is a NYC based artist whose work transforms the way community and history is experienced. She recently participated in Bronx Calling: Second AIM Biennial at the Bronx Museum of the Art, El Museo del Barrio for La Bienal (S-Files) and Performa 11. Past work has been funded by the Puffin Foundation and the Franklin Furnace Fund.

Guernica See page 9

Guestwork is a Portland based collaborative between Erin Charpentier and Travis Neel. We are not interested in working alone and often work with other artists and organizations. We create site responsive projects, events, exhibitions, and publications that are participatory in nature.

Melinda Guillon is a writer that focuses on social practice and humor, collaboration and temporality as feminist issues. She was part of the organizing team for Suzanne Lacy’s “Three Weeks in January” (2012) and contributed writing to Engagement Party: Social Practice at MOCA 2008-2012. She is currently pursuing her PhD in Art History at UCSD.

Claire Gustavson and Sarah Keeling are multidisciplinary artists based in Pittsburgh, Pennsylvania. Their collaborative work expresses an interest in the built environment and seeks to produce playful variations that more closely represent their experiences and desires within it. They create situations that redefine the meaning of ordinary objects.

Laura Hadden spent three years producing media at The Moth and has facilitated many workshops through the Center for Digital Storytelling. She is an MFA candidate in Integrated Media Arts at Hunter College.

Michelle Hagwood’s studio practice and artist collaborations directly inform her work in museum education where she creates programming that unites the public with artist processes in museum spaces. Currently leading Studio Programs at the Metropolitan Museum of Art, Michelle has also worked as an Education Associate for the Learning Through Art program at the Guggenheim Museum and as a Senior Coordinator for Family Programs at the Walters Art Museum.

Chelsea Haines is a writer, curator and doctoral student in art history at The Graduate Center, CUNY. She has organized exhibitions and programs for institutions such as the Brooklyn Museum, Independent Curators International, Prospect New Orleans, the Shanghai Biennial and the Vera List Center for Art and Politics.

Pablo Helguera is an artist based in New York. Originally from Mexico City, he has made many projects in the field of social practice, including Instituto de la Telenovela (2002-4), The School of Panamerican Unrest (2003-2011) and Aelia Media (2010-11). He is the author of many books including Education for Socially Engaged Art (2011), Art Scenes (2012) and many others. He is Director of Adult And Academic Programs in the Education Department of MoMA where has launched a variety of initiatives to involve social practice artists in the museum.

Jon Henry grew up amongst Virginia’s Blue Ridge Mountains in the small county of Rappahannock, which lacks stop lights and cell phone service. Zes practice is rooted in sculpture and draws extensively from zes experiences as a queer creating, organizing, and living in the South. He attended University of Richmond and NYU, and currently attends JMU.

Queens-based interdisciplinary group Hibridos Collective re-visions spaces through community-based arts practices, and is currently mapping Jackson Heights’ local resources and assets.

Szu-Han Ho’s work in sculpture, performance, installation, and writing addresses the practice of exchange in diverse collaborations and constellations. Her recent projects have explored iterations of the duet form—enacting the various interactions through a call-and-response dialectic. Szu-Han lives and works in Albuquerque, NM.

Kristelle Holliday is the executive director of the Théâtre des Petites Lanternes, a theatre company focusing on social practice based in Sherbrooke, Canada.

Sukjong Hong is an artist and writer engaged in collaborative oral history projects with Asian-American communities. She was a 2013 Create Change Fellow with The Laundromat Project and an Open City Fellow with the Asian American Writers’ Workshop. Her writing has been featured in Al Jazeera America, Triple Canopy, Racialicious, and other publications.

Christopher Howard is a critic whose writing has been published by Artforum.com, Modern Painters, Art Papers, the L Magazine, and the Brooklyn Rail. He is managing editor at the College Art Association and founded in Terms Of, a theatre company focusing on character her work is best understood as a catalyst of various interactions through long conversations—listening to and speaking—with the sounds and currents that emanate from Indian occupied Kashmir. Alana now lives in the remote East Kimberley region of Western Australia where she continues to learn about the contemporary legacies of colonization and the fabric of community.

