Oakland 2016
POWER

Open Engagement
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### Social Media

Follow us on Instagram, Twitter and Facebook @openengagement

Share your posts from this year with #OE2016

Find further details at www.openengagement.info

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### OEHQ

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

Friday 9:00am – 9:00pm
Saturday 9:00am – 5:00pm
Sunday 9:00am – 5:00pm
**Director’s Welcome**

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

Open Engagement — POWER’s expansive program will highlight the work of local, national, and international presenters. In addition to a full weekend of programming onsite at OMCA, OE will host Thursday pre-conference sessions at California College of the Arts, UC Berkeley Arts Research Center, and Southern Exposure. Friday’s Open House Tours highlight local organizations including: Berkeley Art Museum and Pacific Film Archive, Kala Art Institute, Birdhouse Art Collective / Oakland Omni Commons, The Exploratorium, The Center for Art + Public Life at CCA, PolicyLink, San Francisco Art Institute, Southern Exposure, and Yerba Buena Center for the Arts. OMCA’s “Friday Nights @ OMCA” will feature OE projects, doubling as our conference kickoff, and after Sunday’s Angela Davis Keynote, OE invites you to the Starline Social Club for a closing party.

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

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

Onward!

Jen Delos Reyes
Director and Founder, Open Engagement

**Acknowledgments**

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

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

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

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

The OE team is made up of many incredible people who through their work on the conference show their dedication to supporting these practices and widening the discourse for socially engaged art. Thank you to Crystal Baxley for your continued work and dedication to Open Engagement as the Assistant Director. Thank you Alex Winters for keeping us social and online. Thank you Ariana Jacob and Sheetal Prajapati for organizing the conversation series and bringing together an amazing group of individuals to be discussion starters. Thank you to the design force behind Open Engagement, Nicole Lavelle, Taryn Cowett, Alex Harris and Sarah Baugh. Thank you to Kerri-Lynn Reeves for her work getting the 2016 conference started, and to La Keisha Leek for joining the OE team this year. Thank you to Sophia Fish for her dedicated work as our 2016 OE Intern. Thank you to the Bad at Sports Team for once again partnering with us for media coverage of the conference.

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

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

Jen Delos Reyes
Director and Founder, Open Engagement

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**Welcome Families**

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

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

Language adapted from the NYC Anarchist Book Fair Collective’s statement on child care.

**Accessibility**

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

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

Please email info@openengagement.info or visit the Open Engagement Headquarters at OMCA to request accommodations or ask questions about accessibility.
2016 Curatorial Statement—Imagine Power

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

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

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

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

What is it? The digital age may have forever transformed the path to power. Now it is less about the individual and physical control and more about the crowd and influence of information. But liberation and dystopia have gone hand in hand. The Arab Spring and #BlackLivesMatter movements have had profound and far reaching effects, in part through the digital. The white cube. There was the potent material of relationships that there was more at stake in art than object making to fill the white cube. There was the potent material of relationships to consider and the desire for relevance beyond the confines of the field and market place. At the same time of this growing recognition, the world’s problems sought a greater level of creativity to meet persistent social needs and desires. These parallel paths are in relief today more starkly than ever. OE 2016 provides an opportunity to fully embrace the moment and explicitly inhabit this precious space. Let’s imagine together a transcendent power that unites the domains of artist and citizen. What can we learn and give to one another?

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

2016 Open Engagement Team

Jen Delos Reyes Founder and Director
Crystal Baxley Assistant Director
La Keisha Leek Assistant Director

Sheetal Prajapati Expansion Specialist
Ariana Jacob Analog Specialist
Nicole Lavelle Creative Director

Sarah Baugh Graphic Design
Taryn Cowart Graphic Design
Alex Harris Webmaster

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

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

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

Sheetal Prajapati is an educator and artist serving as Assistant Director, Learning and Artists Initiatives at The Museum of Modern Art (New York). She is part of the 2015-2016 SHIFT artist residency at the Elizabeth Foundation for the Arts (New York) and an adjunct professor at Moore College of Art and Design (Philadelphia). She received her MA from the School of the Art Institute of Chicago and BA from Northwestern University.

Ariana Jacob makes artwork that uses conversation as medium and as a subjective research method. Her work explores experiences of interdependence and disconnection, questions one’s own idealistic beliefs, and investigates how people make culture and culture makes people. In 2016 Alex Harris received her MFA in Art & Social Practice from Portland State University. Her work has been included in the NW Biennial at the Tacoma Art Museum, Disjecta’s Portland 2012 Biennial, The Open Engagement Conference, and the Discourse and Discord Symposium at the Walker Art Center.

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

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

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

Lexa Walsh is a web developer and artist living in Oakland, California. He is the Web Editor and Digital Communications Manager at the Berkeley Art Museum and Pacific Film Archives. He builds websites at www.internetstudio.c道德, and does art things at www.lexaharr.is

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

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

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

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

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

Suzanne Lacy

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


Suzanne Lacy grew up in a relatively poor area, having helped to popularize the notion of a “prison industrial complex,” she now urges her audiences to think seriously about the ongoing societal practices and how engaged people can transform our ideas. They started to look intensely at issues that really concern people and incorporated them into their work. Social practice emerged in the ‘60s and ‘70s, and sprang, in a way, out of the political and cultural movements of those times. Another way to explain it is that there is the art object and the art maker, and then there’s the space in between. What social practice does is focus on all three. The artist is no longer the mythologized crazy guy who whacked his ear off; he is moving into a form of engaged citizenship.

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

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

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

Lacy We can be told repeatedly that museums like OMCA are getting involved, I am not worried that it will kill our creativity. And now that institutions were all hopping on board, and now they’re coming up, but you can’t know if your work has changed people’s thinking.

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

Lacy Yes. I was doing community organizing even before I was an artist. And most social practice people are engaged, to some extent, in a form of community organizing, even if it’s for a small group of ten students. Those are skill sets that need to be brought back into the arts arena through education. That’s why Open Engagement is important, because it includes so many people in the arts and in education.

de Guzman What is some of your influences?

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

de Guzman How do you describe social practice?

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

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

Lacy “Wow, big outcome in the political arena! Wow, social impact!” But you don’t really know if that’s true. You have to know how your work fits in with ongoing societial practices and how engaged people are with these issues. You can know how many people sign up, but you can’t know if your work has changed people’s thinking.

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

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

Saturday, 7:30pm Suzanne Lacy Keynote Lecture High Bay Gallery, Great Hall, Level 2, OMCA Power Pass or Presenter Pass required for entry

Sunday, 7:30pm Angela Davis Keynote Lecture High Bay Gallery, Great Hall, Level 2, OMCA Power Pass or Presenter Pass required for entry

In Conversation with Suzanne Lacy

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

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

OMCA is situated between downtown Oakland and Lake Merritt.

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

Oakland / Berkeley

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

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

Kala Art Institute
1080 Heinz Ave, Berkeley, CA 94710
www.kala.org
(510) 549-2977

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

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

Omi Commons
4799 Shattuck Ave, Oakland, CA 94609
www.omicommons.org

PolicyLink
1438 Webster St # 303, Oakland, CA 94612
www.policylink.org
(510) 653-2333

Real Time and Space (RT5)
125 10th St, Oakland, CA 94607
www.realtimeandspace.org

San Francisco

Artists’ Television Access (ATA)*
992 Valencia St, San Francisco, CA 94110
www.ata.site.org
(415) 824-3890

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

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

Mission Dolores Park*
19th & Dolores St, San Francisco, CA 94114
www.missiondolorespark.org
(415) 545-9521

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

San Francisco Art Institute (SFAI)
800 Chestnut St, San Francisco, CA 94133
www.sfa.edu
(415) 771-0720

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

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

*Part of Southern Exposure’s Open House Tour

OMCA Info

Food

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

Transit

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

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

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

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

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

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

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

Accessibility

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

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

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

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

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

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

Additional info

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

Wi-Fi
The Oakland Museum of California is a free Wi-Fi hotspot.
Thursday & Friday Overview

