Queens Museum 2018
SUSTAINABILITY

Open Engagement
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A note about this program:

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

Social Media

Follow us on Instagram, Twitter and Facebook
@openengagement

Share your posts from this year with #OE2018 #OpenEngagement

Find further details at www.openengagement.info

OEHQ

OEHQ (information and registration) is our conference hub! OEHQ is the place for the most up-to-date information about the conference throughout the weekend, including any schedule or location changes.

Bronx Museum of the Arts
Friday, May 11th: 6:00pm - 7:30pm

Werwaiss Family Gallery, 2nd Floor, Queens Museum
Saturday, May 12th: 9:00am – 5:00pm
Sunday, May 13th: 9:00am – 4:00pm
It is 6:12am and I have been in bed thinking about writing this for almost an hour. I have something on my mind from the night before. I also have an urge to put everything on the figurative table. This is the tenth time that I have written this opening welcome note for Open Engagement (OE). There is a slight relief that this might be the last. There is also some sadness and a sense of failure.

As we gather to address the theme of sustainability we are faced with our own inability to continue, and a recognition that we want to be doing more, that we do not want to continue a model that is not completely in line with our visions and values. We want to be creating and enacting the futures we want to see. Open Engagement has in many ways done just that, we have created spaces that are fluid, feminist, queer, accessible, restorative, anti-racism—that are accountable for its aims while also championing radical, visionary, difficult, revolutionary, necessary work.

We have ensured our selection processes are open and democratic. The majority of Open Engagement programming continues to be coordinated through an open call for proposals, and that these committees first and foremost emphasize the local, as well as include national perspectives. We are proud that the conference continues to be a site committed to diversity and the representation of a wide demographic. We are proud that the conference continues to be a site committed to diversity and the representation of a wide demographic.

In our collective curatorial statement for Open Engagement 2018 we asked “What happens to our labors of love when love is no longer enough?” What do you do when you don’t have the resources to live your values as an organization? When you want a living wage for all people, but you can’t even pay yourself?

Like many of us in this field I was deeply impacted by Ted Purves’ book What We Want Is Free: Generosity and Exchange in Recent Art. Ted Purves was my external graduate advisor in 2006. My graduate thesis was Open Engagement. When I started this endeavor, it felt paramount that attending be free, to a collaborator and member of the OE national consortium.

We are resourceful and scrappy. We work with the spirit of DIY and CIT. As we move forward I want to retain the punk ethos that Ted saw in us. I also want to be open to whatever the next phase is, even if it means not just radically changing forms, but sunsetting all together.

I hope that as Open Engagement moves into an exploratory year of reflection, that collectively we reach solutions and find forms and ways of working that can support and care for the people engaged in this important work.

In the process of writing this final welcome message, I reread many that came before. A consistent statement I made again and again was that without all of you none of this would be possible. We are OE. It is a testament to the political power of art to affect social change, and in our current moment I find comfort in the energy and support in our coming together. This community is the most valuable outcome of this work.

With hope, love, gratitude, and the pride in knowing that this is without a doubt the most important way I could have spent the last decade.

Jen Delos Reyes
February 20, 2018
Chicago, IL

Land Acknowledgment
We would like to acknowledge that the land on which the Queens Museum stands is the occupied/unceded/colonized territory of the Matinecock, Canarsie, Lenape Indian Tribe of Delaware, Nanticoke Lenni-Lenape, and the Ramapough Lenape Peoples.

Director’s Welcome
I wish I could talk to Ted about where we are now. He was supportive of the project from its inception. He saw the conference grow from that small convening in Regina, Saskatchewan with 40 presenters and 120 attendees and evolve into the largest artist-led conference dedicated to expanding the dialogue around and creating a site of care for the field of socially engaged art, hosting over 200 presenters and over 1,000 attendees annually. Ted went from being an advisor, to a mentor, to a collaborator and member of the OE national consortium.

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February 20, 2018
Chicago, IL

Acknowledgements
This type of event is not possible without the support of many individuals and institutions. We would like to thank the following for all they have done to make Open Engagement possible over the past 10 years:

Thank you to my graduate thesis advisors Rachelle Viader Knowles and Randal Rodgers who supported this project from its inception.

Ted Purves, who served on my graduate committee, and then continued to work with and support OE over the next 9 years.

Crystal Baxley, who has been part of the conference in indispensable capacities since 2010 and now serves as the Associate Director.

Latham Zearfoss, our Assistant Director.

Nicole Lavalle, Sarah Deann Baugh, and Taryn Cowart, who for many years were the design gurus behind OE.

We would also like to acknowledge Gemma Rose Turnbull and Alexandra Winters, who both took time serving at the helm of the OE Social Media.

The many former students from Portland State University who dedicated energy, time, and most importantly enthusiasm, in particular Aly Drozd, Lexa Walsh, Ariana Jacob, Sean Schumacher, Jason Sturgill, Erica Thomas, Stefan Ransom, Eliza Gregory, Sandy Sampson, Laura Sandow, Will Bryant.

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

We would like to thank all of the members of the Open Engagement National Consortium: Oakland Museum of California, California College of the Arts, School of Art & Art History at University of Illinois at Chicago, the Queens Museum, and A Blade of Grass. Special thanks this year to our hosts the Queens Museum, and in particular Prerana Reddy who has worked with us since 2014.

Thank you to all the selection committee members who have over the years been responsible for shaping our amazing programs.

Our invaluable interns, Sophia Fish, Martina Lentino, Christopher Bednash, Rimona Law, Kyra Gross, Max Gottlieb, Ashley Clodfelter, and Sarah O’Neil.

Our sincere thanks and appreciation goes out to all of the Open Engagement volunteers who have lent their time and energy.

And, the over 2,000 presenters and over 6,000 attendees who have formed the OE community over the past decade.

Anyone who has ever called us out, and especially everyone who has had the generosity to call us in.

With endless gratitude,
Jen Delos Reyes and the Open Engagement Team
2018 Curatorial Statement—SUSTAINABILITY

It is not coincidental that as Open Engagement nears its ten year anniversary we choose to examine the theme of sustainability. While we are thinking broadly about the urgent complexities of sustainability ranging from social, economic, cultural, environmental, educational, and institutional, we are also faced with the issue of our own sustainability as an artist-led project, and in turn, what that means for all of us committed to socially engaged art and social justice practices. What happens to our labors of love when love is no longer enough? As a team of five underpaid employees, we have worked to create spaces that are fluid, feminist, queer, accessible, restorative, and anti-racist—spaces that are accountable for their aims while also championing radical, visionary, difficult, revolutionary, necessary work.

How are we as artists, activists, students, educators, administrators, and organizers working towards meaningful and sustainable change? How can we ensure that an ethos of environmental symbiosis and equality amongst all peoples is not only sustained, but updated and informed by future generations? As the world continues to, exhaustingly, (re-)invest in paradigms and institutions that are failing, how are we pushing back against an ethos that prioritizes self-survival over collective nourishment? How do we imbue our actions with foresight, so that we model holistic methodologies of care and restoration on an institutional, perhaps even global, scale? These are questions we are demanding of ourselves, and of you.

Open Engagement 2018 seeks to explore and honor the ways that systems and actions are connected; how they fail and how they thrive. How do artists support themselves and their communities? How do we do so in impactful ways that foster new paradigms of inclusion, nuance, safety, criticality, health, agency, justice, and purpose for all? How are artists and their institutions impacting the environment, culture, economics, technology, politics, social dynamics, and national and international law?

How do we match our rage with equally impactful modalities of care and reparation?

Our selection committee prioritized proposals that reflected upon universal sustainability, the sustainability of our field, and the sustainability of Open Engagement as both a site and a form. In the collective review process — made up of volunteer stakeholders — we sought out practical tactics and methodologies for sustainable practices, as well as expansive, theoretical propositions of radical departures from the status quo. In a short string of metaphors, we hoped to form a program that would leave our bellies full and our brains abuzz. As always, what we found was surprising, affirming, challenging and, ultimately, invigorating. We hope you’ll agree.

As Open Engagement heads into an exploratory year, let us take this weekend of provocation and dialogue to ready a shared and shifting platform, an open-ended engagement that encourages us to think through the sustainability of these practices. And to continue to rethink and rebuild and rethink and rebuild. Over email, over drinks, overseas and over time. Together, we can, and no doubt will, find new ways and re-discover old ways that nurture our field’s needs while ensuring that those engaged in this work can continue to mobilize — sustainably — towards a more just and liberated future. Onward, with care.

Written by Crystal Baxley, Jen Delos Reyes, and Latham Zearfoss

Edited by Jade Thacker

2018 Open Engagement Team

Jen Delos Reyes
Founder and Director

Jen Delos Reyes is a creative laborer, educator, writer, radical community arts organizer, and author of countless emails. She is the director and founder of Open Engagement. 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
Associate Director

Crystal Baxley started working on Open Engagement when she was 22 years old; in January she turned 30. In addition to her work with OE, she pays her bills by providing administrative assistance and grant writing for artists and arts non-profits. She is currently seeking opportunities to make a living wage, write for television, spend time in nature, travel, drink natural wine, and collaboratively work to dismantle white-supremacist capitalist patriarchy.

Latham Zearfoss
Assistant Director and Local Support

Latham Zearfoss works in Chicago, where they produce time-based images, objects and experiences about selfhood and otherness. Outside of the studio, they contribute to collective motions toward joy and reflection through social projects such as a queer dance party (Chances Dances), a critical space for white aliyshp (Make Yourself Useful), and an itinerant conference on socially-engaged art (Open Engagement). Latham graduated from The School of the Art Institute of Chicago with a BFA in 2008 and the University of Illinois at Chicago with an MFA in 2011. They have exhibited their work, screened their videos, and Djéd internationally and all over the U.S. www.lathamzearyfoss.org

Lauren Meranda
Designer/Creative Director

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

Andrés Alejandro Chavez
Designer

Andrés is a radical leftist Venezuelan designer residing in Chicago. Creative, curious, and collaborative, he is always looking to learn new things and start new projects. He is a big fan of good typography, Emma Goldman, and minimalistic graphic design.

Jade Thacker
Local Liaison and Open House Manager

Jade Thacker is an independent curator and creative producer with a focus on site-specific performances, installations, and events exploring the sensory, relational aesthetics, and social justice. She currently resides in New York City where she operates an independent creative agency, Folie À Plusieurs. www.jadethacker.org

Danny Orendorff
OEHQ and Volunteer Coordinator

Danny Orendorff is an independent curator, writer, teacher, and activist whose work explores the intersections of DIY and/or craft-oriented cultural production, histories of grassroots social-justice activism, and theories of gender and sexuality. Formerly, Orendorff worked as Curator of Public Programs for the Museum of Arts and Design in New York City and has organized exhibitions, programs, and publications for museums and galleries worldwide. DannyDaniel.com

Rimona Law
Dinner Conversation Coordinator

Rimona Law is an artist and optimistic agitator. She makes interactive sculptures and incomplete maps that trace lines of material culpability and connection. Rimona holds a BA in Environmental Studies-Art from Whitman College and believes in radical tenderness, independent media, and young people. She lives and works in Portland, OR. http://rimonalaw.com/

Max Gottlieb
Hospitality Support

Max Gottlieb is an urban planner and arts laborer from New York City, currently pursuing a Master’s in City & Regional Planning at the Pratt Institute. He has held previous positions in arts education and administration at MoMA PS1, Socrates Sculpture Park and Printed Matter, Inc. He currently is a Graduate Fellow with the NYC Environmental Justice Alliance and researcher with the Urban Design Forum.