Brett Hunter lives in Hornell, NY. He teaches courses in research-based and contextual art practice at Alfred University, is currently directing the Hornell Community Arts Center, and co-founder (with Angie To) of Broadway Union, a fledgling organization and art space that is bringing artists to work with local community partners in Hornell.

The Institute for New Feeling (INFINITY) is an artist collective committed to the development of new ways of feeling, and ways of feeling new. Ranging

HUMAN HOTEL in New York City provides free private housing for visiting cultural workers traveling with children. HUMAN HOTEL is run by Wooloo. The project began in Denmark in 2009, as a practical solution for the activist community during the UN Climate Summit in Copenhagen. Today, Wooloo continues to run Human Hotel in Copenhagen, as well as in New York and Eindhoven (Holland). In each site, the focus of the project is organized according to local need—always using intelligent matchmaking to connect talented visitors with resident hospitality and knowledge.

Alana Hunt’s practice defies singular definition. Gentle though challenging in character her work is best understood as a catalyst of culturally charged encounters that often materialize in language, imagery, video and publications that circulate in both on- and off-line environments. In recent years much of Alana’s work has come about through long conversations—listening to and speaking—with the sounds and currents that emanate from Indian occupied Kashmir. Alana now lives in the remote East Kimberley region of Western Australia where she continues to learn about the contemporary legacies of colonization and the fabric of community.
Megan Johnston with more than 20 years’ experience in museums and galleries in the USA and Europe, Johnston now employs a socially engaged curatorial practice. She has produced more than 30 artists’ projects, including work on Andy Warhol, Frank Gehry, Paul Seawright, Alice Maher, DJ Spooky, and the Guerrilla Girls. Johnston’s MA in Visual Culture investigated Orange Order subculture in Ireland and is a benchmark in conflict resolution. She is finalising a PhD on social engagement and contemporary museology at University of Ulster-Belfast. Upcoming projects include working with Walker Art Center, Minneapolis Institute of Art, and the Weisman Art Museum.

Joseph Krupczynski is an Associate Professor in the Architecture + Design Program at UMass Amherst, and a practicing designer, artist and educator. His design practice promotes creative community partnerships, links social and aesthetic territories, and explores the cultural contexts of real and imagined communities.

After child-birth in 1968, Mierle Laderman Ukeles became a mother/maintenance worker and fell out of the picture of the avant-garde. Enraged, she wrote the MANIFESTO FOR MAINTENANCE ART 1969!, applied equally to home, city service work, and the earth’s sustainability, seeing the Manifesto as “a world vision and a call for revolution for the workers of survival who could, if organized, reshape the world.” Her public works seek to provoke, explode, or even play with and integrate the boundaries between necessity and freedom: always raising the questions: “Is this work necessary?” then, “What does this work do to one’s freedom?”

Corbin LaMont is a Studio Designer at Wieden+Kennedy in Portland, Oregon. Design is the secondary process to her primary interest in ideas, content and language. In her personal practice she is interested in participatory, social and community based projects.

Nicole Lattuca is a curator and educator currently participating in a residency at Fogo Island Arts in Newfoundland, Canada. From 2010-2013 she directed the Educational Programs at the Canadian Centre for Architecture in Montreal. Nicole received an M.A. in Exhibition and Museum Studies in 2010 from the San Francisco Art Institute in California.

The Laundromat Project brings art, artists, and arts programming into laundromats and other everyday spaces, thus amplifying the creativity that already exists within communities to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow.

Steve Leathers is a project associate at a Urban Planning, Design, and Landscape Architecture firm in Portland. He previously collaborated with Lisa Ciccarello on Joyography and Affirmation Hotline, both original projects created for Open Engagement. Are You Your Work explores the personal relationships individuals feel to their “work” in a public setting.

Todd Lester is an artist and cultural producer, founder of freeDimensional, and a Senior Fellow at the World Policy Institute, as well as the founder of lanchonete.org.

Listings Project See page 9

A cross-cultural, inter-generational collaborative, Louder Than Words targets sexual assault, domestic violence, and women’s reproductive rights by combining activism with courageous art interventions. Our artist practice strives to ignite the political imagination, unravel obstacles, and unleash inventive action plans that inspires gender violence prevention.