Thursday

- 10:00am – 6:00pm
  UC Berkeley Arts Research Center CROSS-SECTOR
  The Magnes Collection of Jewish Art and Life, 2121 Allston Way, Berkeley

- 9:00am – 5:00pm
  Questioning Aesthetics Symposium: Prisons & Art
  Nahl Hall, California College of the Arts, 5212 Broadway, Oakland

- 7:00 – 9:00pm
  Southern Exposure: Play Hard, Play Fair
  Southern Exposure, 3030 20th St @ Alabama St, San Francisco

Friday

- 10:00am – 1:00pm
  UC Berkeley Arts Research Center CROSS-SECTOR
  The Magnes Collection of Jewish Art and Life, 2121 Allston Way, Berkeley

- 10:00am – 3:00pm
  Omni Fair
  3:30pm – 5:00pm
  Panel discussion
  Birdhouse Art Collective/
  Oakland Omni Commons
  Omni Commons, 4799 Shattuck Ave, Oakland

- 10:00am – 11:30pm
  What’s Wrong with This Picture? A “Walkshop”
  PolicyLink, 1438 Webber Street, Suite 303, Oakland
Saturday Overview

9:30 – 9:50am
DE 101
James Moore Theater, Level 1, OMCA

10:00 – 10:30am
Lectures on Social Practice
Lecture Hall, Level 1, OMCA

10:00 – 11:00am
Youth Power and Urban Displacement
High Bay Gallery, Great Hall, Level 2, OMCA

10:30 – 11:00am
New American Art: Representations of Power in Social Practice and Activism
Studio Classroom, Level 1, OMCA

11:00 – 11:30am
A Mindful Dialogue on Power
Facilitated by Brett Cook
Gallery of California History, Level 2, OMCA

11:00 – 11:30am
Local Power: Activist Groups in the Bay Area
High Bay Gallery, Great Hall, Level 2, OMCA

11:30 – 12:00pm
Disageter: Responding to Local Power; Activist Groups in the Bay Area
High Bay Gallery, Great Hall, Level 2, OMCA

12:00 – 12:15pm
Stop Telling Women to Smile
Contact Theater for Tactical Magic Lecture Hall, Level 1, OMCA

12:10 – 12:25pm
Listings Project: Fashioning Activism for Social Practice
Black Women Birthing Justice Studio Classroom, Level 1, OMCA

12:20 – 12:35pm
Listings Project Forum: Empowering Creatives to Find Live and Work Space
Black Women Birthing Justice Studio Classroom, Level 1, OMCA

12:30 – 1:00pm
The Liberation Of Our People: Angela Davis 1969/2008
Mark Tribe
History Gallery Theatre, Gallery of California History, Level 2, OMCA

12:30 – 1:00pm
Casual Social Power
Facilitated by Arianna Jacob and Sheetal Prajapati
Gallery of California History, Level 2, OMCA

1:00 – 2:00pm
Black Salt Collective
Real time and space
125 10th Street, Oakland

1:30 – 2:00pm
Allies or Aliens? Collaborating Across Cultures
Laura Anderson Barbata, Janet Goldner, Melissa Potter and Miriam Schaer
California Room, Level 1, OMCA

2:00 – 3:00pm
A Guide to Upsetting Rape Culture (Activist Toolkit For Creating a Culture Jam)
FORCE
Creating a Culture Jam

2:00 – 3:00pm
Making DIY Tech in Uganda
3:20 – 3:35pm
Participatory Photography

2:30 – 4:00pm
Stop Telling Women to Smile: Challenging Gender Oppression Through Street Art
Tatyana Fazlalizadeh
High Bay Gallery, Great Hall, Level 2, OMCA

2:30 – 4:00pm
Apps for Power:
A Collaboration with Day Laborer Bol Aramendi
High Bay Gallery, Great Hall, Level 2, OMCA

2:30 – 4:00pm
Dunham Technique: Corpsiness of Etiquette and Ritual
Zara Lang
Studio Classroom, Level 1, OMCA

2:30 – 2:35pm
Conversation Groups and Spaces Investigating Youth Power and Urban Displacement
Art Center MDP+Field graduates
High Bay Gallery, Great Hall, Level 2, OMCA

2:35 – 4:00pm
Domestic Disturbances
Ramiro Gomez in conversation with Lawrence Weschler
Gallery of California History, Level 2, OMCA

3:00 – 3:30pm
A Kiki Conversation Series
7:30pm
Keynote Lecture
High Bay Gallery, Great Hall, Level 2, OMCA

3:00 – 3:20pm
A Guide to Upsetting Rape Culture

3:30 – 3:35pm
Who Empowers Whom?: The Powers of Play in Participatory Photography Practice
Anthony Lusvera
High Bay Gallery, Great Hall, Level 2, OMCA

4:00 – 4:15pm
NAMING NAMES: Feminist Artmaking and Socially Engaged Art Criticism
Melinda Guilen
California Room

4:00 – 4:15pm
Biodiversity: Combating Inequality in Educational Space
Kim Hauser, Press Press
High Bay Gallery, Great Hall, Level 2, OMCA

4:20 – 4:35pm
CONSUMPTION: Artists’ Artwork and Cultural Innovation to Shift Economic Power
High Bay Gallery, Great Hall, Level 2, OMCA

5:03 – 5:48pm
Queering Social Practice: A Kiki
Kim Henry, Greg Hack and Amanda Hunt
Hot Tub Lounge
Gallery of California History, Level 2, OMCA

5:00 – 6:30pm
Performing Blackness
Lisa Evans
Studio Classroom, Level 1, OMCA

5:40 – 6:55pm
Bureau of Linguistical Research: Field Study Power Inequality and the Anthropocene
The Bureau of Linguistical Reality
High Bay Gallery, Great Hall, Level 2, OMCA

6:00 – 7:30pm
sOma’st Cultural Center California Room, OMCA

7:30pm
Suzanne Lacy
Keynote Lecture
Black Salt Collective
High Bay Gallery, Great Hall, Level 2, OMCA

8:00 – 9:30pm
Ongoing with conversation from 5:03 – 5:48pm

9:00 – 10:00am
Community activated Power Pass or Presenter Pass required for entry

9:00 – 10:00am
Oregonian Women in the Arts Project

10:00 – 11:00am
Get a Recognition! Centering Youth Voice in Museums
Catalina Marialea Elisabeth
Lecture Hall, Level 1, OMCA

10:00 – 11:00am
Giving Birth to Power: Birthing Justice and Womanist Theater
Black Women Birthing Justice Studio Classroom, Level 1, OMCA

10:00 – 10:50am
In It Together: Making the Connections Between Environmental Art and Social Practice
Facilitated by UC Santa Cruz Faculty: Blust Anderson, Dee Hibbert-Jones, Jihan Lee, Beth Stephens, Laurie Palmer, and Jennifer Parker
Gallery of California History, Level 2, OMCA

11:30 – 12:00pm
The Work Intern
Rishell Court, ground level garden at OMCA

12:00 – 1:30pm
Ongoing

12:30 – 1:00pm
Youth Visions of Resistance
Bay Area Video Coalition
High Bay Gallery, Great Hall, Level 2, OMCA

1:40 – 1:55pm
Apps for Power:
A Collaboration with Day Laborer Bol Aramendi
High Bay Gallery, Great Hall, Level 2, OMCA

2:20 – 2:35pm
ONLINE: A Conversation on Social Practice

2:30 – 4:00pm
Dunham Technique: Corpsiness of Etiquette and Ritual
Zara Lang
Studio Classroom, Level 1, OMCA

2:40 – 2:55pm
Perspectives in Social Practice: White and POC White Privilege in Social Practice
Darryl Ratcliff, Julie Perini, Angela Anderson Guerrero, Darrel Ratliff, Julie Perini, and Miriam Schaer
California Room, Level 1, OMCA

3:00 – 3:15pm
Black Woman is God
Reprogramming That Code
Black Woman is God
High Bay Gallery, Great Hall, Level 2, OMCA