Ashley Goddledor
Social Media Support

Ashley Goddledor is an artist from Illinois currently working pursuing her BFA at University of Illinois at Chicago.

Rimona Law
Local Support

Rimona Law is an artist and optimistic agitator. She makes interactive sculptures and incomplete maps that trace lines of material culpability and connection. Rimona holds a BA in Environmental Studies-Art from Whitman College and believes in radical tenderness, independent media, and young people. She lives and works in Portland, OR. http://rimonalaw.com/
Locations
All locations ADA accessible unless otherwise noted.

Queens

Queens Museum
Flushing Meadows Corona Park
New York City Building, Corona, NY 11368
Main Atrium
First Floor
NYC Watershed Model
First Floor
The Panorama of the City of New York
First Floor
Studio Triangle, Artists Studio Wing
First Floor
Education Studio B
Second Floor
Theater
Second Floor
Unisphere Gallery
Second Floor
Werwaiss Family Gallery
Second Floor

New York Hall of Science
47-01 111th St, Corona, NY 11368
Lab 1
Lower Level
Lab 2
Lower Level
Viscusi Gallery
Upper Level

Flux Factory
39-31 29th St, Long Island City, NY 11101

Immigrant Movement International
108-59 Roosevelt Avenue, Corona, NY 11368
IMI is not ADA accessible. The entrance is located at the top of 5 stairs

Knockdown Center
52-19 Flushing Ave, Maspeth, NY 11378

Brooklyn

A Blade of Grass
81 Prospect Street, Brooklyn NY 11201
Room 7A

BRIC
647 Fulton St, Brooklyn, NY 11217

El Museo de Los Sures
120 South 1st Street, Brooklyn, NY 11249
El Museo de Los Sures is not ADA accessible.
The entrance is located at the bottom of 3 stairs.

Eyebeam
199 Cook St, Brooklyn, NY 11206

Interference Archive
314 7th Street, Brooklyn, NY 11215

Recess
46 Washington Ave, Brooklyn, NY 11205

Social Justice Tours
The southeast corner of Bedford Avenue and North 7th Street (across the street from the Dunkin Donuts in Williamsburg)

Swale
140 58th St, Brooklyn, NY 11220
Swale is not ADA accessible at high and low tides, but is ADA accessible with a ramp at other tides.

Downtown, Lower, and Mid-Manhattan

The 8th Floor
17 West 17th St, New York, NY 10011

Broadway-Lafayette St. MTA Station
Lower Mezzanine Level
Lafayette St & Houston Street, New York, NY 10012
The lower mezzanine level is not ADA compliant. If you are in a wheelchair and need assistance to witness the event, please contact Raquel da Costa at 415-425-8674

The Bureau of General Services—Queer Division
The Lesbian, Gay, Bisexual & Transgender Community Center
208 West 13th Street, New York, NY 10011

Community Access, Inc.
2 Washington Street, 9th Floor, New York, NY 10004

Fourth Arts Block
70 East 4th Street, New York, NY 10003

International Center of Photography
1114 Avenue of the Americas, New York, NY

The Metropolitan Museum of Art of New York
1000 5th Ave, New York, NY 10028

The New York City Department of Cultural Affairs
31 Chambers Street, New York, NY 10007

Visual Aids
526 West 26th Street, New York, NY 10001

Uptown, Upper Manhattan, and The Bronx

American Folk Art Museum
2 Lincoln Square, New York, NY 10023

The Bronz Museum of the Arts
1040 Grand Concourse, Bronx NY 10454

The Caribbean Cultural Center
African Diaspora Institute
120 East 125th St, New York, NY 10035

Marcus Garvey Park
18 Mt Morris Park W, New York, NY 10027

The Studio Museum in Harlem Visitor Center
144 W 125th St, New York, NY 10027

Area Map

Traveling Between Queens Museum and New York Hall of Science (NYSCI)
Some Open Engagement programming will be held at New York Hall of Science (NYSCI). Please give yourself around 10 minutes of non-motorized travel time through the park to reach NYSCI from the Queens Museum, and vice versa.

Queens Museum Floor Plan
# Transit

**#7 Train Directions for Queens Museum**

Take the #7 Train in the direction of Flushing, Queens. Your stop is Mets-Willets Point, the second to last stop on the #7 train. Follow the signs to Flushing Meadows Corona Park (exit left after the turnstiles), walk up the exit ramp of the station, over the boardwalk and into the park. Follow the path past the tennis center to the Unisphere. The Museum will be on your right.

You can also get off at the 111th Street subway stop. Walk south towards 49th avenue and take a left into the park. Follow the path, past the garden roundabout and over the highway. You will see the USTA National Tennis Center on your left. The Museum will be on your right.

**#7 Train Accessibility Information For Travel to Queens Museum**

The Mets-Willets Point stop is wheelchair accessible “on game days and special events only.” According to the Mets’ site, they only have away games during OE weekend. The closest constantly wheelchair accessible stop is the Flushing-Main Street Stop. If you exit at this stop, head Southwest on Roosevelt for a mile until you reach the entryway for Mets-Willets Point subway stop. Follow the above directions from there.

The #7 Express train stops at the Mets-Willet and Flushing-Main Street/Roosevelt Avenue stop but not the 111 Street/Roosevelt Avenue stop. The #7 Local train makes all listed stops.

## Lunch Options

The Queens Museum has invited several food vendors to be present during lunchtime hours on Saturday and Sunday of the conference. Please have cash on hand.

The Queens Museum cafe will also be stocked with box lunches at an affordable rate.

### Dinner Options

Queens is home to some of the most diverse cuisine in the country, particularly along the #7 train corridor, which covers parts of Flushing, Jackson Heights, and Long Island City. OE has created a map of eating options within the area, along with several highlights:

- **Imperial Palace**, Cantonese, 136-13 37th Avenue, Flushing, NY 11354
- **The Lemon Ice King of Corona**, Italian Ice, 52-02 108th St, Corona, NY 11368
- **Nick’s Pizza**, Neapolitan, 108-26 Ascan Ave, Forest Hills, NY 11375
- **Tortilleria Nixtamal**, Mexican, 104-05 47th Ave, Queens, NY 11368
- **Spicy and Tasty**, Szechuan, 39-07 Prince St, Queens, NY 11354
- **Spring Shabu Shabu**, Japanese Hot Pot, 136-20 38th Ave., 2nd Fl., Flushing, NY 11354
- **White Bear**, Dumplings, 135-02 Roosevelt Ave, Flushing, NY 11354

### Café

The café will open early to accommodate OE attendees. The café features a selections of coffees, teas and pastries and will be open from 9:00 – 5:00pm.

### Bathrooms

The Queens Museum strives towards a culturally affirming shared space. As such, their restrooms are gender-affirming to those on a masculine or feminine spectrum. There are no gender neutral bathrooms, but all folks are encouraged to use whichever bathroom is in closest alignment with their chosen gender identity.

### 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.

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

### Quiet Rooms and Family Rooms

This year we are unable to offer designated lactation or quiet rooms, but please do contact us to arrange an accommodation if needed.

### Welcome Families

Open Engagement and its partners are committed to intergenerational spaces and will support children, parents, and caregivers to the best of our ability. We ask all conference participants to be supportive of kids, parents, and caregivers wherever they are. As prison abolitionist Jason Lydon of the Community Church of Boston said, “kid noises are the sign of a growing movement,” so please join us in the community responsibility needed for a supportive and truly intergenerational environment.

The Queens Museum is stroller-friendly throughout the museum and our bathrooms have baby-changing stations.

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

### Youth Activities at Queens Museum

Queens Museum is offering a drop-in Day Camp with activities for youth ages 6 - 11 on Saturday and Sunday in Studio A, located on the second floor. Day Camps are capped at 15 participants at any one time. Families and youth are also invited to take part in QM’s regularly scheduled Sunday Family Workshops on from 1:30pm to 4:30pm, and gallery tours beginning at 1, 2, and 3pm. Tours meet at the Park Side Information Desk.
Thursday–Friday Overview

Thursday

10:00 AM - 12:00 PM
Fieldwork: Artists Who Heal
Blade of Grass
1114 Avenue of the Americas
Suite 510, New York, NY 10011

12:00 PM - 2:00 PM
Inside the Studio of Artists Inventing Our Shared Future
Tony Shaloub
Eyebeam
190 Cook St.
Brooklyn, NY 11206
(Bushwick)

11:00 AM - 1:00 PM
Williamsburg Certification Tour
Tom Finkelpearl
Social Justice Tours
Starting Location: The southeast corner of Bedford Avenue and North 7th Street (across the street from the Dunkin Donuts in Williamsburg). Ending location: Kent Avenue and North 6th Street.

11:30 AM - 5:00 PM
Defend Puerto Rico Exhibition–Public Self-Guided Tours at CCCAD
Carlton Cultural Center
African Diaspora Institute
The Caribbean Cultural Center
African Diaspora Institute (CCCAD)
70 East 4th Street
New York, NY 10003

12:00 PM - 1:00 PM
El Recreo Open House
at Recesor
Manuel Molina Martagon,
Current Recesor Secessio Artist
46 Washington Ave.
Brooklyn, NY 11205 (Clinton Hill)

12:00 PM - 5:00 PM
La Austral Open Hours
Pablo Helguera, La Austral, S.A. de C.V., and the International Studio & Curatorial Program at El Museo de Los Sures
6:00 – 8:00 pm
El Museo de Los Sures
120 South 1st Street
Brooklyn, NY 11211

1:00 – 3:00 PM
Office Hours with the Commissioner:
Public Artists in Residence
Tom Finkelpearl, Commissioner,
NYC Department of Cultural Affairs, Shirley Levy and Diva Vij,
Co-Directors, Public Artists in Residence,
NYC Department of Cultural Affairs,
2018 PAIRs: Rachel Barnard,
Onyedika Chosa,
Talyaara Fastidou,
The New York City Department of Cultural Affairs
31 Chambers St
New York, NY 10007, 2nd floor,
Room 201

1:00 – 3:00 PM
ICO Open House:
The Image & Social Change
International Center of Photography
International Center of Photography
1114 Avenue of the Americas
New York, NY (at 43rd Street)

1:00 – 6:00 PM
Visual AIDS Open House:
The Making of a Community-Based Cultural District
Ryan Githin
Fourth Arts Block
70 East 4th Street
New York, NY 10003