Josh MacPhee is a designer, artist, activist, and archivist. He is a member of the Justseeds Artists Cooperative and the Occuprint collective. He is the co-author of Signs of Change: Social Movement Cultures 1960s to Now, co-editor of Signal: A Journal of International Political Graphics and Culture, and founder of the Interference Archive.

Eluye Mallouk founded Landfill Quarterly in 2010. Her writing focuses on engaged digital, material, and print practices and has been included in Art Practical; in publications for the Arts Research Center, Berkeley, and MOCA, Los Angeles; and in the forthcoming second edition of What We Want Is Free (SUNY Press, 2014). Based in New York, she is the Digital Content Manager at the Whitney Museum of American Art.
Michael Mandiberg is an interdisciplinary artist, designer, and scholar whose work explores environmentalism, pedagogy, free culture, and appropriation. He is Director of the New York Arts Practicum, and Associate Professor at the College of Staten Island/CUNY and the CUNY Graduate Center. He lives in Brooklyn; his work lives at mandiberg.com.

Silvia Juliana Mantilla Ortiz
See page 8

Manuel Martagon is an artist working in video, performance and text. His work has been exhibited in venues like ICA in Philadelphia or AMA in DC and in countries like Mexico, Spain and Cuba. Martagon has been recipient of multiple awards and grants such as Fulbright and CONACYT. He holds an MFA in Photography, Video and Related media from SVA.

Marc Mayer is an educator at the Asian Art Museum in San Francisco. In his role, he inserts contemporary art and programming into the context of a historical, ethnically specific art museum. His recent series, the Artists Drawing Club, invites local artist to use the museum as a project platform to draw connections between ideas, art, culture, and time.

Matthew Mazzotta creates permanent and temporary public interventions that range from opening up new social spaces inside the built environment, to addressing more pressing environmental issues, but always with a focus on community and public participation.

Amanda McDonald Crowley is a cultural worker, curator and facilitator who specializes in creating contemporary art programs that encourage cross-disciplinary practice, collaboration and exchange. Amanda is a Consultant Curator for Programs at Bemis Center, a leading residency program that creates transformative opportunities for artists to explore and realize their most important ideas by providing a supportive and rigorous intellectual community, and robust opportunities for studio and social practice.

Marina McDougall is the Director of the Center for Art and Inquiry, at the Exploratorium in San Francisco. The Center for Art and Inquiry serves as an R&D center for the arts within the larger learning laboratory of Exploratorium. As a curator McDougall has developed a wide range of projects at the interstices of art, science, nature and culture. She teaches in the Curatorial Practice Program at the California College of the Arts.

James McAnally is an artist, curator and critic who serves as the founder and Executive Director of The Luminary, an incubator for new ideas in the arts based in St. Louis, MO. McAnally is also the Executive Editor of Temporary Art Review, a national platform for contemporary art criticism that focuses on artist-run and alternative spaces.

Tim Miller See page 8

Mary Miss has reshaped the boundaries between sculpture, architecture, landscape design, and installation art by articulating a vision of the public sphere where it is possible for an artist to address the issues of our time. She has developed City as Living Laboratory (CaLL) as an innovative framework to link arts and sustainability.

Meta Local (Elizabeth Hamby and Hatuey Ramos-Fermin) creates site-specific, participatory works referring to the complexity of their community in the South Bronx and beyond.

John Muse teaches at Haverford College, creates media, exhibitions, and events, and thinks about rhetoric, philosophy, art, and social practice.

Laurel Napier is a California born, Bronx based artist exploring behavior, sociology, and place through documentation, installation, and participatory performance.

The Newtown Creek Armada is comprised of three Brooklyn-based interdisciplinary artists (Laura Chipley, Nathan Kensinger and Sarah Nelson Wright) whose work invites the public to playfully investigate hidden urban landscapes and the aftermath of environmental disasters.

NOCD-NY emerged from conversations where artists, activists, creative manufacturers, non-profit groups and policymakers convened to discuss the role that arts and culture play in strengthening NYC and grew into a working alliance, generating a sustained commitment and citywide platform for revitalizing NYC from the neighborhood up.