3:10 – 3:25pm
Who Empowers Whom?: The Powers of Play in Participatory Photography Practice
Anthony Lusvera
High Bay Gallery, Great Hall, Level 2, OMCA

3:20 – 3:35pm
A Kiki Conversation Series
7:30pm
Keynote Lecture
High Bay Gallery, Great Hall, Level 2, OMCA

3:40 – 3:55pm
The wiU Madison: Ving and Making DIY Tech in Uganda
Tina L. Zheng
High Bay Gallery, Great Hall, Level 2, OMCA

4:00 – 4:15pm
Disageter: Responding to Local Power; Activist Groups in the Bay Area
High Bay Gallery, Great Hall, Level 2, OMCA

5:00 – 6:30pm
Commanding Presence: Disabled Artists / Curators on Power Pass or Presenter Pass required for entry
Sunday Overview

10:00 – 10:30am Power to Engage: What Are Artists and Art Museums Learning from One Another?
Solomon R. Guggenheim Museum, SITE Santa Fe, Jon Rubín, Francisca Benítez. Moderated by René de Guzman. Theater, Level 1, OMCA

10:00 – 10:30am "Schoot back!" The Game-Changing Action of Recording Police Encounters
Lisa K. Elliott California Room, OMCA

10:00 – 10:30am Power of Social Engaged Design
Panelists sticky Asher, Aaron Sutcherlein, Amy Rass, Mia Thompson, Laura Crescimano. Moderated by Shahnaz Aghravwal Lecture Hall Level 1, OMCA

10:00 – 10:30am Who Benefits? Partnering with ‘Big Tech’ to Make Social Change
Rishell Court, ground level garden at OMCA

12:00 – 12:30pm NGO/NGO
Responding to Who Benefits? Partnering with Big Tech to Make Social Change
Rishell Court, ground level garden at OMCA

12:30 – 1:00pm NGO/NGO
Theory of Change: Writing New Stories
Facilitated by Elise Granata, Stacey Marie Garcia, Wes Modes
Gallery of California History, Level 2, OMCA

1:00 – 1:30pm NGO/NGO
The Politics of Place: Privilege and Power in Placemaking
The Equity Collective
James Moore Theatre, Level 1, OMCA

3:00 – 3:15pm NGO/NGO
Queering Social Practice
Aki
Xin Henry, Greg Hatch and Amanda Hunt
Hot Tub Lounge, Gallery of California History, Level 2, OMCA

3:30 – 3:50pm NGO/NGO
Notes from the World’s Park
Annie Harrington
Level 2, OMCA
Pre-Conference Sessions

Date
Thursday, April 28
Friday, April 29

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

Thursday, 9:00am – 5:00pm
Questioning Aesthetics
Symposium: Prisons & Art
The goal of Questioning Aesthetics Symposium: Prisons & Art is to develop a transdisciplinary aesthetic critique of art’s roles in the apprehension, recognition, and abolition of the prison industrial complex. Art and aesthetics can challenge images of the prison that have caused many to take it for granted and can enact “new terrains of justice, where the prison no longer serves as our major anchor” (Angela Davis). If abolition is the ultimate goal, a critical aesthetic question is whether any particular art is consistent with it. When does artistic form contribute to this goal? Which artistic forms? Whose artistic forms?

NalH Hall, California College of the Arts
5212 Broadway, Oakland

Thursday, 7:00pm – 9:00pm
Southern Exposure: Play Hard, Play Fair
Join Southern Exposure for a conversation on the forms and narratives of socially engaged artwork in the Bay Area, with a focus on Robby Herbert’s upcoming participatory project, New New Games. New New Games is a large-scale public art event that will take place June 18th in a public park in San Francisco. The project reflects upon the resonance of 1970s era humanism, the attendant New Games Movement, and current forms of labor and leisure. The conversation will look at this project, games as social practice, and useful of historical re-enactment. The discussion will be followed by a reception.

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

Open House Tours

Date
Friday, April 29

Various times
10am – 5pm

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

Friday, 10:00am – 4:00pm
UC Berkeley Arts Research Center
CROSS-SECTOR
Whether we are imagining the role of the arts in social change or imagining new structures for sustaining the arts, artists and organizations increasingly tout the importance of the “cross-sector” partnership. This symposium brings together artists, scholars, curators, and cultural administrators to mine goals, pragmatics, and puzzles of “cross-sector” exchange. Participants will share successful strategies and epic failures in cross-sector collaboration, exploring new practices of art-making, practitioner training, curation, cultural leadership, philanthropy, and cultural investment.

Speakers and session leaders include
Minnesota Street Project Founders
Andy and Deborah Rappaport
OMCA’s Lori Fogarty
Queens Museum’s Laura Raicovic
A Blade of Grass’s Deborah Fisher
SFMOMA’s Dominic Willison
Imagining America’s Kevin Bledsoe
and UC Berkeley’s Nora Silver, Stephanie Syjuco, Jeffrey Skaller, Shannon Jackson; among many others. Symposium details available at www.arts.berkeley.edu.
The Magnes Collection of Jewish Art and Life, 2121 Allston Way, Berkeley
Accessible from the Downtown Berkeley BART station

Thursday, 10:00am – 5:00pm
BAMFFA Open House
BAMFFA welcomes you to its new Diller Scofidio + Renzo-designed building and the inaugural exhibition, Architecture of Life. Comprising over 250 works spanning two millennia, the exhibition explores the ways that architecture—as concept, metaphor, and practice—illuminates various aspects of life experience.

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

Berkeley Art Museum and Pacific Film Archive, 2155 Center St, Berkeley
The galleries are open until 5pm. Free admission with presentation of Open Engagement pass.

10:00am – 4:00pm
Kala Institute
Print Public is one of Kala’s ongoing community engagement programs. Print Public takes print media and socially engaged art projects and meets people where they are, on the street, at bus stops, churches, markets, and in the neighborhood, connecting artists and the community. Kala will host a Print Public Open House at the Kala Art Gallery to highlight what these projects and interventions are and discuss the goals of this work.

2:00 – 3:00pm
23rd & Telegraph: Exploring Oakland at the Intersection of Art and Social Justice
CCA Center for Art and Public Life and Chapter 510
This walking tour takes you from the Oakland Museum of California to Chapter 510, an Oakland community organization committed to creating a literacy project focused on supporting teachers and developing creative and expository writing skills for students. The tour will take you through the neighborhood past historic and community sites, ending at the intersection of art and social justice. Maps and audio tour information will be provided ahead of time. Anticipated length of walking tour is 30 minutes. A public conversation at Chapter 510 will be curated by Janet Heller, Founder and CEO, at 3:00 pm, followed by a reception with locally sourced cuisine from 2 Mamitas and drinks at 4:00.

Friday, 10:00am – 7:00pm
PolicyLink
What’s Wrong with this Picture is a “walkshop” that will introduce participants to arts and culture-driven inequities using a process of critical policy analysis and discussion while visiting sites in and around downtown Oakland. PolicyLink is a national research and action institute advancing economic and social equity by lifting up what works.

PolicyLink connects the work of people on the ground to the creation of sustainable communities of opportunity that allow everyone to participate and prosper. The PolicyLink Arts, Culture, and Equitable Development Initiative is a strategic effort to accelerate equitable development through the thoughtful integration of arts and culture into community and economic development.

PolicyLink, 1438 Webster Street, Suite 303
Oakland
10:00am – 4:00pm
PolicyLink
Omni Commons
The Omni Commons Fair is an all day event showcasing the power within interdisciplinary collaboration and grassroots community organizing. We will highlight the experimental and educational nature of social justice endeavors. The all day event will include a panel discussion about cooperatively organized arts groups.

PolicyLink, 1438 Webster Street, Suite 303
Oakland
10:00am – 3:00pm
PolicyLink
 Omni Commons
3:30pm – 5:00pm Panel discussion
Birdhouse Art Collective/ Oakland Omni Commons
The Omni Commons Fair is an all day event showcasing the power within interdisciplinary collaboration and grassroots community organizing. We will highlight the experimental and educational nature of social justice endeavors. The all day event will include a panel discussion about cooperatively organized arts groups.