2:00 – 3:00 PM
“Vestiges & Verse: Notes from the Newrushed Epic”
American Folk Art Museum
2 Lincoln Square
New York, NY 10023
(Columbus Avenue between 65th and 66th Streets)

2:30 – 4:00 PM
“Schoolhouse and the Bus”
Exhibition Tour
The Shirley & Donald Rubin Foundation / The 8th Floor
The 8th Floor
17 West 17th St
New York, NY 10011, 8th Floor
(Williamsburg)

3:00 – 4:00 PM
The Making of a Community-Based Cultural District
Ryan Githin
Fourth Arts Block
70 East 4th Street
New York, NY 10003

4:00 – 6:00 PM
American Folk Art Museum
2 Lincoln Square
New York, NY 10023

6:00 – 8:00 PM
Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art
Book Launch with Social Practice Queens
The 8th Floor
17 West 17th St, New York, NY 10011

8:00 – 9:00 PM
Open Engagement in Conversation with Laura Reschovitch and Paul Ramirez Jonas
The Bronx Museum of the Arts
1040 Grand Concourse
Bronx, NY 10454

Friday

9:00 AM - 10:00 AM
In Honor of Ted Porges
Central Park

9:00 AM - 10:00 AM
In Honor of Ted Porges
Central Park

10:00 AM - 11:00 AM
El Museo de Los Sures
6:00 – 8:00 pm
El Museo de Los Sures
120 South 1st Street
Brooklyn, NY 11211

10:00 AM - 12:00 PM
Fieldwork: Artists Who Heal
A Blade of Grass
415 Folsom St.
Brooklyn, NY 11201

10:00 AM - 11:30 AM
Community Access, Inc.
647 Fulton St
Brooklyn, NY 11217

12:00 AM - 1:00 PM
Director’s Office Hours
El Museo de Los Sures
120 South 1st Street
Brooklyn, NY 11215
(Park Slope)

12:00 PM - 2:00 PM
El Recreo Open House
at Recesor
Manuel Molina Martagon,
Current Recesor Secessio Artist
46 Washington Ave.
Brooklyn, NY 11205 (Clinton Hill)

12:00 PM - 5:00 PM
La Austral Open Hours
Pablo Helguera, La Austral, S.A. de C.V., and the International Studio & Curatorial Program at El Museo de Los Sures
6:00 – 8:00 pm
El Museo de Los Sures
120 South 1st Street
Brooklyn, NY 11215 (Sunset Park)

1:00 – 3:00 PM
Office Hours with the Commissioner:
Public Artists in Residence
Tom Finkelpearl, Commissioner,
NYC Department of Cultural Affairs, Shirley Levy and Diva Vij,
Co-Directors, Public Artists in Residence,
NYC Department of Cultural Affairs,
2018 PAIRs: Rachel Barnard,
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31 Chambers St
New York, NY 10007, 2nd floor,
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New York, NY 10023

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17 West 17th St, New York, NY 10011

8:00 – 9:00 PM
Open Engagement in Conversation with Laura Reschovitch and Paul Ramirez Jonas
The Bronx Museum of the Arts
1040 Grand Concourse
Bronx, NY 10454
Saturday Overview

9:30 – 10:00am
DE 101
Open Engagement
Main Atrium, 1st Floor, Queens Museum

10:30 – 11:30am
What Do We Want to Say?
How Do We Want to Say It?
Saturday
Featured Presentation
Main Atrium, 1st Floor, Queens Museum

11:30 – 12:30pm
Meet the Artists of The Queens Museum
Studio Program Studio
Triangle, Artists Studio Wing
1st Floor, Queens Museum

12:00 – 4:00pm
Tote Bag Intervention with
Ann Herrmann, Julian Phillips
Queens Museum Front Lawn

1:00 – 2:00pm
Outdoor School: Artist Talk by
Diane Borsato
Queens Museum Front Lawn

1:30 – 2:30pm
Wild Panorama Walk
Open Engagement
Main Atrium, 1st Floor, Queens Museum

1:30 – 2:00pm
Writing the Social: a participatory workshop
with Ian Levy
Queens Museum

12:30 – 3:00 pm
Trees of Tomorrow: A Speculative Tour and Workstation
Margareth Haughwout, Cody Ann Herrmann, Julian Philips
Queens Museum Front Lawn

12:30 – 2:30pm
What Do We Want to Say?
Saturday
Margaret Haughwout, Cody Ann Herrmann, Julian Philips
Queens Museum Front Lawn

12:30 – 2:30pm
Trees of Tomorrow: A Speculative Tour and Workstation
Margareth Haughwout, Cody Ann Herrmann, Julian Philips
Queens Museum Front Lawn

12:30 – 3:00 pm
RAGE IS SUSTAINABLE
ONLY WHEN SHARED: a workshop for the angry, and the hopeful
Dread Scott and Rebecca Kori
Queens Museum

12:30 – 2:00pm
The Panorama of the City of New York, Queens Museum

12:30 – 2:30pm
Minute Echo / TN Curriculum Presentation
Intel Caban and Shaun Leonardo
Theater, 2nd Floor, Queens Museum

12:30 – 3:30pm
People Power: Place: a cultural plan for Greenpoint North
Catalyst
Asian Arts Initiative

12:30 – 2:00pm
Carbon Sponge
Booth Lab 2, Level 2, New York Hall of Science (NYSCI)

12:30 – 2:00pm
Performing Infrastructure: NYC’s Water Supply
NYC Watershed Model, 1st Floor, Queens Museum

12:30 – 3:00pm
People Power: Place: a cultural plan for Greenpoint North
Catalyst
Asian Arts Initiative

12:30 – 2:00pm
How Far: Prison & Land Use
Open Engagement
Queens Museum

1:30 – 1:45pm
Scrapes That Talk
Lynne Thomas and Sharon Main Atrium, 1st Floor, Queens Museum

1:50 – 2:06pm
Project HEARD: Research, Tech, & Art for Endangered Environmental Artists
Jahiel Toglia
Main Atrium, 1st Floor, Queens Museum

1:50 – 2:00pm
Realign: A Place to Treat
Restaurant Workers
Monica Jenkins-Margan
Main Atrium, 1st Floor, Queens Museum

2:00 – 2:45pm
El Recreo: A Place to Treat
Restaurant Workers
Monica Jenkins-Margan
Main Atrium, 1st Floor, Queens Museum

2:00 – 4:00pm
Collaborating Across Ages: Groups - Duke BPL / Urban Trees
Laura Lash, Lauren Brandt Schulte, Main Greenberg, Lindsay Smilow, and Nato Koch
Lab 1, Lower Level, New York Hall of Science (NYSCI)

2:00 – 4:00pm
Digital Anarchist Black Boys
Reclaiming Public Spaces
Ways of Being: Support Workshop
Saturday
Queens Museum

2:00 – 4:00pm
How Can the Power of Digital Arts be Used to Empower Youth?
Sunday
Queens Museum

2:00 – 4:00pm
Creating an Access Ambassador: Fighting Anti-Oppressive Communities
Perelman Garments – Say Cub Scout and Alison Kopf
Queens Museum

2:00 – 4:00pm
TEEN RAPID RESPONSE COLLECTING TASKFORCE
Braddock Children’s Museum and Queens Teens
Queens Museum Galleries

2:00 – 4:30pm
This Lane Doesn’t Exist
Queens Museum

2:00 – 4:30pm
The Panorama of the City of New York, Queens Museum

2:00 – 3:00pm
The Value of the Long Jump
Queens Museum

2:30 – 3:45pm
Ongoing
Queens Museum

2:30 – 3:45pm
The Power Move
Queens Museum

2:30 – 4:30pm
RAGE IS SUSTAINABLE
ONLY WHEN SHARED: a workshop for the angry, and the hopeful
Dread Scott and Rebecca Kori
Queens Museum

2:30 – 4:30pm
The Panorama of the City of New York, Queens Museum

2:30 – 3:00pm
The Value of the Long Jump
Queens Museum

2:30 – 3:00pm
The Power Move
Queens Museum

2:30 – 4:30pm
Social Impact Art & Design
Queens Museum

3:30 – 4:30pm
Fruit Futures Initiative
Queens Museum

3:30 – 3:45pm
Fruit Futures Initiative
Queens Museum

3:30 – 4:30pm
Lab of NOU - OUR Yard: Artful Community Engagement and Museums
Regine Haumann, Veronica Ignace, Diane Love, Erika Perkins
Queens Museum

3:40 – 4:45pm
Cultivating DC through Permaculture
Rebekah Wong, Michelle Dowd, Sarah O’Donoghue, and Joseph Shakeswitz
Theater, 2nd Floor, Queens Museum

3:50 – 4:05pm
YOUTH CURATE WITH ONSIGHTION! Youth Rapid Response Collections and Curations
Brooklyn Children’s Museum and Queens Teens
Queens Museum

3:50 – 4:05pm
ArtSit: Assistive device for use with different people?
Main Atrium, 1st Floor, Queens Museum

3:50 – 4:05pm
ArtSit: Assistive device for use with different people?
Main Atrium, 1st Floor, Queens Museum

4:10 – 4:25pm
Screaming: Power, Art, and Queer Activism
Children’s Museum and Queens Teens
Queens Museum

4:10 – 4:25pm
Screaming: Power, Art, and Queer Activism
Children’s Museum and Queens Teens
Queens Museum

4:30 – 4:45pm
MAKER FAIR RADIOS
Andrews, Dana Bassett, Ryan Miller, Rich Danziger, Patricia Maloney, Thomas Sanford, Amanda Broader, and Randall Sott
Queens Museum

4:40 – 5:00pm
The Panorama of the City of New York, Queens Museum

4:40 – 5:00pm
The Panorama of the City of New York, Queens Museum

5:00 – 5:45pm
Main Atrium, 1st Floor, Queens Museum

5:10 – 5:25pm
Bending the River Back Into the City
Queens Museum

5:10 – 5:25pm
Bending the River Back Into the City
Queens Museum

5:45 – 6:00pm
The Panorama of the City of New York, Queens Museum

5:45 – 6:00pm
The Panorama of the City of New York, Queens Museum

6:00 – 7:00pm
Social Impact Art & Design
Queens Museum

6:00 – 7:00pm
Social Impact Art & Design
Queens Museum

6:00 – 7:00pm
Social Impact Art & Design
Queens Museum

6:00 – 7:00pm
Social Impact Art & Design
Queens Museum

6:00 – 7:00pm
Social Impact Art & Design
Queens Museum

6:30 – 7:00pm
Social Impact Art & Design
Queens Museum
Sunday Overview

10:00 – 11:30am Mel Chin Featured Presentation
Mel Chin, Main Atrium, First Floor, Queens Museum

11:30am – 12:30pm Meet the Artists of The Queens Museum Studio Program Studio Triangle, Artists Studio Wing
First Floor, Queens Museum

12:00 – 4:00pm Tote Bag Intervention with Mobile Print Power
Queens Museum Front Lawn

3:00 – 4:30pm The Development of Creek College: Notes from the Field
Queens Museum