OurGoods.org helps artists, designers, and activists barter skills, spaces, and objects. For over five years, OurGoods has been growing as a scalable, local initiative; and part of the growing landscape of alternative models for cultural production. OurGoods supports the production of new work through barter, because resource sharing is the paradigm of the 21st century. OurGoods is specifically dedicated to the barter of creative skills, spaces, and objects. It is a community of cultural producers matching “needs” to offered “haves.” OurGoods helps independent projects get done.

Born in Vancouver in 1981, Carmen Papalia is a Social Practice artist who makes projects on the topic of access as it relates to public space, the Art institution and visual culture. His work has most recently been featured as part of engagements at: The Solomon R. Guggenheim Museum, the Museum of Modern Art and the Whitney Museum of American Art.

Piero Passacantando is an interdisciplinary artist. In 2013, his project MyNerva was included in The Hive at EFA Project Space while he was a resident at Flux Factory. In 2012, Piero participated in AOIP and theDAF in NYC. In 2011, he was a Fellow at the Laundromat Project. He is a Fulbright Alumnus. He has an MFA from CCA, San Francisco.

Partnerships for Parks (PnP) is a joint program of City Parks Foundation and the NYC Parks Department. The Catalyst Program is a signature project of PnP that builds community participation and pride; connects people, ideas and efforts to develop shared goals; and sustains local leadership and greenspace stewardship.

The Pedagogy Group is a collective of socially engaged art educators based in New York City who work together to develop and practice equitable methods of teaching. The group investigates communicating within the context of arts education, analyzes and involves students in discussion of economic relations inside the university, and overall works toward undoing the highly competitive, individualist, market-driven subjectivities and values that art education often produces by making room for collective processes in the classroom.

Sheetal Prajapati See page 7

The Projects is a practice committed to working in and thinking about public environments through the production of temporary architecture and installations. Based in Melbourne, Australia they have successfully worked with state and local governments, arts organizations and festivals to produce a diverse range of engaging and inclusive projects.

J. Morgan Puett was born in Hahira, Georgia in 1957. She received her MFA from The School of the Art Institute of Chicago in 1985. Puett is
a trans-disciplinary creative producer with accomplished work in the areas of installation art practices, clothing and furniture design, architecture, fine art, film—rearranging these intersections by applying conceptual tools of research-based methods in history, biology, new economies, design, craft and collaboration. She is the recipient of multiple awards, including, most recently The John and Marva Warnock Award 2014. Though her practice can be itinerant in nature, Puett currently is living, working, learning and teaching in Pennsylvania at Mildred’s Lane and The Mildred Complex(ity) that she founded and co-directs with Mark Dion.

Paul Ramirez Jonas is an artist based in New York City. He is currently working on a large scale public project with the Exploratorium in San Francisco, and a collaboration with the Education Department at MoMA in New York. He is an Associate Professor at Hunter College, CUNY.

Kameelah Janan Rasheed is a conceptual artist working with sound, photo and text installation to explore Black subjectivities through archiving and found materials. Selected residencies and fellowships: Vermont Studio Center, Center for Book Arts, The Launderromat Project, Visual Artist Network and Center for Photography-Woodstock. She’s exhibited throughout NYC, curated at the Schomburg Center and spoken at NYU, MoCADA, Christie’s, etc. She is an instructor at the Brooklyn Museum. kameelah.com

Prerana Reddy See page 8

Sara Reisman is a New York-based curator and, since 2008, the Director of New York City’s Percent for Art Program where she commissions permanent public artworks for newly constructed and renovated city-owned spaces, indoors and out. As an independent curator, Reisman has organized more than fifty exhibitions and artist projects on the politics of public space, globalization and site-specificity, social practice, collaboration, sustainability, and cultural identity and transformation.

Judilee Reed is the Director of the Surdna Foundation’s Thriving Cultures Program which supports and Artists Engaging in Social Change, an effort to strengthen the capacity of artists and cultural organizations to engage in social change efforts; and Community Driven Design, through which disadvantaged cultural groups have a voice in the design planning of public places and Teens’ Artistic Advancement.