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Will Brown's effort effortlessly pulverizes fruits, vegetables, and guided tours of the space. Light refreshments will be served. Collective members presenting include Birdhouse Art Collective, Design Action Collective, Counter Culture Labs, New Space Studio, and Chiapas Support Committee.

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

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

Archival research. Topics of research may include: folklore, magic, physical comedy, paranormal activity, psychic ability, performative objects, and white lies. Will Brown's self-organized work of artists and small groups that play a critical role in the San Francisco Bay Area art community.

Alternative Exposure San Francisco

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

San Francisco

Open House Tours

Alternative Exposure San Francisco Open Houses

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

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Southern Exposure 3030 20th St, San Francisco

Ongoing 12:00 – 6:00 pm

Art for a Democratic Society

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

Northern Liberties Park 18th St and Delaware St, San Francisco

Ongoing 10:00 am – 4:00 pm

Queens of the Castro

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

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

Tickets required: $5 via Brown Paper Tickets, available at starwells.org

Advantage of Disadvantage

ASC founder Rhiannon Evans MacFadyen considers the benefits and disadvantages in life. We lament them, compare them, but they're ours. Sometimes there's a particular advantage that means more to us than the rest. For better or worse, it is our (dis)advantage that we don't want to lose. Within other communities, we spot (dis)advantages, too. When we see others cling theirs, wear it as a badge, play it as their trump card, do we get frustrated? Disadvantaged? Or do we sometimes wish we could claim it as our own? Advantage of Disadvantage creates a space to claim your badge, and to long for another's.

2830 20th St, #105, San Francisco

Library open 1:00 – 5:00 pm

Tickets, available at stairwells.org

PLACE TALKS

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

Prelinger Library, 307 8th St, @ Folsom St, Room 215, San Francisco
Friday Night @ OMCA

Date
Friday, April 29

Location
OMCA

Time
5:00 – 11:00pm

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

7:00 – 8:00pm
POWER HOUR
Elise Granata
A nonstop hour of 60 different minute-long activities designed to push you to new social and personal highs. Follow vibrant video prompts to participate in these immersive, minute-long group actions all while following a facilitator who’s a combo of an inspirational speaker, workout coach and your favorite band member. You’ll high five. You’ll close your eyes and think about someone you love. You’ll pep talk. You’ll feel closer to a room of strangers than you have before.

Blue Oak Café, Level 2, OMCA
7:30 – 9:30pm
Drop the Mic! Poets, Rappers, Spoken Word Artists, Squeaky Wheels- Unite!
Mark x Farina
This is an open forum, live microphone scenario. We hope to gather people with fun, provocative, fresh ideas that just want to be seen and heard. Mixologist MXF will use his mobile DJ unit to provide the sonic background sounds for your voice. Please have your thoughts, songs, manifestos, rants and raves ready to go. Mr. Loud and Proud! Step up, Grab the Mic and Go! Three-minute rule please, or the gong will sound.

Oak Street Plaza, Level 3, OMCA
7:45pm – 8:00pm
War Hoop Flash Mob
Natalie Ball
A War Hoop calls out not from nothing and not silence, but it has meaning and intent. It is heard and fades again. It is responsive. The call exists in memory. Black intellectu- al and poet Fred Moten writes, “The history of blackness is testament to the fact that objects can and do resist,” resistance is woven into our existence. Being a Black and Native artist with an indigenous iden- tity, I know that indigeneity, that Black and Indian, are never wholly civil and accept- able because our existence is resistance. The War Hoop Flash Mob is a celebration of resistance, of art and life that calls out and claims the space to exist, to breathe and make sound. Tribally, the War Hoop carries a certain sound, but this is not required and everyone is encouraged to participate. Come and use your voice and express yourself in any way you choose. The War Hoop Flash Mob is a performative art piece by Natalie M Ball and it is open to the public.

Amphitheater, Level 1, OMCA
8:00 – 10:00pm
Politaoke
Diana Arce
Politaoke is a non-partisan participatory political speech Karaoke bar where the audience is invited to re-speak real con- temporary political speeches from local, national and international politicians. Using satire and play as a delivery system, Politaoke creates a non-party affiliated political space, in which audience and participants can move beyond partisan politics and discuss issues rather than party lines.

Blue Oak Café, Level 2, OMCA

Saturday Parallel Sessions

Date
Saturday, April 30

Locations
OMCA

Real Time and Space

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

Saturday April 30
9:30 – 9:50am
OE 101
Get an overview of the weekend ahead, ask questions, and get ready to make the most of your experience at OE 2016!

James Moore Theater, Level 1, OMCA
10:00 – 11:30am
Educational Networks and Artistic Interventions: Mapping Invisible Knowledge.

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

California Room, Level 1, OMCA
10:00 – 11:00am
New American Representations of Power from Murals of Color.

Lunar New Year and Jess X Chen
This presentation and discussion will examine how representations of marginalized communities in public art can envision a new future toward racial, feminist, indigenous and ecological justice. We can murals and spoken word poetry illuminate the voices of so-called yellow, black and brown communities and empower them to reclaim their silenced histories and speak the truth to power.

The Permeable Space: Socially Engaged Institutions

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

James Moore Theater, Level 1, OMCA
10:00 – 11:30am

Youth Voice in Museums

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

Lecture Hall, Level 1, OMCA
10:00 – 11:30am
I Got a Recognition! Centering Youth Voice in Museums
Cata MariaElena Elisabeth
Centering youth voice in programming
Incorporating challenges and strengths museum structure and function. I will share experiences from my personal work in youth programs as well as pose questions that explore power and change with in youth art spaces.

Lecture Hall, Level 1, OMCA 10:00 – 11:30am

Giving Birth to Power: Birthing Justice and Womenist Theatric Black Women Birthing Justice

Using story-circles and participatory theatre, guests will explore birthing justice through stories that intersect liberation with giving life to brilliant futures. Womenist Theatre centers the lives, bodies, and deep pleasures of all Black women and Black people. It employs techniques from Theatre of the Oppressed, Théâtre-Forum Sénégalais, and women’s prose and poetry across the African Diaspora. Honoring La Mulâtresse Solitude and Granny McWitte, the insights and expertise of Black people who have given birth will be invited as power-building and change-making strategies.

Studio Classroom, Level 1, OMCA 10:00 – 11:30am

Local Power: Activist Groups in the Bay Area

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

High Bay Gallery, Great Hall, Level 2, OMCA 12:00 – 1:30pm

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

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

Garden, ground level, OMCA 12:00 – 1:30pm

The Liberation Of Our People: Angela Davis 1969/2008

Mark Tribe

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

History Gallery Theatre, Gallery of California History, Level 2, OMCA 12:00 – 1:30pm

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

Sarah Farahat

Garden of Bab-Beilet, City of Oakland

First Sarah Farahat invites women of mixed race to join her for a picnic and conversation in the OMCA gardens. Power can look like many things and sometimes she is assumed or unrecognizable. The artist welcomes self-identified mixed race women to take a moment together to relish the power of being-in-between: of slippage, of fuzzy, frizzy, straight, unruly, feely, curly, obduran, obstin, and ablarber.

Together we will ask questions, speak story and meet one another in-between Here and There.

Garden Picnic Tables, ground level, OMCA

Advanced ticket purchase required: www.bit.ly/2Z54Wg

12:00 – 1:30pm

FIELDWORKS

An Enigma: A Blade of Grass

What happens when artists dare to change the world? How can art and community come together to reimagine the world? FIELDWORKS is a short documentary series presented by A Blade of Grass that explores the beauty, rigor, and impact of socially engaged art. FIELDWORKS: Season One, produced by RAVA Films and One Hundred Seconds, spotlights ABQ’s distinguished Fellow, Mel Chin, and 400 ABQ Fellows: Brett Cook, Pablo Helguera, Fran Ilich, Jan Mun, SexiE, and Jody Wood.

The 40-minute screening will be followed by a short discussion and Q&A.