6:30 – 7:30pm Signal Red-dedication
Jenifer Holmstrom, Mel Chin, and G. Peter Jemison (Seneca Nation)
Broadway-Lafayette St. Station, Lower Mezzanine Level

7:00 – 8:30pm At The Table
Robert Blackson, Kenny Kinkeldei House

7:00pm – Midnight Sunday Night Wrap Party at Flux Factory with Party Noire, Akin and DJ Landham
Flux Factory
39-31 29th St, Long Island City, NY 11101

9:00am – 12:00pm Morning Interventions

12:00 – 1:00pm 9/11: The Monstrita, Juxtaposition
Melvin X. Trujillo and Yessica Martinez
Immigrant Movement International

12:30 – 1:00pm CONSUME(s) ME
Wall for Main Atrium, 1st Floor, Queens Museum

12:30 – 2:00pm Waking the Arts: Ecology, Spatial Justice in Flushing Meadows Corona Park, Jamaica
The Panorama of the City of New York, Queens Museum

1:15 – 12:30pm Between the Earth and the Sky: Intergenerational Interactions of Visibility and Voices: Art Against Erasure and Displacement in Chinatown
Chinatown Art Brigade, The Abortion Herb Garden

1:30 – 1:45pm Environmental Harassment
Training Collaboration with 12+3,5 (United States)
Planton Móvil: Moving—Wth to Practice Community

1:50 – 2:05pm Biodiversity
Lizz Marone

2:10 – 2:55pm WE ARE FAMILY PC
Beverly McIver, Queens Museum

2:10 – 2:25pm Video Workshops and Coalition Building for Public Food
Leandra Bonilla, Amanda McDonald Crowley, Mary Matttingly, Marisa Preter, and Daniela Rodriguez
Main Atrium, 1st floor, Queens Museum

2:30 – 2:45pm Gaza Takes Us—Live Streaming and Interaction
Mansour Kanaan
The Panorama of the City of New York, Queens Museum

2:50 – 3:05pm We the News
Usual Cruz
Main Atrium, 1st floor, Queens Museum

3:00 – 3:15pm Interactions of Visibility and Voices: Art Against Erasure and Displacement in Chinatown
Chinatown Art Brigade, The Abortion Herb Garden

3:00 – 4:30pm Beyond the Walls: Developing Agency
Lo Stieglitz, Jan Mun, Brooke Singer, Sara Perl Eperdort, Saharan Ahmar, Cara Lombardo, Viscusi Gallery, Upper Level, New York Hall of Science (NYSCI)

3:10 – 3:25pm Bearded Flamingos: on Passing, Migration and Camouflage
Paula Vassa
Main Atrium, 1st floor, Queens Museum

3:30 – 3:45pm SOL SORES: A Social Drawing—A Year in Appalachia
Francesca Fiore (moderator)
New York Hall of Science

3:50pm – 4:05pm Failure? Art Schools Working in Creative Communities
Goodwin College, Manhattan

4:10 – 4:25pm How Can Artists Be Friends of Recovery?
Renei Smith
Main Atrium, 1st floor, Queens Museum

4:30 – 4:45pm Towels: Fighting Food Waste
She Bear At A Time
Main Atrium, 1st floor, Queens Museum

7:00 – 8:30pm At The Table
Robert Blackson, Kenny Kinkeldei House

8:00 – 10:30pm Evening Interventions

9:00 – 10:30pm After-Hours Event
Ongoing
Ongoing

10:00 – 11:00pm Open Platform
Ongoing
Ongoing
Featured Presentations

Friday
7:30 - 9:00pm
Open Engagement in Conversation with Laura Raicovich and Paul Ramirez Jonas
The core team behind Open Engagement (Jen Delos Reyes, Crystal Baxley, and Latham Zearfoss) will be in conversation with Laura Raicovich and Paul Ramirez Jonas. Together they will reflect on the past 10 years of Open Engagement, and contemplate future possibilities for the OE Team.

Saturday
10:00 - 11:30am
Lucy Lippard Featured Presentation
Lucy Lippard
What do we want to say? How do we want to say it? A polemic about the world we're trying to change, the issues, and a somewhat dyspeptic look at the role of art/social practice/polemics. Is radical optimism possible when embedded in voracious capitalism? Will we downsize or die? Is sustainability a mirage? At my age, nostalgia confuses visions for the future. How much history do you want to know? Is it art? Does it matter? Who's it for? How far out into the world of social energies can artists go and still be satisfied they are making art?
Main Atrium, Queens Museum

Sunday
10:00 - 11:30am
Mel Chin Featured Presentation
Mel Chin
"Is it something I said?" — Richard Pryor 1975
In the presence of ALL OVER the PLACE, an exhibition featuring over 40 years of Mel Chin's art practice, with themes like Destroying Angels of Our Creation, the Artifice of Facts and Belief, Levity's Wounds and Gravity's Well and the Cruel Light of the Sun, Chin will critically review some of his methods for engaging with society. His talk will explore the conjunction of studio works, like The Funk and Wag from A to Z, with a three-city effort like Flint Fit. He presents an examination of how art can create the questions necessary in the face of environmental ruin and intense societal polarization.
Main Atrium, Queens Museum

Pre-Conference

Date
Thursday, May 10

Locations
The Metropolitan Museum of Art of New York
El Museo de Los Sures

In anticipation of OE 2018, New York based organizations offer Pre-Conference programming to get the conversation started.

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

Field Notes: On Justice & Practice
This half-day pre-conference explores the way artists, cultural institutions, and communities forge ethical collaborations that result in lasting and transformative exchanges. The program will begin with a conversation on shifting the practice of philanthropy from charity to justice. We then look at the successes and challenges of collective work, with organizations from the Kenan Project, a three-year initiative to develop a collective impact model with twenty-one cultural institutions through the lens of arts education and community engagement. Conversations that look more specifically at the relationship between artists committed to social change, institutions, and communities will follow.

This event is free for OE attendees, but registration is required. To register, please visit oe2018precon.eventbrite.com

La Austral, S.A. de C.V. is a project involving the creation of a temporary storytelling center where Dreamers and other immigrants who share their stories with the public.

El Museo de Los Sures
120 South 1st Street, Brooklyn, NY 11249
Open House

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

Friday, May 11

10:00am – 1:00pm
International Archive Tour
Kevin Caplek

The mission of International Archive is to explore the relationship between culture, production and social movements. This work manifests in an open stacks archival collection, publications, and public programs. This tour will introduce participants to the archive’s collections. The archive contains many kinds of objects that are created as part of social movements by the participants themselves: posters, flyers, books, T-shirts and buttons, moving images, audio/visual, and more. Interference Archive
314 7th Street
Brooklyn, NY 11215 (Park Slope)

10:00am – 11:30am
Brooklyn Free Speech: Community Media at BRIC
BRIC Community Media Staff and Community Producers

Brooklyn Free Speech is a New York Emmy-Winning community television network that amplifies and honors alternative voices in media. The initiative seeks to empower Brooklynites with dreams to share their brilliance, talent, and creativity with the world. Join us for a tour of the Community Media Lab and public production studios, and a discussion about what BRIC and Brooklyn Free Speech team builds community through public access video and audio production.
BRIC
647 Fulton St.
Brooklyn, NY 11217 (Fort Greene)

12:00 – 1:00pm
El Rero Open House at Recess
Manuel Molina Martagon, Current Recess Session Artist

Recess’s signature program, Session, invites artists to use Recess’s public platform to combine productive studio space with dynamic exhibition opportunities. Current Session artist Manuel Molina Martagon will present on his project “El Rero.” Recess creates opportunities for artists to work in a public setting, initiating partnerships among artists and audiences. Recess
139 Cook St.
Brooklyn, NY 11205 (Bushwick)

10:00am – 4:00pm
Open House at the Bureau of General Services—Queer Division
Greg Newton

The Bureau of General Services—Queer Division welcomes participants in Open Engagement 2018 — SUSTAINABILITY to an open house on Friday, May 11th, from 1 to 4:00pm. The Bureau of General Services—Queer Division is an independent, all-volunteer queer cultural center, bookstore, and event space hosted by The Lesbian, Gay, Bisexual & Transgender Community Center in New York City. Co-founder Greg Newton will be on hand to speak with visitors about the Bureau’s mission, history, and goals.
The Lesbian, Gay, Bisexual & Transgender Community Center
208 West 13th Street
(Rtw. 7th/8th Avenues), Room 210, New York, NY 10011

1:00 – 4:00pm
Community Access Paint Fest
Community Access and NYC Mural Arts Project

Join Community Access, NYC Mural Arts Project, and lead artist Jon “Phes” Souza to paint “On the Streets” on an architectural mural with health and the ability to overcome adversity and stigma to grow and strengthen relationships and community. The mural will be installed over summer of 2018 on the 17th street pedestrian passage between Downtown Avenue and Jerome Avenue in the Bronx.
Fourth Arts Block
70 East 4th Street
New York, NY 10003

2:00 – 3:00pm
The Making of a Community-based Cultural District
Ryan Gillam

Fourth Arts Block (FABnyc) was founded by local arts groups to preserve spaces homesteaded in city-owned buildings on East 4th Street; with community support, we collectively negotiated for the transfer of 8 properties from the city, for $1 each with deed restrictions that they be used for nonprofit cultural use in perpetuity. Learn about the process, tour the block, and hear how our mission and work has expanded to serve the entire Lower East Side.
Fourth Arts Block
70 East 4th Street
New York, NY 10003

Friday, May 11

10:00am – 11:00am
A Floating Food Forest
Swale — A Floating Food Forest

Swale — A Floating Food Forest in Brooklyn, NY 11206 (Bushwick)

11:00am – 1:00pm
Community Access Open House
Community Access

Community Access invites artists to use Recess’s public platform to combine productive studio space with dynamic exhibition opportunities. Current Session artist Jon “Phes” Souza will present on his project “On the Streets.” Community Access is a project of the Queens Cultural Council.

1:00 – 3:00pm
Office Hours with the Commissioner: Public Artists in Residence
Tom Finkelpearl, Commissioner, NYC Department of Cultural Affairs; 2018 PAIRs: Rachel Barnard,
Gloria Chace, Tatyana Fazlalizadeh, Greg Newton

Office Hours with the Commissioner: Public Artists in Residence (PAIR) is a municipal residency program that embeds artists in city government to implement creative solutions to pressing civic challenges. PAIR was inspired by the pioneering work of artist Morde Ladenski Ulises, the first artist-in-residence with the NYC Department of Sanitation. Drop into Office Hours with the NYC Department of Cultural Affairs Commissioner Tom Finkelpearl, PAIR program directors, and a selection of 2018 PAIRs to learn more.