Kerri-Lynn Reeves See page 7

Regeneración Childcare NYC See page 9

A non-profit studio founded by artist and mom Marisa Jahn, REV- (as in to rev an engine) is a team of artists, media-makers, low-wage workers, immigrants, and teens whose projects address the issues they face. REV’s work has been featured in The New York Times, The White House, PBS NewsHour, BBC, Walker Art Center, Queens Museum of Art, and more.

/rive, an artist collective, focuses on site-specific and mobile media projects that draw on documentary, narrative and social practices to create interactive experiences exploring common space and alternative histories. Founding members Samara Smith and A.E. Souzis have shown work at the Hammer Museum, Conflux Festival, Art in Odd Places and beyond.

James Rojas is a Los Angeles-based artist and urban planner. He writes and lectures about how culture and immigration are transforming the American front yard and landscape.

Lucas Sánchez is the Campaign director of the Long Island chapter of New York Communities for Change with vast experience in workplace justice organizing with low wage immigrant workers.

Laura Sandow See page 7

Sandy Sampson See page 7

Abigail Satinsky is a writer, curator, and organizer. She is a founding member of InCUBATE and co-initiator of Sunday Soup, an international micro-granting project. She is Associate Director at Three-walls in Chicago and is editing the book Support Networks for the Sullivan Galleries at the School of the Art Institute of Chicago as part of the Chicago Social Practice book series.

Jose Serrano-McClain See page 8

Director of Plains Art Museum, Colleen Sheehy has forged initiatives that foster community engagement, increase public art, advance new approaches in contemporary art, and expand art education. With 30 years in various roles in art museums and with a Ph.D. in American studies, she has been concerned with the potential for museums to play vital roles in the civic lives of their communities.

Craig Shillitto has long engaged with food and hospitality, having designed dozens of restaurants and bars in New York and abroad. In addition to collaborating in the realization of many art spaces and art projects, he has participated in the Havana Biennial (2012, pub. 2013), the Moscow Biennial (2009) and the Biennial of the Canary Islands (2009).

Gregory Sholette See page 8

After beginning her curatorial career at PS1/MoMA, Erin Sickler went on to the position of Assistant Curator at the Queens Museum before serving as Gallery Director for 601Artspace from 2009 to 2013. She was a founding member of Arts and Labor, a group advocating for fair and transparent labor practices in the arts and has spoken internationally on art, activism and alternative economies. Her writing has appeared in numerous catalogs and art blogs as well as Art in America, The Brooklyn Rail, Artlink (Australia) and the academic journals October and Re-thinking Marxism. Her 2015 project Fractious Atlas on the island of Tasmania, Australia, will highlight the role of the artist-as-organizer, focusing on the personal, erotic charges contained within any seemingly objective political system.

Helen Smith, visual artist, is currently a PhD arts practice researcher for “Connecting Communities through the Arts”, a UK Arts and Humanities Research Council funded Collaborative Doctoral Award between Woodend Barn Arts Centre and Gray’s School of Art, Robert Gordon University, Aberdeen, Scotland.

The Socially Engaged Art Student Summit, a group of students from Portland State University Art and Social Practice, Social Practice Queens, Carnegie Mellon Contextual Practice, and Otis Public Practice, started organizing in December 2013. As artists they come from a diverse set of backgrounds and practices and are genuinely interested in collectively supporting each other's work.

Social Practices Art Network (SPAN) is an online media resource for individuals, organizations, community groups and institutions. Founded by Jules Rochielle, serves as a platform for a variety of socially engaged art and design practices. Carol A. Stakenas is a curator-at-large for (SPAN).

Amy Spiers is a Melbourne-based artist and writer who is interested in participatory, socially-engaged and public art. Amy is currently a PhD candidate at Centre for Cultural Partnerships, Victoria College of the Arts.

Ellen Stabler See page 8

Mark Strandquist is an artist, educator, and organizer. His projects facilitate interactions that incorporate viewers as direct participants and present alternative models for the civic and artistic ways in which we engage the world around us. While photography is often used, it is the social aesthetics of each project that become
the focal point; the process through which the images are created, and the social interactions that each exhibition produces.

**David Strauss** See page 8

**SUMPTUARY**, organized by Maggie Gineastra and Mike Stasny, is a gallery-based bar-as-funding-mechanism-for-noncommodifiable-art, such as installation, performance, and other durational works. Each artist-made piece of the bar’s daily and ever-changing environment earns a defined and publicly articulated “sumptuary tax” on all drink purchases.