Lecture Hall, Level 1, OMCA 12:00 – 1:30pm

The Play to Come: Make a Game Book and Wheel Works

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

Materials provided.

Studio Classroom, Level 1, OMCA 1:00 – 2:00pm

Black Salt Collective

Grab your lunch and head around the corner from OMCA to hear from Open Engaged Artists: Real Time and Space Artists-in-Residence, Black Salt Collective. As a group, Black Salt Collective has shown at Artists’ Television Access, CalArts, The San Francisco Public Library as part of the RADAR series, MIX Festival, Outsider Festival, and Giltch Festival Australia; the Spring 2015 South East Collective was also a recipient of an Alternative Exposure grant from San Francisco’s Southern Exposure. 2013 nominated the 2014 curatorial residency at SOMArts in 2014.

The Collective’s proposal was selected and opened in January 2016 in SOMArts’s Main Gallery. The exhibition Visions into Infinite Actions features works by some of the most interesting artists and filmmakers of color creating a boundless and liminal archive. Currently, the collective is working on a book to be released in 2017 through E.M. Wolfman Books in Oakland.

Real Time and Space 125 10th Street, Oakland 2:30 – 4:00pm

Allies or Aliens? Collaborating Across Cultures

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

A four-person panel will examine issues of power and privilege in socially engaged collaborations involving artists from dramatically different communities. They will describe cross-cultural projects in Mali, Venezuela, the Republic of Georgia, and the repatriation from Norway of a 19th-century Mexican woman’s remains. The panelists, who all have long commitments to their adopted communities, will discuss the tensions between artists from developed and developing countries, the sustainability of projects beyond their initial implementation, and the pros and cons of granting exchange projects. Panelists are Laura Anderson Barbata, Professor, Member of FONCA-CONACULTA, Mexico; Janet Goldner, sculptor with 20-plus years experience in Mali; Melissa Hilliard Potter, artist, papermaker, Book and Paper Arts Program Director, Columbia College Chicago; Miriam Schaer, artist, lecturer, Columbia College Chicago.

California Room, Level 1, OMCA 2:30 – 4:00pm

Dunham Technique: Corporeality of Ritual and Etiquette Zari León

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

Studio Classroom, Level 1, OMCA 5:00 – 6:00pm

6.00 – 7.00pm

Composing Presence: Disabled Artists / Curators on Infiltrating the Social

Gathering together some of the most provocative voices of the Bay Area, our participants will talk on the role of artists practitioners to record and amplify the experience and concerns of disabled people 25 years after the Americans with Disabilities Act. We will discuss projects that present creative challenges to mental illness and police violence, race and disability poetics, medical and technological interventions, and political activism. We are united in the belief that as a broader solutions to the cultural and historic record is crucial to empowering people with disabilities.

Discussions are documentary filmmaker Regan Grashuis, filmmaker/artist Lisa Ganser, artist/curator Cara E. Levine, poet/ performance artist Leroy Moore, photographer and community activist Anthony Tusler, and community activist/ oral historian Alice Wong. Moderated by artist Jennifer Justice.

Lecture Hall, Level 1, OMCA 5:00 – 6:30pm

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

SOMArts Cultural Center

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

California Room, Level 1, OMCA 5:00 – 6:30pm

NAMING NAMES: Feminist Revisionism and Socially Engaged Art

Melinda Guillin

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

California Room, Level 1, OMCA 5:00 – 6:30pm
Parallel Sessions

Sunday April 30

5:00 – 6:30pm Workshop: Radical Relationships in Art & Science
Science and Society in the SEA Context Team
This workshop will bring together researchers in the social study of science and policy, educators and museum professionals working within a science-museum context, and individuals familiar with OE to facilitate a conversation for mutual benefit. Socially engaged artists will experience new approaches to considering science and society, learn more about how art works can be supported by the science museum context, and offer insights about how to represent social critiques of science.

James Moore Theater, Level 1, OMCA
5:00 – 6:30pm Performing Blackness
Lisa Evans
Performing Blackness (presented by How Spirit Moves Us) is an interactive discussion and arts making workshop focused on strategies for Queer and Trans Black Liberation.
Our workshop will focus on how queer and trans black artists and cultural workers navigate creating multifaceted representations of blackness that challenge systematic oppression of black people (both within the US and throughout the rest of the African Diaspora) as well as allowing participants an opportunity to engage in art making themselves.

Studio Classroom, Level 1, OMCA

7:30pm Suzanne Lacy
Keynote Lecture
High Bay Gallery, Great Hall, Level 2, OMCA
Power Pass or Presenter Pass required for entry

5:00 – 6:30pm Queering Social Practice: A Kiki
Xon Henry, Greg Hatch and Amanda Hunt
We make a claim for the centrality of queerness within social practices. Over the past few years, we have noticed the lack of queer presence, collaborations, communities, and histories within the practices, criticisms, and theories of socially engaged art. Our kiki will be a space for artists to engage, share, and discuss these issues: Is Socially Engaged Art inherently queer friendly? How might queer theory help address the competing dualities and binaries of socially engage art? Do themes of sexuality threaten funding?

Hot Tub Lounge, Gallery of California History, Level 2, OMCA
Ancient Cup
Publication Studio Oakland with Leif Hedendal, Chloe Minervini and Ian Dolton-Thornton
Publication Studio Oakland presents Ancient Cup, a pop-up cafe serving new drinks produced in collaboration with chef Leif Hedendal. Drawing on the increasingly ubiquitous strategy of the pop-up, the café provides a temporary space for Open Engagement participants to relax, socialize and sip.

Richard Court, ground level garden at OMCA

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

Outside of California Room, Level 1, OMCA

Publication Projects

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

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

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1. Inform citizens of their legal rights regarding videotaping encounters with police and/or other government representatives.
2. Remind/offer/demonstrate easy strategies to the audience for quickly transferring video recordings or photos to family or friends not present at encounter (in case phone is taken or destroyed), and give them time to practice.
3. Give the audience opportunity to download app where videotaped encounters may immediately be sent to the ACLU, if desired.

California Room, Level 1, OMCA

10:00 – 11:30am Power to Engage: What are Artists and Art Museums Learning from One Another
An interesting development of Social Practice that resonates with this year’s theme of POWER is the growing number of museums attempting to include socially engaged art in their programming. Two contemporary art institutions—SITE Santa Fe and Guggenheim Museum—will engage a panel of artists, educators and curators to discuss how Social Practice Art is evolving more democratic platforms and new synergies shaping the nature of their institutional practices. What new processes and approaches are the institutions and artists employing? What are the artists and museums learning from each other?

James Moore Theater, Level 1, OMCA

10:00 – 11:30am Who benefits? Partnering with “Big Tech” to Make Real Social Change
Bay Area Video Coalition
Over the past decade, poverty and homelessness in the Bay Area have increased while racial diversity has decreased. Much of the blame has recently fallen on tech companies, whose employment growth has fueled an influx of migration and a rise in displacement. Many social justice organizations now find that they must work with the very industries which have adversely affected the populations those same organizations serve. This presentation details how BAVC confronts this challenge every day and has developed new partnership models in response.

High Bay Gallery, Great Hall, Level 2, OMCA

10:00 – 11:30am Freestyle: Creative Youth Development through Hip Hop
Destiny Arts
This interactive session will explore practical ways to support positive classroom culture, engagement and creative expression through hip hop as both an art form and pedagogy. Participants will experience the elements of a Destiny hip hop class and learn about...
Destiny’s framework for creative youth development. The workshop is designed for educators and teaching artists working in both in and out of school time settings.

**Parallel Sessions**

**Studio Classroom, Level 1, OMCA**

12:00 – 1:30pm

**Nongkrong and Non-Work: An Open Hangout and Dialogue**

Sonja Dahl

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

Garden, ground level, OMCA

12:00 – 1:30pm

**The Liberation of Our People:**

Angela Davis 1969/2008

Mark Tribe

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

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

12:00 – 1:30pm

**And in this corner...**

The After Prison Workshop

LOWL (Aubyn O’Grady and Andy Pelletier) wrestlers focus much of our energy on creating personas that embrace a range of characteristics. In the ring, we are brash, brave, gross, funny, loud, hairy, and exuberant. We are bitches and heroes. We are lovable, we are not likeable, and we are supported. In this workshop, LOLW wrestlers will work with participants to develop their own wrestling personas. We believe everyone should be given an opportunity to meet their wrestler, whether they get in the ring or not!