The New York City Department of Cultural Affairs
31 Chambers Street
New York, NY 10007

2nd Floor, Room 203
11:30 – 5:00pm
Defend Puerto Rico Exhibition —
Public Self-Guided Tours at CCCADI
Caribbean Cultural Center African Diaspora Institute (CCCADI)
Open Engagement conference attendees are welcome to view the Caribbean Cultural Center African Diaspora Institute’s (CCCADI) newest exhibition, DEFEND PUERTO RICO. The exhibition explores the creative documentation and stories told through the Defend Puerto Rico transmedia project with a compilation of photography, video, design and immersive media. Curated By: Mikey Cordoro, Defend Puerto Rico Co-Founder. Location: 120 East 125th Street. Hours: 11:00am-4:30pm. www.cccadi.org. 212 307-7420
Caribbean Cultural Center African Diaspora Institute (CCCADI)
120 East 125th St.
New York, NY 10035
12:00 – 6:00pm (Visitor Center)
4:00 – 6:00pm (Conversation in the park)
Harlem Open House
Studio Museum in Harlem
As we approach our fiftieth anniversary in September 2018, we are preparing to construct a new home right here on 125th Street. While the galleries are closed the Museum will continue to inform, engage, and inspire our audiences through inHarlem, a dynamic set of collaborative programs in our neighborhood. Stop by our new Visitor Center from 12 to 6 pm to view renderings of our new building, share your thoughts on our Reflection Wall, and learn more about our upcoming programs and projects. Later, join Studio Museum staff and our collaborators as we convene in Marcus Garvey Park to discuss and visualize the intersections of collective power and nature as related to our upcoming inHarlem installations.
Studio Museum in Harlem (Visitor Center open 12–6PM)
144 W 125th St.
New York, NY 10027
&
Marcus Garvey Park (meeting place for conversation, 4–6PM)
18 Mt Morris Park W.
New York, NY 10027
4:00 – 6:00pm
Guided Tours: Oded Halahmy & Moses Ros
The Bronx Museum of the Arts
The Bronx Museum Guided Tours examine contemporary artwork on view through inquiry-based discussion. Experienced Museum educators encourage participants to bring their own ideas and experiences to the discussion, while providing support with historical and cultural information, to enhance the visitor experience and engagement with the artists’ works. Current exhibitions on view are Oded Halahmy, “Exile is Home” and Moses Ros, “Landing / Aterrizaje.”
Tours start at 4:00, 5:00, and 6:00pm. The Bronx Museum of the Arts
1040 Grand Concourse
Bronx NY 10454
6:00 – 8:00pm
Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art Book Launch with Social Practice Queens
The Shelley & Donald Rubin Foundation will host a book launch for Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art, edited by Gregory Sholette and Chloë Bass of Social Practice Queens (a 2018 Rubin Foundation grantee). Art as Social Action is both a general introduction to, and an illustrated, practical textbook for the field of social practice. Several of the book’s contributors will be present to discuss their work in social practice.
The 8th Floor
17 West 17th St.
New York, NY 10011

Saturday Parallel Sessions

After Lucy Lippard’s featured presentation, OE offers panels, presentations and workshops take place concurrently. Once these programs have ended, we hope that you will participate in a conversational dinner and head to the Knockdown Center to party with us.

Saturday, May 12

Date
Saturday, May 12

Locations
Queens Museum
New York Hall of Science (NYSCI)

Parallel Sessions

ODE 101
Open Engagement
Get an overview of the weekend ahead, ask questions, and get ready to make the most of your experience at OE 2018!
Main Atium, 1st floor, Queens Museum
12:30 – 2:00 pm
Writing the Social: a participatory workshop
Gretchen Coombs
How can we write about the individuals and communities we encounter in our practice? How can writing about these social exchanges inform our work and provide documentation and evaluation of the work? Using writing prompts and dialogue with each other we can consider these questions and develop techniques to better express our encounters and to be ethically informed in our approach.
The 8th Floor
17 West 17th St.
New York, NY 10011

Carson Sponge
Brooke Singer
Carbon Sponge is a new project by Brooke Singer at the New York Hall of Science exploring an art/citizen science approach to enhancing carbon sequestration in urban soils. Through promoting soil health and pathways for citizens to take change, can we slow down the release of carbon and turn our soils into better sinks to fight climate change? Brooke and her collaborators will lead a tour of Carbon Sponge, discuss methods for measuring carbon as well future project developments.
Lab 2, Lower Level,
New York Hall of Science (NYSCI)

Performing Infrastructure: NYC’s Water Supply
Liza Mogil
90% of NYC’s water comes from rural communities in the Catskills, 150 miles north. This relationship is brokered by land use regulation, public policy, and miles of infrastructure—all of which is practically invisible to city residents. Participants will create a “human diagram” of NYC’s water supply system (aqueducts, reservoirs, water tunnels, etc.), re-inscribing the physical and social connections between upstate and urban communities. Props will be provided, be prepared to make some noise!
NYC Watershed Model, 1st floor, Queens Museum

Wild Panorama Walk
Chance Ecologies
Chance Ecologies presents an immersive audio-visual walk around the Panorama, exploring abandoned post-industrial sites across all five boroughs of New York City. Combining narration and digital media, the artists will describe how each site’s unique ecosystems are responding to specific post-human environmental conditions, weaving together a larger picture of the city’s adaptability and emergent ecosystems, as they evolve in the face of pollution and climate change, yet beyond human design.
The Panorama of the City of New York, Queens Museum

RAGE IS SUSTAINABLE ONLY WHEN SHARED: A workshop for the angry and the hopeful!
Charles Long & Theodore Kamps
Were you angry way before election day 2017? Are you tired of people telling you to calm down? Save your energy? Pace yourself? Do you feel guided by the sonic chants of those who came before you and charged by the spirits of those who will come after? Join the What Would It Sound Like? (WWWILD) collective to learn how to own, share, and SUSTAIN rage. This workshop is rooted in the understanding that for many of us rage is not a choice — but learning how to live with it can be.
Lab 1, Lower Level,
New York Hall of Science (NYSCI)

QE 101
Open Engagement
Get an overview of the weekend ahead, ask questions, and get ready to make the most of your experience at QE 2018!
Main Atium, 1st floor, Queens Museum
2:00 – 3:00 pm

PulpMobile

Raj Lev

The Pulp Mobile is a papermaking studio on a cart where participants learn to recycle scrap paper into beautiful decorative paper.

Paper is cheap and ubiquitous. So much of it passes through our hands that we stop seeing it, and rarely think where it comes from, how it is made, how much energy and resources each piece represents. The PulpMobile challenges that invisible invisibility by enabling participants to restore value to paper that our society produces in abundance but soon discards.

Queens Museum Front Lawn

3:00 – 4:30 pm

Ways of Being: Support Workshop

Susan Jahoda, Emilio Martínez Poppe, and Caroline Woolard of BFAMFAPHD

How can we support ourselves and each other? This workshop looks at the ways in which we meet our needs for wellbeing in order to dream, practice, and work on any project. Support extends beyond the life of our projects, often shaping the ways in which we navigate the contradictions of living and working on independent projects. Join us for a “brain massage” and mutual connection.

Education Studio B, 2nd floor, Queens Museum

The Value of the Long Haul: Funded

Dawn Langford, Mary Rubin, Amanda Wiles, and Elijah Williamson

As the Funded Project enters its tenth year, team members discuss learnings, challenges, and the future. Topics include: working with affected communities, themes of value and empathy, deepening partnerships, and sustainability. Initiated by the artist Mel Chin in 2008 as an interdisciplinary, artist-driven project to advance solutions to lead poisoning, Funded has grown into a national effort, powered by the people. The latest iteration includes Funded Reserve Open Lab in Washington, DC.

Saturday, May 12

Parallel Sessions

Symposium: People:Power:Place: a cultural plan for Chinatown North/Callowhill

Asian Arts Initiative / New York Hall of Asian Arts Initiative presents an overview of its People:Power:Place (PPP) cultural plan. PPP is a cultural planning process rooted in community participation to create a shared vision of Chinatown North/Callowhill, Philadelphia, PA, as a holistic people-focused neighborhood and vibrant hub of cultural production. As neighborhood development intensifies, this cultural plan offers recommendations that support and advance the equitable growth and sustainable development of the neighborhood.

Queens Museum

Look at Art. Get Paid. – Sustaining Socially Engaged Art under Capitalism

Maja Chaj, Josephine Davantu, Bryn Perrot, and Maria Paula Garcia Mosquera

The US is over 1/3 people of color, yet 90% of core museum goers are white. Even when admission fees are waived, free days at museums serve predominantly affluent, white audiences.

Reframing museum attendance as labor, artist-run program Look at Art. Get Paid. pays people who don’t normally go to museums to visit the RIIS Museum as guest critics.

The artists reflect on the challenges of sustaining work that uses the language of capitalism—money and labor—to counter-hegemonic ends.

Theater, 2nd floor, Queens Museum

How can we reframe cultural production working one-on-one with different people?

Lanchonetes.org

Lanchonetes.org is a durational project that, inspired by a range of ideas and movements, celebrates São Paulo’s ubiquitous lunch counters and their role in the life of the Center. It has worked with multiple partners and organizations exploring the right to the city – such as access to food, right to housing, migration, gender – reaching a different range of people/public. It began as a research process that led to working with a specific community at Ipa Paim through a community-owned restaurant.

Saturday, May 12

Parallel Sessions

SUSTAINING IMPACT: Considering a project’s impact over decades

Tiffany Fairley

This presentation explores how the impacts of socially engaged community arts projects endure and are sustained over time. Drawing on research that examines long-term participatory photography projects and the impact for 10 TAFOS photographers (Peru), 20 years after the project end, it will explore the multi-layered issue of sustainability as it relates to questions of funding, evaluation, ‘value’ and practitioner commitment. How does impact endure? Is sustainability possible? Is it desirable?

Studio Triangle, Artists Studio Wing, 1st floor, Queens Museum

In the Same Room without Screaming: Power, Art, and Learning at the Seward Park Urban Renewal Area

Gabrielle Bendiner Viani and Suha Arafat

For 50 years, the Seward Park Urban Renewal Area on the Lower East Side—now “Essex Crossing”—was marked by displacement, discrimination and a lack of affordable housing. Growing from the artist’s five-year collaboration, this talk and related book reveal untold stories of community and activism at SPURA and shed light on the possibility for collaborative creative public projects to foster dialogue in a place where neighbors on opposing sides could rarely be in the same room without screaming.

The Panorama of the City of New York, Queens Museum

Lakou NOU – OUR Yard: Artist-led Community Sustainability and Social Engagement

Regine Roumain, Veronique Ignace, Diane Exaver, Erika Peterson

Haitian culture provides a valuable framework for creating collective responsibility amongst neighbors: the Lakou. Former slaves created this communal living system in resistance to the racial and class divides perpetuated by colonial plantations. Through Lakou NOU – “OUR Yard” in Haiti Creole – Haiti Cultural Exchange adapts this traditional model toward uniting diverse community members in Brooklyn around a shared sense of community and mutual aims through neighborhood artist ‘residences.’