In addition to her practice as an independent producer, **Sally Szwed** is the Program Manager of Global Initiatives at Creative Time, where she organizes the annual Summit and Global Residency program.

**Tattfoo Tan** is an artist that work with the public on issues relating to ecology, sustainability and healthy living. His work is project based, ephemeral and educational in nature. He resides in Staten Island with his hens S.O.S. Spm.

**Joelle Te Paske** See page 8

**The Think Tank That Has Yet to Be Named** initiates research, conversations, and actions that explore contemporary sociopolitical issues in physical sites, institutional structures, or social systems. We draw on experience with direct action, participatory design, and community organizing to consider relationships to the places, structures, and systems that shape our world.

Since 2010, **Theatre of the Oppressed NYC** has partnered with communities including the homeless, immigrants, and parolees to establish “popular theatre troupes” all over NYC. These ensembles create and tour original, interactive plays inspired by real-life struggles, in order to engage peers in theatrical problem-solving and inspire transformative action.

**Erica Meryl Thomas** is an artist, writer, filmmaker, and feminist based in Portland, OR. Her practice is an exploration of relationship dynamics, intimacy, and feminist value systems through dialogue, research, and experimentation. Through her work she creates space for meaningful shared experience, questioning, and understanding the nuances of human connections.

**Nato Thompson** works as Chief Curator at Creative Time. He writes on art and politics as well as experiments with science fiction. He is curator of the last five Creative Time Summits and has curated numerous art projects including Living as Form (2011), Paul Ramirez Jonas’s Key to the City (2010), Trevor Paglen’s The Last Pictures (2012), Paul Chan’s Waiting for Godot in New Orleans (2007), Tania Bruguera’s Immigrant Movement International (with Larissa Harris) (2012), Jeremy Deller’s Conversations about Iraq (2009) (with Laura Hoptman and Amy Mackie), and The Interventionists (2004). He is also a new dad. He lives in Philadelphia.

**Nick Tobier** studied sculpture and landscape architecture and worked as project manager at Storefront for Art and Architecture. Nick’s focus as an artist and designer is with the social lives of public places, both in built structures and events. He has designed and/or activated bus stops, farms, kitchens, boulevards.

**Edwin Torres** is the Associate Director of The Rockfeller Foundation. He oversees the Foundation’s commitment to New York City including their support to culture, the Jane Jacobs Medal and other projects. Torres also serves on the Foundation’s 100 Resilient Cities team as well as on the Secure Livelihoods team, which builds equitable access to jobs.

**TRYST** was formed in 2003 by Paul Benney, Clarinda Mac Low and Alejandra Martorell. TRYST seeks to point out the commodified structures of modern urban life through subtle alterations of everyday street life, using a combination of on-the-spot improvisation, careful design, and interactive social experiments; in NYC, Siberia, Finland, and Portugal.

**Saalem Tsegay** is a candidate in the MA Design Studies program at Parsons The New School for Design, where she explores degrees of engagement in participatory art and design practices. She recently authored a thesis titled “Temple to Forum by Design,” which analyzes the intersection of social practice and spatial design within the context of the Queens Museum’s recent renovations. Salem currently works as a philanthropy fellow in arts and historic preservation at The New York Community Trust.

**Gemma-Rose Turnbull** See page 7

**Urban Word NYC** champions the voices of New York City youth by providing platforms for critical literacy, youth development and leadership through free and uncensored writing, college prep and performance opportunities. We provide FREE, safe and uncensored writing workshops to teens year round.

**The US Department of Arts and Culture** is the nation’s newest people-powered department. Radically inclusive, useful and sustainable, and vibrantly playful, the USDAC aims to engage thousands in creating a world rooted in empathy, equity, and social imagination. Join the act of collective imagination; step up as a cultural agent today!