Garden Picnic Tables, ground level, OMCA

12:00 – 1:30pm

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

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

Tickets Required: $12 via Brown Paper Tickets, available to registered Open Engagement attendees at www.brownpapertickets.com/event/2544621

Meet at OEHQ, Main Entrance, Level 3, OMCA

2:30 – 4:00pm

**San Quentin Prison Arts Project**

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

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

Lecture Hall, Level 1, OMCA

2:30 – 4:00pm

**Introduction to Latinx Artists/ Activist Greats**

Anthony Romero

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

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

California Room, Level 1, OMCA

5:00 – 6:30pm

**Strange Bedfellows: Artists Working with/in Government**

Emily Hopkins, Elisa Mann, and Letitia Ferrone

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

James Moore Theatre, Level 1, OMCA

5:00 – 6:30pm

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

Valeeria Moglievich

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

Lecture Hall, Level 1, OMCA

6:00 – 6:30pm

**Ka ora!**

Radical Intention

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

Studio Classroom, Level 1, OMCA

5:00 – 6:30pm

**Cities and Sensation: Anti-Gentrification Tools and Art Projects**

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

This session brings together a NY-based arts organization with Oakland curators and artists to examine gentrification. ARTS East New York will present a process-based Toolkit that encourages people to fight against the intentional destabilization of existing communities for the financial gains of “Urban Renewal.” We will be unpacking the preconceived gentrification process, understanding where our neighborhoods fit in, and detailing how communities can use art as a tool for economic development.

**Keynote Lecture**

Angela Davis

High Bay Gallery, Great Hall, Level 2, OMCA

Power Pass or Presenter Pass required for entry

7:30pm

Angel Davis

Keynote Lecture
Parallel Sessions

Sunday, May 1

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

Queering Social Practice: A Kiki
Xi’an Henry, Greg Hatch and Amanda Hunt
We make a claim for the centrality of queerness within social practices. Over the past few years, we have noticed the lack of queer presence, collaborations, communities, and histories within the practices, criticisms, and theories of socially engaged art. Our kiki will be a space for artists to engage, share, and discuss these issues:

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

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

Ongoing, 10:00 – 5:00pm

The Hidden Curriculum
The Hidden Curriculum will be an on-line library of texts that have been adapted from one language to another. It will assemble adaptations and translations made by artists for artists, who may freely download and upload texts for each other. This resource will be aggregate a diverse set deemed central to artistic production by individuals from different cultures, ethnicities, languages, gender identities, ages, and geographies.

The Hidden Curriculum exercises the concept of translation broadly, creatively and expansively. It hopes this process will challenge issues of power and access. Our motto: “The original is unfaithful to the translation.” – Jorge Luis Borges

Ongoing by appointment

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

Outside of California Room, Level 1, OMCA

8:00am — 6:00 pm

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

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

Conversation Series

Date
Saturday, April 30
Sunday, May 1

Location
Gallery of California History at OMCA
Rishell Court

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

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

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

Each conversation is 50-minutes and limited to 30 participants who have attended the preceding session on a first-come, first serve basis.
A Mindful Dialogue on Power
Facilitated by Brett Cook

The public conversation is transformed into a group inquiry of power using arts integrated pedagogy, peer generated curricula, and a Dimensions of Understanding Rubric—a framework that allows students/teachers to be reflective of their lawrence contexts. Participants will collaborate to explore mindful concepts of “power,” how it exists in the present moment, and assess the values within large institutional structures, and the critical role relationship building plays in these kinds of partnerships and programs.

Volunteers are needed to help coordinate and facilitate this event, and any amount of time is precious and appreciated.

Saturday, April 30
10:00 – 10:50am
In It Together: Making the Connections Between Environmental Art and Social Practice
Facilitated by UC Santa Cruz Art Faculty: Elliot Anderson, Dee Hibbert-Jones, Jinni Lee, Beth Stephens, Laurie Palmer, and Jennifer Parker

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

Gallery of California History, Level 2, OMCA
11:00 – 11:50am
A Mindful Dialogue on Power
Facilitated by Brett Cook

The public conversation is transformed into a group inquiry of power using arts integrated pedagogy, peer generated curricula, and a Dimensions of Understanding Rubric—a framework that allows students/teachers to be reflective of their lawrence contexts. Participants will collaborate to explore mindful concepts of “power,” how it exists in the present moment, and assess the values within large institutional structures, and the critical role relationship building plays in these kinds of partnerships and programs.

Volunteers are needed to help coordinate and facilitate this event, and any amount of time is precious and appreciated.
Stop Telling Women to Smile: Challenging Gender Oppression Through Street Art
Tatyana Fazlalizadeh
This discussion will be led by artist Tatyana Fazlalizadeh. Fazlalizadeh uses women to tell their stories and experiences through portraiture. In this discussion, Fazlalizadeh will engage the audience in using her work to challenge everyday sexism and the specific process for creating that work. The lecture will point out the importance of reflecting intersecting identities when depicting the narratives of women, and the ways that public art can be used as a tool for reclaiming public space for women.

12:00 – 12:15pm
Location
High Bay Gallery
Great Hall, Level 2
at OMCA

Thursday April 30
12:00 – 12:15pm
Location
High Bay Gallery
Great Hall, Level 2
at OMCA

The Bureau of Linguistical Reality
Field Study Power Inequality and the Anthropocene
The Bureau of Linguistical Reality

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

4:00 – 4:15pm
BiblioWork: Combating Hierarchy in Educational Space Kindle and Ladders
In BiblioWork: Combating Hierarchy, Hanauer outlines the books, a method of artistic activism that works to deconstruct hierarchy. This method is composed of three parts in their work: 1) the blob is radically open, 2) the blob is democratic, and 3) the blob is alive. Hanauer applied this method to creating ESOI, a teaching residency with refugee youth in Baltimore, where traditional classroom power dynamics are restructured to create a proactive, multi-lingual learning space. Through this project-based approach, youth produced the 100% YES Manifesto and exhibition that occupied Current Gallery.

4:20 – 4:35pm
CONSUMPTION: Artistic Capital and Culinary Innovation to Shift Economic Power
CONSUMPTION
CONSUMPTION explores the role of artistic capital in economic power dynamics within blighted urban neighborhoods undergoing development and gentrification. The presenters will introduce a model that couples economical exchange with artistic engagement to shift the socioeconomic dynamics that are typically connected to blight and powerlessness within the context of the project CONSUMPTION, and its subproject, Kitchen of Corrections, a pop-up restaurant that seeks to correct the perceptions of the incarcerated, raise awareness of the harsh realities of prison, and not just through food and storytelling.

4:40 – 4:55pm
Bureau of Linguistical Reality Field Study Power Inequality and the Anthropocene

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

3:40 – 3:55pm
The weDub Project: Vjing and Making DIY Tech in Uganda
Tina L. Zheng
The weDub Project is a locally developed DIY audio mixer and preamplifier that fits in the palm of your hand. Created in Brighton between 2013 and 2014, to explore questions and tensions engaged with participatory audiences. This lively workshop on culture jamming and video editing will explore the ways that public art can be used as a tool for reclaiming public space for women.

Saturday April 30
12:00 – 12:15pm
Location
High Bay Gallery
Great Hall, Level 2
at OMCA

Taking power back is important in using her work to challenge everyday sexism and the specific process for creating that work. The lecture will point out the importance of reflecting intersecting identities when depicting the narratives of women, and the ways that public art can be used as a tool for reclaiming public space for women.