Queens Museum

Cultivating DC through Permacounterculture

Naoko Wosuugi, Nicole Dowd, Sarah O’Donoghue, and Joseph Shakkowitz

Taking its namesake from ‘permaculture’ – an ecological approach characterized by ethical self-sufficiency – ‘Permacounterculture’ synthesized punk music, urban farming, and diverse communities to advocate for food justice in rapidly gentrifying Washington DC. Through an introduction of the project, its collaborative processes, and its community-driven outcomes, the team will discuss how the work catalyzed local subcultures in addition to strategies for supporting sustainable social practices.

Theater, 2nd floor, Queens Museum

YOUTH CURATE WITH OPINIONS! Youth Rapid Response Collecting and Curation

Brooklyn Children’s Museum (Shirley Apana, Patience Boating, Kate Calleri, Thomas Conklin, Osa Dvorher Gasper, Grey Lambert, Joshua Miller, Saniya Nisha, Armand Callie, Zone Wiltough, and Dana Yonan) and Queens Museum

The Queen’s Museum and the Brooklyn Children’s Museum will present on youth programs, allowing the youths themselves to generate an open dialogue about how their engagement can keep institutions alive. The Queen’s Museums COMMUNITY ACTIVITY HACK program takes a curatorial approach to public and community based arts. The Brooklyn Children’s Museum’s TEEN Rapid Response Collecting and Curation program takes a curatorial approach to public and community based arts.

Unisphere Gallery, 2nd floor, Queens Museum

Unisphere Gallery, 2nd floor, Queens Museum

This panel will discuss the Institute of American Indian Art’s Museum of Contemporary Native Arts (MoCNA) Social Engagement Art Residency. Previously funded through the Artist Leadership Program for Museums and Cultural Institutions, National Museum of the American Indian (NMAI), Smithsonian Institution and currently funded by the Andy Warhol Foundation, this residency serves as a catalyst for Native artists to generate community dialogue and dynamic creative experiences.

Unisphere Gallery, 2nd floor, Queens Museum

Peoples:Power:Place: a cultural plan for Chinatown North/Callowhill

Asian Arts Initiative / New York Hall of Asian Arts Initiative presents an overview of its People:Power:Place (PPP) cultural plan. PPP is a cultural planning process rooted in community participation to create a shared vision of Chinatown North/Callowhill, Philadelphia, PA, as a holistic people-focused neighborhood and vibrant hub of cultural production. As neighborhood development intensifies, this cultural plan offers recommendations that support and advance the equitable growth and sustainable development of the neighborhood.

Queens Museum

Look at Art. Get Paid. – Sustaining Socially Engaged Art under Capitalism

Maja Chaj, Josephine Davantu, Bryn Perrot, and Maria Paula Garcia Mosquera

The US is over 1/3 people of color, yet 90% of core museum goers are white. Even when admission fees are waived, free days at museums serve predominantly affluent, white audiences.

Reframing museum attendance as labor, artist-run program Look at Art. Get Paid. pays people who don’t normally go to museums to visit the RIIS Museum as guest critics.

The artists reflect on the challenges of sustaining work that uses the language of capitalism—money and labor—to counter-hegemonic ends.

Theater, 2nd floor, Queens Museum

How can we reframe cultural production working one-on-one with different people?

Lanchonetes.org

Lanchonetes.org is a durational project that, inspired by a range of ideas and movements, celebrates São Paulo’s ubiquitous lunch counters and their role in the life of the Center. It has worked with multiple partners and organizations exploring the right to the city – such as access to food, right to housing, migration, gender – reaching a different range of people/public. It began as a research process that led to working with a specific community at Ipa Paim through a community-owned restaurant.

Lanchonetes.org, Upper Level, New York Hall of Science (NYSCI)
Conversational Dinners

As a very special part of this year’s conference, we have invited artists and activists to host a series of intimate conversations over dinner in a selection of restaurants, mainly around Bushwick and Astoria.

Additional registration is required.

Saturday, May 12, 7:00pm

Conversational Dinners

Our Time: Sustaining the Movement for Equity in the Arts

Antonio Serna

We are inviting artists, cultural workers, sociologist, city workers, and supporters of the movement to reflect on where we are today. Over the past five years, artists and workers of color have gained prominence in all areas of the cultural landscape. Similarly, in almost every decade since the 60s, there has been an uptick in these cultural opportunities, only to return to business as usual a few years later. We should, however, maintain optimism that real change is here to stay.

Kurry Culture

Singing to the Choir: Dedication to Ursula K. Le Guin

Sara Knox Hunter, Summer Forum for Inquiry + Exchange

After Ursula K. Le Guin’s recent passing, quotes from her texts and speeches proliferated online, spinning into a near-immersive pulsing chorus singing out fragmented dreams for this world. We need nourishment for the dreamwork to be done. Let’s gather over a meal and recite (from memory, if possible) our favorite Ursula K. Le Guin quotes to each other. This visionary’s words will surely generate a special conversation.

Cape House

Sustaining Our Movements

Decolonize This Place / MTL+

This facilitated conversation will center around the following questions: What can be done in the city to sustain our movements and each other? What are strategic actions beyond our issue silos and practice of protests and rallies? How do we reorient ourselves to see and create decolonial spaces and formations in the city? How do we translate “becoming ungovernable” into concrete action? And what is the role of the artist, the gallery, and the museum today?

Tortiliría Mixtimal

Relaxing into our Downward Mobility

Ana Jacob

For this dinner discussion we will set our gaze on a bouquet of topics, including coming to terms with downward mobility, questioning progress and progressiveness as goals, resisting self-improvement schemes, dealing with the shame of never becoming what we thought an adult was supposed to be, and continuing to believe in justice even as we see that the arc of history is not bending in that direction at the moment. We will approach all this in bite-size chunks and see what we are able to digest.

Forest Point

Thriving Beyond the Metropolis

Emily Ennsinger, Elsewhere Museum

Join Directors of Elsewheres, a museum and artist residency situated in a mid-sized southern city, to discuss sustaining experimental organizations outside of major metropolises. How do artist-run spaces, practitioners and projects existing as part of a larger experimental field but positioned outside of major art centers thrive? During this session we will talk through challenges, discuss ideas, share solutions and collaboratively articulate the values of engaging communities in all directions.

Dumpling Galaxy

Shapeshifting Practices in Uncertain NYC

Invisibility Lab asks: What keeps you going? What do you rely on for sustenance? Are these things measurable? Are they visible? And most importantly, are they sustainable? Founder and Chief Researcher, Gabrielle Senza will host a lively dinner conversation and participatory investigation into the phenomenon of invisible things.

Pil Kitchen

Radio Free Brooklyn: Balancing Sustainability, Responsibility and Freedom

Radio Free Brooklyn

Radio Free Brooklyn is a community organization that produces radio programming ranging from storytelling to local politics and music hosted by local artists, musicians and activists, representing the diversity of Brooklyn communities. Its infrastructure is self-sustaining through dues, partnerships, donations and volunteer efforts. The balance between structure, responsibility and freedom are at the core of Radio Free Brooklyn’s philosophy, and will be the topic of this discussion.

Radio Free Brooklyn

Saturday, May 12

Various Locations

Conversational Dinners

Date

Saturday, May 12

Various Locations

The Commons: Environmental Sustainability based on Economic & Social Justice

Jim Costanzo, Aaron Burr Society

This facilitated conversation will focus on the growth of the Commons and it’s different manifestations around the world. Social justice movements involving worker coops, community land trusts and other forms of collective ownership are often described as part of the Commons. This is the antithesis of a market economy that is based on constant growth and the maximization of profits. The question is can sustainability be achieved through hyper-local, community production and direct democracy.

Seva Indian Cuisine

Gender Justice & Abolition

Juana Peralta & Kimberly McKennie, Sylvia Rivera Law Project

How do we center TGNCI liberation in the fight for abolition? Staff & collective members of the Sylvia Rivera Law Project facilitate a dialogue about centering TGNCI folks that are incarcerated in the struggle for liberation. Grounding on practices that lift up the art, writing, and movement work of SRLP’s members behind the wall, SRLP will share strategies and resources on how to support TGNCI people on the inside and how to move building through art and writing to support abolition.

Cheryl’s Global Soul

Economic Censorship

The People’s Cultural Plan

The People’s Cultural Plan is a 17-page proposal addressing the short comings of the city’s first ever cultural plan. Divided into 3 planks: Housing & Displacement, Labor Equity, and Cultural Funding Equity, the PCP is centered on the idea of black and indigenous reparations. Dinner conversations will focus on economic censorship and radical budgeting.

Bunna Cafe

Invisible Sustenance

In a fast-paced, interconnected world where people rarely have time for nurturing themselves or their relationships, the Invisibility Lab asks: What keeps you going? What sustains you through difficult times? What do you rely on for sustenance? Are these things measurable? Are they visible? And most importantly, are they sustainable?

Uncertain NYC

Black, Queer + Joyful: Funding Black Womyn

Nick Adler & Rae Chardonnay Taylor (Party Noire, SOLAR House Studio)

How do we create affirming spaces for Black joy + Black femmes + queer folk within the confines of capitalism? The co-founders of Party Noire facilitate a conversation exploring tactics, strategies, and tools for building economic sustainability for Black queer womyn. Practicing artists, creative entrepreneurs, space makers, curators + cultural producers, be ready to share resources, and tips for making coin, navigating capitalistic economic systems, and creating community sustainability.

Solu Spa

Additional registration is required.
Sunday Parallel Sessions

After Mel Chin’s Featured Presentation, OE offers panels, presentations and workshops take place concurrently. Once these programs have ended, please join us for a dinner and party at Flux Factory.

Sunday, May 13

Parallel Sessions

12:00 – 1:00pm

The Monstrix Justicix

Milton X TruHo and Yessica Martinez

The Monstrix Justicix (Justice Monster) is the symbol for the IMI Corona Community Council’s campaign. Each part of the Monstrix symbolizes one of our demands: language justice, more resources, restorative justice and our own vision. We will show a video that documents 6 months of collective community work in Corona, Queens led by the IMI Corona Community Council and other members from the community, followed by an open discussion.

Immigrant Movement International (IMI) is located 1 mile away from The Queens Museum.

Immigrant Movement International

108-50 Roosevelt Avenue

Corona, NY 11368

IMI is not ADA accessible.

The entrance is located at the top of 5 stairs

12:30 – 2:00pm

A Story of sustainability - The Ceramic Object as Conduit for Engagement

Anna Marrella and Holly Hanessian

Agriculture, food, water and ceramics have had an interconnected history. Today these human productions are revisited through the lens of environmental effects on access to water and food distribution and the rituals involved with domestic sustenance. Two projects will be discussed that overlap with contemporary issues of agriculture, farming, water and how the ceramic medium plays a unique role in an engaged dialogue about sustainability.

From Here to There: Picture Stories of Refugee Women’s Lives

Bhara Waldman, Malvin Fogg, Megan Voeller and Caroline Christianson

Southeast by Southeast, a project of Philadelphia Municipal Arts, is a cultural hub programmed with mural workshops, art education, ESL and other social services to benefit South Philadelphia’s refugee populations. These populations experience elevated risk to physical and mental health as a result of resettlement. The presentation offers a history of SBxESE and discussion of how photo elicitation has been used at the hub space to understand community needs and develop programs.