**Maya Valiadores’** life includes balancing work as a teaching artist, museum educator, mother, and academic. She currently works in Studio Programs at the Met and as Adjunct Faculty at Hunter College. She has also worked as Gallery/Studio Coordinator at the Brooklyn Museum, and as a teaching artist for a range of organizations including the Laundromat Project, Sewing Rebellion, and INCITE!. **Patricia Vazquez** and **Betty Marin** are artists with a background in community organizing and education. They use this experience to create work that strengthens links between their heritage communities and the general population, and expands understanding on the contributions immigrants make to US culture and the economy.

**Diya Vj** See page 8

**Tennessee Jane Watson** is an instigator. This articulation of her work initially emerged as chauvinism from her first grade teacher, but set in motion a lifelong practice of finding creative ways to encourage conversations about things that often get us into trouble; like the abuse of power and injustice.

**Alexandra Winters** See page 7

**Jody Wood** is a 2014 Socially Engaged Art Fellow with A Blade of Grass. Her work is time-based and performative, utilizing video, installation, performance, and community organization to engage with socially charged content. Primarily focusing on transitional moments of death, trauma, and isolation, her work aims to unpack and meaningfully interpret these issues by working one-on-one with members of her community. Her work has been awarded grant funding from Brooklyn Arts Council and has been supported through artist residencies with Lower Manhattan Cultural Council and Skowhegan School of Painting and Sculpture.

**Caroline Woolard** (b. 1984, Rhode Island) graduated from the only tuition-free art school in the country (Cooper Union, BFA 2006) with a strong commitment to the solidarity economy movement and conceptual art. In 2009, Woolard co-founded three platforms for cultural production: a studio space, OurGoods.org, and Trade School. Woolard is currently a participant in the Queens Museum Studio Program, teaches at The New School and Cooper Union, and
is working towards a community land trust for a new coalition of artists, Internet activists, and community organizers via bfamaphd.com and NYCCLI.org.

Wooloo (established 2002) is a Danish collective working with social sculptures and site-specific interventions. Their Human Hotel began in 2009, as a practical solution for the activist community during the UN Climate Summit in Copenhagen. For this event, Wooloo’s accommodation initiative secured free homestays for more than 3,000 climate activists. Wooloo’s work has taken place at venues such as Artists Space, U.S.; Steirischer Herbst, Austria; Athens Biennial, Greece; Venice Biennial, Italy; and Van Abbemuseum, Holland; among other places. The group also operates wooloo.org, an online community for participatory projects that connects the resources of more than 30,000 cultural producers internationally.

Jason Yoon See page 8

Behavioral artist Marcus Young creates work for individual and collective practice—for public spaces, within institutions, and across systems of the city. He founded Grace Minnesota in 2009, and since 2006 he has been Lead Artist for Public Art Saint Paul’s City Artist in Residence program.

Mirana Zuger See page 7

Food Recommendations Along the 7 Train

52nd St.
Payag
51-34 Roosevelt Ave, Woodside, Queens

69th St.
SriPraPhai
64-13 39th Ave, Woodside, Queens (718) 899-9599

74th St./Broadway
Delhi Heights
37-66 74th St, Jackson Heights, Queens (718) 507-1111

Jackson Diner
37-47 74th St, Jackson Heights, Queens (718) 672-1232

Himalayan Yak Restaurant
72-20 Roosevelt Ave, Jackson Heights, Queens (718) 779-1119

82nd St./Broadway
Urubamba Peruvian Restaurant
86-20 37th Ave, Jackson Heights, Queens (718) 672-2224

La Pequena Colombia
83-27 Roosevelt Ave, Jackson Heights, Queens (718) 478-8700

90th St./Elmhurst Ave.
Barzola
92-12 37th Ave, 718-205-6900, Jackson Heights, Queens

Junction Blvd
Rincon Criollo
4009 Junction Blvd, Corona, NY 11368

103rd Street
Tortilleria Nixtamal
104-05 47th Ave, Corona, Queens (718) 699-2434

Leo’s Latticini
46-02 104th St, Corona (Sandwich Shop Closed Sunday, bakery open)

Mitad del Mundo
Ecuadorian Restaurunt
104-10 Roosevelt Ave, Corona, Queens (718) 446-1900

Estrella Latina
3907 104th St, Corona, NY (718) 565-2377

111th Street
Lemon Ice King of Corona
52-02 108th Street (at the corner of Corona Avenue and 52nd/Strong Avenue), Corona