12:00 – 12:15pm
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High Bay Gallery
Great Hall, Level 2
at OMCA

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Photography At San Quentin Prison: Finding a Personal Narrative  
Nigel Poor

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

The Power of Love  
The Power of Love: Defining Feminist Social Practice  
Feminist Social Practice Consortium

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

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

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

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

Can the Token Speak?  
Toward a Theory and Strategy of the Trojan Token  
Nine Eglantine Yamamoto-Masson

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

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

_3:00 – 3:15pm_  
Can the Token Speak?  
Towards a Theory and Strategy of the Trojan Token  
Nine Eglantine Yamamoto-Masson

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

_4:00 – 4:15pm_  
A Seat at the Table: The Last Supper  
Susie Bielsak

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

_4:20 – 4:35pm_  
The Power of the Object  
Socially Engaged Craft Collective
Art for a Democratic Society is an artist collective whose work addresses political, community, and urban issues through participatory, public art projects that challenge the status quo.

Interim is an activist, director, Center for Art and Public Life, and Adjunct Professor, First-Year Community Arts, California College of the Arts. www.cca.edu/academics/faculty/jagrawal

Michael Christian is a co-founder of the Aeon Community Organizing Programs at the Smart Museum of Art, and develops programs that reflect on the nature of the Museum’s collections, its relationships to the community, and its role as a steward of cultural commons in Oakland.

Aeon is a collaborative that produces articles, books, podcasts, and events about contemporary culture. Our mission is to inspire dialogue among artists and thinkers about the role of culture in our time.

Linda K. Bliss is an artist, lawyer, and educator. Her art has been featured in internationally renowned museums and biennials. Cindy Sherman chose her as her one and only 'groundbreaking' artist (Smithsonian Magazine, March 2012). She has also volunteered to mentor and support people to engage with art through classes, workshops, lectures, exhibitions, and a forthcoming residency program.

Birdhouse Art Collective is a community arts program housed in The Omni Commons, a creative and cultural community-building space in Birdhouse's presence and access to social change. Its programming includes the XIX Miami Biennial, the Lisbon Architecture Triennale, and El Museo del Barrio's Intersections of Art and Social Change.

Susie Cagle is a 2015-2016 John S. Knight Journalism Fellow at Stanford, where she researches labor shifts, employment trends, and sustainable cooperative models to support freelance workers in media and other creative industries. She is a columnist atPacific Standard magazine, and a frequent contributor to journalism and other outlets such as the Guardian, Forbes, and Business Insider. She is currently working on an illustrated book about boom and bust economies in California.

California College of the Arts Social Practices Program is a core course of the MFA in Social Practice and Emerging Media in Social Practice and Public Forms at CCA. Led by Program Chair Traci Purne, the workshop students produced a collaborative publication about "the nature of the world against the remedies of our time titled The West Coast Offset, styled for Open Engagement.

Alik Camacho is a Fulbright grantee and a candidate enrolled at Queens College. She is the co-founder and part of the (inc.) editorial board of Cultural, a magazine dedicated to exploring the changing nature of the arts, media, public programs, and universities committed to campus-community partnerships. Cultural’s work focuses on culture, arts, humanities, and design, located at Syracuse University.

Alex Heid and Emily Chow Bluck are lead artists of CONSUMPTION, a nonprofit organization that received her BA from Bard College, attended Mountain School of Art, received her MA as a candidate at Hunter College. Through weather analysis and computer models, she "builds" apparatuses which reframe subjective experience and actions toward the deconstruction of the temporality of labor.

Hanyu Chappell and Jessica Lee are co-founders of CareForce One, a collaborative that produces a book and a collaborative framework dedicated to the generating of new words to describe the changing world around us.

Chaya Oparah and Ayanna Davis) are lead artists of CareForce One, a collaborative that produces a book and a collaborative framework dedicated to the generating of new words to describe the changing world around us.

Cat Brooks is the co-founder of the Anti Police-Terror Project and a member of Black Lives Matter Bay Area. She has been acting and writing since the cultural revolution. In 2012, she was awarded a John D. and Catherine T. MacArthur Foundation genius grant for her work as a community architect and artist. She supports community organizing, community forums, and grassroots movements that are working to transform our society.

Jessica, a field researcher, uses design thinking to engage and collaborate with people. "Chapter 510 is an Oakland Community Organizing Programs that committed to creating a literary project focused on supporting teachers and developing new forms of creative and expressive writing skills in the classroom.

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Hanyu Chappell is a multimedia artist, educator, and healer who creates using practices to transform outward and inner worlds of being. (Cook’s objects feature painting, drawing, photography, and elaborate installations that are pluralistic stories that reinvent representation. Recognized for a history of social relevance, Contributors Bio
community engaged projects. Brett was selected as cultural ambassador to Nigeria as part of the U.S. State Department’s 2012 smARTPower initiative and was a 2014 A Blade of Grass Fellow. Socially Engaged Art, He is currently Visiting Professor in Community Arts and Social Practice at California College of the Arts. For the Arts.

Linda DiSalvo is a Canadian artist whose work exists at the intersection of technology, performance and conversation. She has developed socially-engaged projects in Guatemala, Ireland, Barcelona, Slovenia and across Canada. She has collaborated with Indigenous artists, English, and Visual Arts.

E N’Jeri Eaton is a filmmaker and youth media educator. Her feature film First Friday was awarded the Grand Jury Prize at the 2016 San Francisco International Film Festival’s African American Film Festival.”

Deborah Fisher is an artist and the founding Executive Director of the Independent Lens, which currently serves as a strategic advisor to the Roshan Foundation, Revenue Director, and as a board member of the Center for Artistic Activism. Independent Lens’s work is focused on why and how value is created, and uses group action and creative applications of self help and the intuitive arts, and performance. She is currently partnering with Paul Ramirez Jonas on a project called A Caffeine Cafe, a cello that serves both delicious espresso drinks and daily newspaper. The cello is a tool to address a general problem.

FORCE: Upsetting Rape Culture is a creative activist collective that develops and promotes the culture of rape and promote a community of conscience. It is organized by artist-duo Hannah Brancato and Rebecca Nagle, who perform, teach, and teach in Baltimore, MD. Lori Fogarty has been the Director and CEO of the Oakland Museum of California since 2026, and oversees all Museum programs, administrative operations, and fundraising led the Museum’s $83 million capital campaign and renovation project that opened in 2013, at first major enhancement to the Museum’s landmark building.

G Saymee Garcia, Director of Community Engagement, Santa Cruz Museum of Art & History (SCMAH), is a painter, artist museum professional, community organizer, educator, exhibiting curator, researcher, and magic-maker.

Mark X Feng is a pop artist, studying social practice at Otis College of Art & Design. He is passionate about the role of art in the promotion of social justice. His work explores issues of race, gender, and the narratives of diaspora, mass extinction, and surveillance. His current projects continue to manifest in the current Israeli occupation; and in the current relations between said nations and the United States.

Tatiana Frazilizadeh is a painter whose work moves between the street and the gallery to address issues of race and gender. She was born in 1965. Forbes 30 Under 30 recipient. An Oklahoma City native, she currently lives and works in Brooklyn, NY.

Sonja Dahl is a community-engaged project, the 35-acre Pier 70 to a multi-use space that continues to explore the body’s role in the world that looks to our situation against public interests. She is Professor of Rhetoric, and of Theater, Dance and Museology. Packard Jennings is a multi-disciplinary artist who uses a variety of creative methods and interventionist tactics to explore the dynamics of public space and address the contradictions and complex interactions against public interests.

Kim Hanauer is a Baltimore- based interdisciplinary artist and organizer from Tel Aviv. Kim Hanauer co-founded the Maryland Institute College of Art in 2015. She is a resident curator at the Penland Center and School, and the Director of Director of Side Street Projects. Human Rights Now! is run by Woolo.

The project began in 2015 as a way to solve for the activist community. During their first week in Cambodia in 2010, Woolo continues running Human Rights Now! in Cambodia in 2014. "Woolo is currently a part of the the project is focused on local and nationalвидимых иммунных связей, а также на поддержание отношений с граффити."
L

Mariah Landers is a radical contemporary thinker and educator leading for transformational teaching and learning through Alameda Community College. She is a devoted fan of contemporary art and the movement to engage critical and compelling questions to our society. Pedro Lasch was born and raised in Mexico City. He divides his time between North Carolina, where his work teaches art, art theory, and visual studies at Duke University since 2002, and New York, (NY), where he leads ongoing projects with transformative arts and art collectives, such as 16 Beaver Group since 1999.