Education Studio B, 2nd floor, Queens Museum

Plant Talk Human Talk: An EPA Training for the Beginning of the World

Environments Performance Agency (Endea)

Christopher Kennedy, Elle Hino, Catherine Grau

Plant Talk Human Talk explores the bicovalent possibility of spontaneous urban plants (aka weeds) as collaborators and guides in imagining new urban systems/ ecologies. The Queens Museum’s surrounding landscape serves as a site for applied fieldwork where participants will engage in EPA’s embodied scientist training for cultivating plant-human relations and interspecies alliances. Tactics include wild plant unmapping, radical care sitting, and creating embodied scores for a world beyond human.

Lab 1, Lower Level, New York Hall of Science (NYSCI)

Artistic Intervention in the Legal Contract

Stephanie Mercedes and John R. Werbicki

How can the most basic legal exchange - The Contract - be reinvigorated to create long term rather than short term ‘change’ models for: activists, artists and social entrepreneurs. The presentation will outline how individuals in the past have used contracts to secure sustainable social change. Alternative contract models used by artists will be presented so that institutions, museums, non-for profits and individual change makers can reconsider the role of the law in sustainable activism.

Lab 2, Lower Level, New York Hall of Science (NYSCI)

Exploring, Revealing, and Healing: Art and Watersheds

Shira Walinsky, Melissa Fogg, Megan Voeller and Caroline Christianson

More than ever before, artists are reconnecting with their local watersheds and revealing the largely hidden interface between the natural world and our water supply. Examples show artists creating this work in many ways, with a range of funders and collaborators. There is a growing need for current and future practitioners to build and intentionally critique this practice. This workshop will be structured as an open, conversational discussion among participants and as a sharing session for those interested in the practice of working in watersheds.

NYC Watershed Model, 1st floor, Queens Museum

The Attraction Economy & Cultural Capitalism of the White Savior Art Market

Artists Without a Cause: Diana Arce and Nine Yamamoto-Masson in absentia

This session is first a presentation, then discussion, about the pervasive, unaddressed privileges that form the very premise of “sustainable art” in Germany since the “beginning of the refugee crisis” in 2015. As BIPOC immigrant/artistactivists in Berlin, we have observed the intensification of the white saviour artist industrial complex and analysed its financial art economy, in which cultural institutions are catalysts/profiteers. “Affective discharge” is thus an art commodity, circulated only among the privileged, with marginalised Others as mere projection screen and art material.

The Power of Three: Timelines for Sustainable Community-Engaged Projects

Rodriguez, Isis Ferguson, La Keisha Leek, and Tricia Van Eck

This panel will discuss creating meaningful and lasting community-engaged projects over time. Focusing on the development of four projects of varying scale and form, all have the commonality of a three-year starting timeframe; ranging from research periods to pilot phases. Each panelist will share their individual projects and will collectively discuss the challenges and bright moments through the inception, planning periods, relationship building, activation, and finding a sustainable rhythm.

Visceral Gallery, Upper Level, New York Hall of Science (NYSCI)

Walking Tour: Art, Ecology, & Spatial Justice in Flushing Meadows Corona Park

Sam Hoi Ratan

This tour will explore the potential for inclusive approaches to community decision-making in parks planning, and the role of creative interventions. Based on this signature Queens site—a World’s Fairground turned park and testament to Jetsons-era optimism—we will examine the history of civic green spaces with a look at mega events, urban renewal, privatization, and DIY reclaimation. Additionally, we will discuss the design process for park improvements and the mechanisms by which they are funded.

The Panorama of the City of New York, Queens Museum

The Power of Time: Social Practice Eco Artists of a Certain Age

Lisa Weintraub, Betsy Damon, Lillian Ball, Wendy Brawer, Aviva Rahmanian, and Bonnie Ora Sherk

Five pioneers of ecologically and socially engaged art: present one social practice eco art project created before 1980, and one project created since 2010. These presentations will be followed by a discussion among the panelists comparing ‘then’ and ‘now’ of social practice art. Topics include shifts in thematic focus, public interface, financial support, professional recognition, and opportunity.

Theater, 2nd floor, Queens Museum

The Power of Three: Timelines for Sustainable Community-Engaged Projects

Rodriguez, Isis Ferguson, La Keisha Leek, and Tricia Van Eck

Through the Stories of five immigrants - New York’s New New Yorkers Mentoring Program

New York New Yorkers Mentoring Program

During this session, the audience will learn how NYNY Mentoring Program helped five artists to create high quality projects by expanding concepts, receiving training on technical skills and/or resources, while encouraged throughout the creative process. The program involved professional advice through one on one mentorship offered by the select artist. Projects explored themes as Cultural Revolution, search for roots, identity, and social justice.

All that you touch you change: creating a community-led AIR program

The Intergenerational Community Arts Council

The Intergenerational Community Arts Council (ICAC) program is a model for community decision making in the arts. Hear from an ICAC member on building community through practice, the lead artist on the selection process and proposed project, and the organizational partners on how this work has challenged their institutions. We’ll close with a discussion about how this model might apply to other partnerships between arts organizations and NYCHA-based community centers.

Unisphere Gallery, 2nd floor, Queens Museum

2:10 – 2:55pm

WE ARE FAMILY FC

Jessica McAvity

WE ARE FAMILY FC is a participatory workshop aimed at exploring the possible relationships between queerness, sport and arts practice. Over 45mins, participants will be given the opportunity to explore and reflect on queerness using various research materials and tools such as video, music, sports equipment and gender non-competitive physical exercises. This workshop is open to everyone of any ability, especially those who identify as queer.

Queens Museum Front Lawn
Transforming Wastescapes into Landscape: A Framework for Art Freshkills Park Field R/D.

Freshkills Park: Field R/D is a project to develop a visionary, community-responsive residency program for the former NYC landfill. Artists work on site in flexible, collaborative, long term engagements with the landscape as it develops from landfill to park over the next 25+ years. Co-organizers and participating artists will illustrate the historic and flows of waste and recycling in NYC on the Panorama.

The Panorama of the City of New York, Queens Museum

Part of the Solution by Anna Regina Mone Arcañara, Los Angeles Country Arts Commission, Civic Art Program.

In Part of the Solution: YES to ADU, the Civic Art program coalesces the interests of many departments in the County around Affordable Housing Strategy F4 of the Homestead Initiative to design a framework, which invites the creative community to find balanced approaches to building cities and towns. The program promotes the development of Accessory Dwelling Units - ADU’s - by gathering ideas that can be referenced as a resource to generate solutions related to new affordable housing typologies.

Symphony for a Broken Orchestra by Robert Blackson. There are over 1,000 broken instruments owned by Philadelphia’s public schools and no budget to fix them. Symphony for a Broken Orchestra has united hundreds of Philadelphia musicians and audiences in support of music education by playing a composition written specifically for the sounds these broken instruments can make. After the performance instrument repair professionals will repair all of the fixable instruments and return them to the public schools they came from in the fall of 2018.

Plantón Móvil: Moving-With to Practice Community by Liz Sigas and Maisha Liu-Imredor.

Members and collaborators from Manhattan Chinatown-based groups Chinatown Art Brigade and The W.O.W. Project will discuss how they build community and center the voices of local residents using creative practices and publicly accessible participatory art. Both collectives have been addressing the racial, social, and economic inequities their communities continue to face, such as gentrification and cultural erasure, while using art to envision and build toward future solidarity and resilience.

The Development of Creek College: Notes from the Field by Creek College.

Creek College is a project bridging art and environmental conservation. We offer a range of art classes and experiences in exchange for aid in the restoration of watersheds. Art participation becomes a catalyst for stewardship. At OE we ask, how can artists make the broadest impact in encouraging personal engagement with sustainable practices? Contemplating the role of art in both concept and practice of sustainability, we will highlight successes and failures that have aided us along the way.

Radicle Engagement: Seeds, Art and Storytelling by Katerie Gladdys and Anna Prizzia.

Seeds are agents of exchange and expressions of community, culture, and place. Art gives us metaphors to better understand and connect with societal issues. Katerie Gladdys and Anna Prizzia, will discuss their experiences with “Seed Cabinet,” an interactive exhibition of images, stories, seeds, and community food systems. We will then facilitate a discussion of how storytelling can inspire the public to cultivate a personal relationship with local agriculture.

Education Studio B, 2nd floor, Queens Museum

Centering Community and Voices: Art Against Erasure and Displacement in Chinatown by Liz Sigas, Jan Mun, Brooke Singer, Sara Perl Engstrom, Sahury Avain, and Cara Lambert.

Tired of environmentally-focused exhibits and one-time collaborations? We need sustained action, multi-pronged involvement, broad distribution, and wide flexible collaborations. Enter: the community-based platforms of artists, Jan Mun and Brooke Singer. Join Liz Sigas, for a conversation with current NYSCI Designers-in-Residence, Brooke and Jan, and their long-term partners. Explore models that foster agency and promote working with, not against one another toward environmental/social justice.

Viscusi Gallery, Upper Level, New York Hall of Science (NYSCI)

Conclusion: Changed Practices? Contemplating the role of art and environmental conservation.

Any sustainable politics of dissent, is deeply indebted to provocative and playful interventions. These activations expand beyond the traditional conference model add to our collective envisioning of sustainability.
Saturday & Sunday, 12:00 – 4:00pm
ArtSit: Assistive device for use by families and caregivers in museums.

Home Affairs Art Collective
Responding to the question “Does Your Gallery, Museum, Conference Center or Festival Provide Childcare?”, posed by their 2015 work And Everything Else, Home Affairs designed an assistive device for use by families and caregivers in museum and gallery settings. This prototype offers a possible solution to expand access to those who might otherwise be disenfranchised to bring their children to a museums, festivals, and other art events.

Gallery 2: 1st Floor, Queens Museum

Saturday & Sunday, 12:00 – 4:00pm
Tote Bag Intervention with Mobile Print Power

Mobile Print Power (MPP) invites OE attendees to take part in a tote bag intervention. MPP is a multi-generational collective based in Corona, Queens. MPP will have a series of conversations and prompts that attendees can silkscreen onto their O/E tote bags. MPP collaborated with several local community organizations to create the prompts beginning with the question, “What does a community of trust, compassion, and inclusion look like and how do we build relationships that make real that?”

Queens Museum Front Lawn

Saturday, 12:00 – 5:00pm
Trees of Tomorrow: A Speculative Tour and Workstation

Margaretta Haughwout, Cody Ann Hermann, and Julian Phillips

Trees of Tomorrow is a guided, speculative tour of the trees of Flushing, Queens — exposing the ways trees shape and are shaped by its neighborhoods, economies, and soils, a self-guided tour publication; and a speculative workstation where, in collaboration with teens from John Browne High School, ToF collapses the nature/society divide through stories, art, and cultivation of Flushing’s trees. ToF asks how to empower natural/cultural futures that enable solidarity and survival across species.