Ganpati Rasoi
112-02 Roosevelt Ave. (112th-113th Sts.), Corona (718) 446-9352

Los Tres Potrillos
111-16 Roosevelt Ave, 24hrs/7days (718) 505-1533

Tortas Nezas Food Truck
111th and Roosevelt Ave, 9am-6pm (718) 505-2121

Empanadas Café
5627 Van Doren St, Corona, NY 11368 (15min walk from train, but close walk from NYSCI and Lemon Ice King) (718) 592-7288

Flushing/Main St.
Spicy and Tasty
39-07 Prince St, Flushing, Queens (718) 359-1601

Golden Mall
41-28 Main St, Flushing, Queens

Pho Vietnamese Restaurant
38-02 Prince St, Flushing, Queens

Green Papaya Thai Cuisine
38-12 Prince St, Flushing, Queens
Walking directions from 111th Street subway to Queens Museum:

The 111th Street subway stop on the 7 Line, delivers you to the intersection of 111th Street and Roosevelt Avenue. Walking down Roosevelt Ave, if you hit 108th Street or 112th Street, you’ve gone too far! With the C Town grocery store behind you, walk southeast down 111th Street towards Flushing Meadows. Cross the train tracks at 44th Ave and keep walking past the New York Hall of Science. Shortly after NY Hall of Science, turn left into Flushing Meadows-Corona Park on United Nations Avenue N. You’ll walk over the Grand Central Parkway. Turn right onto Avenue of the States, towards the Unisphere. (The big globe sculpture!) Queens Museum will be on your right, directly adjacent to the Unisphere.

To see a map online, visit goo.gl/maps/yHkh
## OE Schedule at a Glance

<table>
<thead>
<tr>
<th>Time</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
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<tbody>
<tr>
<td></td>
<td><strong>Registration</strong></td>
<td><strong>Parallel Programming</strong></td>
<td><strong>Parallel Programming</strong></td>
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<tr>
<td>10:00 AM–6:00 PM</td>
<td><strong>Open Houses</strong>&lt;br&gt;Various NYC locations&lt;br&gt;8:30 AM–7:00 PM</td>
<td><strong>Open Platform</strong></td>
<td><strong>Open Platform</strong></td>
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<td><strong>OE Opening Programming at Queens Museum</strong>&lt;br&gt;4:00 PM–11:00 PM</td>
<td><strong>Lectures: Labor Focus</strong>&lt;br&gt;12:00 PM–1:00 PM</td>
<td><strong>Lectures: Education Focus</strong>&lt;br&gt;12:00 PM–1:00 PM</td>
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<td><strong>Open A.I.R. Workshops</strong>&lt;br&gt;5:00 PM–6:30 PM</td>
<td><strong>Lunchtime</strong>&lt;br&gt;Conversation Series&lt;br&gt;12:30 PM–2:00 PM</td>
<td><strong>Lunchtime</strong>&lt;br&gt;Conversation Series&lt;br&gt;12:30 PM–2:00 PM</td>
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<td><strong>OE Opening Remarks</strong>&lt;br&gt;7:30 PM–8:30 PM</td>
<td><strong>Parallel Programming</strong>&lt;br&gt;2:30 PM–4:30 PM</td>
<td><strong>Parallel Programming</strong>&lt;br&gt;2:30 PM–4:30 PM</td>
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<td></td>
<td><strong>Opening Mixer</strong></td>
<td><strong>Open A.I.R. Workshops</strong>&lt;br&gt;5:00 PM–6:30 PM</td>
<td><strong>Open A.I.R. Workshops</strong>&lt;br&gt;5:00 PM–6:30 PM</td>
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<td>8:30 PM–11:00 PM</td>
<td><strong>Keynote: J. Morgan Puett</strong>&lt;br&gt;7:30 PM–9:00 PM</td>
<td><strong>Keynote: Mierle Laderman Ukeles</strong>&lt;br&gt;7:30 PM–9:00 PM</td>
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<td><strong>Offsite Programming</strong>&lt;br&gt;9:00 PM–11:00 PM</td>
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<td><strong>Closing Mixer</strong></td>
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