Maggie Lawson unites her background in anthropology, history, and community to support social justice and transformative educational experiences. Cara Loving is an Oakland-based artist exploring the intersection of the physical, metaphysical, traumatic and visionary through sculpture, installation and performance. Joren Zari León is a dance artist and scholar with a mastery in dance therapy. In her D.C. born, Tunisian, Japanese, and West African. Her research focuses on how movement

K

Joy Ryan studies the social aspects of science. He works with a number of community groups to produce projects examining how science funding patterns line up with public values. The Mexican Bus (Richard Tallack) and Book & Whiskey Press, based on the idea of Mixing ArtHouse, a mobile cultural institution, to track how science funding patterns line up with public values.

Eric Magnus is a New York based theater and performance artist whose work explores the Midwest. Magnus has performed for Richard Foreman, and with the companies Object Collection and Sponsoring You in New York City and Europe. With the help of the New York City Cultural Fund, Magnus, Miller, Truman & Mecklenburg produced and directed five original works, and he is currently in the Penultimate Velocity Virtual Media Art MFA program at Brooklyn College.

Elena Mann is a socially-engaged artist, activist, and author. She combines her academic background in the sciences, and policy making to focus on the use of social media to reach large numbers of people. Her writing is in Bitter Melon Council which promotes the literacies and health of Oakland communities. She also founded the National Bitter Melon Council which promotes the literacies and health of Oakland communities.

Laura Raicovich is President and Executive Director of SITE Santa Fe. Since joining the organization in 2004, she has adapted the site to its current role as a testbed for contemporary practice. She is the author of SITE: An Art Project (Minnesota, 2011) and the co-editor of BAEK: Contemporary Art and Activism, a series of texts on contemporary art, published by MIT Press.

P

Neysa Page-Lieberman is Director and Curator of Exhibitions and Curatorial Adjunct Instructor at National College of Art + Design. Originally from Guyana, he has lived in New York for about 15 years. His work has developed from dealing specifically with memory, misery, and disorder. Katy McCarthy is an artist living in Cambridge, England, and teaches at the University of Sheffield. She received her MFA from Hunter College in New York. She is currently looking for a new place to call home.

N

Leah Nichols is an urban designer based in San Francisco, California. Her work explores the intersection of urban design, graphic storytelling, and community engagement within a range of scales, from multiple-square mile approaches to small-scale art installations. She was a recent StorefrontLab resident artist, and is currently working on a book about neighborhood change for MissionLocal and TraceSF.

O

Up Ogbo, Studio O is a, designer, urbanist and social innovator. His work advances social justice in design. The Omnibus Commons is a volunteer-run, horizontally-organized community space committed to fostering a vibrant area collective. The political vision privileges equitable commercial resources of private interests or corporate profit. Evelyn Orantes is the new Community and Engagement Manager at the Oakland Museum of California. Culuminating 15 years focused on fostering exhibitions, educational programs and events centered on meaningful and relevant community engagement, she is excited to work in this position in the summer of 2014. Forthcoming projects include a series of exhibitions and an artist-in-residence program at the museum. Wes Modes is a Santa Cruz artist, community organizer, and tech geek. He has exhibited his performance and interactive work since 1996. Valerie Mogilichen is a visual storyteller who advocates for tools and strategies to educate and empower the local community.

Another Cinema is a longstanding bastion of experimental film and performance, and is stewarded by Craig Baldwin and housed in Artists’ Television Access Center’s Factory in NYC, and the Military Factory in NYC. Laura Perini is a filmmaker living in Portland, Oregon. She is co-founder of Films Without Footage. Her major project is the Omnibus Collective, a group of filmmakers who have made a series of short, filmic, lyric essays and parallel text to express a view of the world they love and / or want to inhabit. Recent work by the Omnibus Collective includes Imaginary Cities, forthcoming in 2017, and A Diary of Mysterious Discoveries, published by Publication Studio.

Robert Ryman is an artist whose work centers on the intersection of art and real estate development. His current project presented by Nicole Kolmel W. Love, an event producer) and Real Time and Space (RTS) is to provide a productive and participatory workspace

K

Kara Walker is an artist who produces a series of texts on contemporary art, published by MIT Press. She is the author of SITE: An Art Project (Minnesota, 2011) and the co-editor of BAEK: Contemporary Art and Activism, a series of texts on contemporary art, published by MIT Press.
San Quentin Prison Arts Project was founded in 1979 to bring the arts to institutionalized individuals. Common belief is that participation in the artistic process significantly affects a person’s self-esteem and outlook on the world. It is a non-profit organization. 

Phoenix Soil uses NVC methodology to build healthy authentic joyful community including her work with organizations on combating racism. 

A native Bay Area resident. Karen Schneider shaped by the childhood was fed by revolutionary politics and the folk Pantheon's free breakfast program. She earned a BA in English from the University of California at Berkeley, and has dedicated her life to teaching as an educator and artist. 

Gina Shay is an artist and curator located in Baltimore, Maryland. She is a Program Manager at The Contemporary Museum of Art, and a curator and artist-in-residence at Gallery Four. 

A Simple Collection is an organization of artists and artists professionals dedicated to committed to committing to content-driven contemporary art. 

Rubashkin is an artist who is interested in translation as a means of expression. She lives in Brooklyn. 

Mark Tribe is an artist whose site, in the public realm. He was the founding Director of the Solomon R. Guggenheim, where he has organized such exhibitions as Pinochet: In the Wake of History to Work Better (2016), Blood Makes Noise (2014), James Turrell (2013), Blood Alpham (Almech (2011), and Found in Translation (2010). 

Gemma-Rose Turnbull instigates photographic projects and works to explore the integration of collaborative social practice. She has a MA in Fine Art and a PhD Candidate at the University of Queensland, Australia. 

Natalie Triant is a curator of Performance and Media at the Castello di Rivoli Modern Art Museum, where she has organized such exhibitions as Performing the Future. 

She makes room for people to speak who haven't spoken and gently coaxes the loudmouths to listen. 

Emily Dobkin is an interdisciplinary media artist pursuing a hybrid theory/ art practice in Film and Digital Media at University of California, Santa Cruz. 

Allison Wyckoff is a designer, writer, and educator living in Los Angeles. She makes her living as an artist who creates complex systems, re-orient themselves to places, and expand their conversations in group decision-making. 

The Work Intern was a student designing, instead of being a conceptual artist. Her work involves creating systems for paraphrasing and redefining our values, and systems that connect us to one another. She is known for challenging conversations about sadness. 

The World’s Park Community Design School is a multidisciplinary collaboration between community organizer Jose Serrano-McClain, graphic artist Sam Hollander, and writer/educator Sarah Lodi. Together, we create strategies for creating driven improvements process for large urban parks. The program at three Bay Area museums, Allison Wyckoff, Emily Dobkin, and Jessica Segal have committed to sharing the renews with young people as community organizing art programs aimed at promoting community engagement, 21st-century learning skills. 

The Vagabond Magazine is a French-Japanese artist practicing therapist, anti-racist activist, and PhD candidate at the Amsterdam School for Cultural Analysis, using art to articulate social concerns, and using fiction as a way testing for a ground truth. She is the creator of Messagerie, Undertake, RefugePhreak/RefugePhreak Community. 

Tina L. Zeng is an award winning designer, artist, and urbanist based out of San Francisco. In her design and research practice, she explores the intersections between culture, technology, and social action. Tina received her MFA from the Art Center College of Design in Media Design Practices.
Open Engagement In Print is a publishing imprint dedicated to the creation and distribution of printed matter focused on socially engaged art. OE In Print features edited volumes, artist conversation series, and small publications that highlight the work of Open Engagement presenters and beyond.

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