Tours begin at 12:30, 2:00, and 4:00pm.
Queens Museum Front Lawn
This curating this virtual space of interactive installations, and digital portraits, threads a line/ familiar narrative between artists of color who continue to work in white distributed through subterranean irrigation to spaces... uncomfortable spaces, and whose spaces... uncomfortable spaces, and whose works have sometimes been marginalized, misinterpreted, and gravely misunderstood. Considering the body as a contested site, we invited a wide range of artists to submit a variety of work with digital mediums as tools of resistance.

Bending the River Back Into the City
Louise Price, Metabolic Studio
This year, Lauren Bon and the Metabolic Studio will break ground on Bending the River Back Into the City. This will begin the process of diverting water from the LA River and its floodplain. The industrial economy is both a displacer and an eraser, intent on creating a single overarching narrative to replace the floodplain.

1:30 – 1:45pm
Environmental Harassment Training Collaboration with t.e.j.a.s.
Leenda Bonilla, Amanda McDonald, Marie Skeie and Motaz al Habbash
We invite you to learn about the Environmental Harassment Training collaboration in Houston, where art is funded by the oil industry.

1:50 – 2:05pm
Energy Well Spent: Complexity and Complicity in Ecological Production
Keeley Hafner
Garbage is a state, not an object, and states change. But phase transitions require energy expenditure. In the studio, Hafner employs numerous transformative processes: ‘recycling’ trash via 3D printing, glassmetting, metallurgy, and lapidary methods, among others. Through her work, she will discuss the complexity and complicity of using energy to salvage the material exiles of our failing human systems, and the “hopeful nihilism” required for the task.

2:10 – 2:25pm
Swale: Workshops and Coalition Building for Public Food
Leonda Bonilla, Amanda McDonald, Crowley, Mary Maffling, Marisa Preller, and Danielle Wood
Swale is an experiential and co-educational edible landscape on a barge that utilizes marine common land laws in New York. A public space, people visit Swale to pick fresh, healthy permaculture foods for free, strengthening stewardship and local common spaces.

3:30 – 3:45pm
SOIL SERIES: A Social Drawing – A Year in Appalachia
Francesca Fiore and Hillary Wagner
SOIL SERIES: A Social Drawing is an ongoing collaboration between artists Francesca Fiore and Hillary Wagner and the rural Appalachian community of Bethesda, Ohio. Since the 2016 presidential election, Appalachia has come to the fore in American political discourse. Currently one year into their project, the artists will reflect on the new forms socially engaged practice can and must take when carried out in the context of rural America.

3:50 – 4:05pm
Failure! Art Schools Working in Creative Communities
Jachy’ Jacunski
Can art schools working in communities commit to long-term projects creating sustainable programming with community needs and timelines? What ways can art schools address civic goals with long-term, successful, cited outcomes in which village value overrides art school value. How do teaching artists creatively and ethically work within spring and fall semester calendars while also acknowledging complex lives, structures and authentic relationships—because trust takes time.

4:10 – 4:25pm
How Can Artists Be Friends of the Natural World?
Daniel Totten
Since his brother’s heroine overdose in July 2016, Daniel Totten has been trying to understand his role as an artist and community member within his hometown of Red Hook, NY (Dutchess County). In this presentation he’ll share his recent efforts of creating a support network and arts mentoring program for young adults and his newly informed life practices.

4:30 – 4:45pm
Toast Ale: Fighting food waste one beer at a time
Karen Kuhn
Kuhn, head of Business Development, will discuss how Toast Ale is fighting food waste through their delicious craft beer, which is brewed in New York using surplus beers of bread from local bakeries that would have gone to waste. Plus, 100% of their profits go to charity tackling food waste. A true Re-Aliv-ution!
Trainings

These trainings are offered to provide attendees with skills and tools to help better address creative work at the complex intersection of art and social justice, with skill-sharing opportunities from professional facilitators for practicing artists, administrators and activists to use in the field. Trainings have limited capacity; pre-registration online is highly recommended.

2018 Featured Presenters

Mel Chin
Mel Chin, from Houston, Texas, is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas. He developed Revival Field (1989-ongoing), a project that pioneered the field of “green remediation,” the use of plants to remove toxic, heavy metals from the soil. A current project, Funded Dollar Bill/Operation Paydirt, focuses on national awareness and prevention of childhood lead-pollution through art-making. Mel is also well known for his iconic sculptures and installations, works that often address the importance of memory and collective identity, and for inserting art into unlikely places, including works that require multi-disciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas.

Laura Raichovich
Laura Raichovich is a writer and art worker based in New York City. Until recently she served as Director of the Queens Museum, and is currently co-curating (with Marion Blome) ‘Mel Chin: All Over the Place’ which opens this spring at various sites across New York City. Raichovich’s recent books include, as author, At the Lightning Field (Coffee House Press, 2017) and as co-editor, Assuming Boycott: Resistance, Agency, and Cultural Production (OR Books, 2017).

Lucy Lippard
Lucy R. Lippard is a writer/activist/sometime curator, author of 24 books on contemporary art activism, feminism, place, photography, archaeology, and land use. Most recently: Undermining: A Wild Ride through Land Use, Politics and Art in the Changing West (2014), Time and Time Again (on Chaco and Mesa Verde, with photographer Peter Goin) and Down Country: The Tano of the Galisteo Basin, 1250-1782 (2010) as well as Mixed Blessings: New Art in a Multicultural America (1990) and The Lure of the Local: Senses of Place in a Multicentered Society (1997). Recipient of nine honorary degrees, a Guggenheim Fellowship, and a Lannan Grant, among other awards, she lives off the grid in rural New Mexico, where for 20 years she has edited the monthly community newsletter, El Puente de Galisteo.

Paul Ramírez Jonas
Paul Ramírez Jonas selected solo exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK). Selected group exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK). Selected group exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK). Selected group exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK). Selected group exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK). Selected group exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK). Selected group exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK). Selected group exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK). Selected group exhibitions include The New Museum, Pinacoteca do Estado, Sao Paulo; The Aldrich Contemporary Museum, Connecticut; The Barnum Museum, Texas; a survey at Ion Gallery (UK) and Cornerhouse (UK).
A Blade of Grass is a hybrid arts organization that creates web and print media, engaging public programs, and research about socially engaged art projects; promotes dialogue and action in the expanded field; and provides direct financial support to artists.

Nicolene "Niki" Alder is a creator & editor-in-chief of Black Girl Fly Mag, and co-founder of Party Re. She is a cultural & naturalist, & strategist, engineering online communities and digital stories that celebrate the complexities of Black women & girls.

The Civic Art Program provides leadership in developing high quality civic space by integrating artists into planning and design of the earliest opportunity, encouraging innovation, and providing access to artists’ experiences of the highest caliber for the residents of Los Angeles County.

The Civic Art Program provides leadership in developing high quality civic space by integrating artists into planning and design of the earliest opportunity. In 2016, the launch, launched, water for Immigration, a photo project throughout Los Angeles County.

Civil Art is an annual community space in NYC for artists, activists, environmental advocates, and neighbors to express, build, discuss, and present sustainability and community engagement initiatives happening both at a local and a global scales.

Community Access expands opportunities for people living with mental health concerns to recover from trauma and improve their quality of life. In 2016, the program launched a project for immigrants, a photo project through the lens of spontaneous images. EPA agents: Hansen,-interagency, and consultant.

Cathrine Grau is a participatory artist interested in how migration effects being an belonging. In 2016, she launched, launched, a project for immigrants, a photo project through the lens of spontaneous images.

Cultural Organizing: the art of doing art, bringing social change, and engaging an audience in the social change process. It is both a creative process and a public event organized to bring people together around a shared goal.

An interdisciplinary artist is an artist who practices across disciplines, bringing together different fields of knowledge, art, and activism.

A Trash Spots founder in 2005 by Duncan Mackenzie, Richard Holland, and Amanda Browder. Bad at Sports (BS) features over 20 collaborators and is a weekly podcast produced in Chicago, San Francisco, Los Angeles, and New York City featuring interviews and essays about art and the surrounding community.

Gretchen Koontz received her MFA from Academy of Art University in San Francisco. She is a writer, researcher, and visual artist who explores issues of power, control, and identity through her work.

BFA/MA/PHD makes art, research, and teaching tools to support a Harlem, New York City focused on political and economic power relationships in the arts.

Karen Kuhn joined Toast Ale in August 2017 after four years at a tech start-up in NYC. She works on building and maintaining relationships with co-op members and still lives in Brooklyn, New York. From Palestine to Chiapas to the American South, she has worked on environmental movement, he's been involved in organizing efforts in every state throughout most of his adult own life. She is a fierce pro-Social Justice Tours.

Brad King is the co-founder and co-director of Crossroads Center for Art and Ecology. Brad’s varied background—film study, environmental activism, graphic design, community organizing, traditional music, ecology, and permaculture—play a key role in directing Crosswalk’s work today.

Gregory King received his MFA in Choreographic Practice and Theatrical Production from New York University. Mr. King was recently seen in Disney’s The Lion King on Broadway. He is also the executive producer and track professor of dance at Kent State University.

Knockdown Center: Featuring programming of diverse forms and media, Knockdown Center is a radical, interdisciplinary, experimental space. The projects of our community in environment and history leads us to gravitate toward projects that illustrate a sensitive and reactive to site and environment.

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Liz Laiwaa is a Chicago-based artist and the Director of Civic Engagement at the School of the Art Institute of Chicago, where she directs the first off-campus program dedicated to social practice and community art projects in the North Lawndale neighborhood.

Ariana Jacob makes artwork that explores political and personal interdependence across multiple scales of conversation. She currently teaches the Social Practice MFA Program at Portland State University and is the Chair of Bartram’s Garden’s Artist in Residence Program.
The Phillips Collection, MoMA

As an artist and cultural worker, and is included in several public art can build capacity to organize. She has collaborated with the of a New York Foundation for the collections. She is a recipient Engaging Artist Fellow and Project in Chinatown, Manhattan. Charles Long uses print to remembrance and legacy. For Charles long uses print to community development. Kimberly McKenzie is a trans woman of color organizer with over 30 years of experience in grassroots organizing for women, young people, and intersex communities. Kimberly is an artist and visual activist and Community Engagement for the Bureau of General Services-

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brings together artists, craftspeople, and community organizations, book

The New York City Department of Cultural Affairs (DCLA) is dedicated to the development and strengthening New York City’s vibrant cultural life. Among our primary missions is to co-create an adequate public funding for non-profit cultural organizations, book

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Daniel Tetten was born, and lives in Red Hook, NY. There he continues his desire for a more kind, creative community. He is farming, performing acts of public care to undo the harm that brings about addiction prevention and long-term recovery advocacy. He received his BFA at Alfred University.

Sholette and Randall Szott. Falak Vasa is an interdisciplinary artist/activist from Kolkata, India. Their work intersects performance, politics that insure all New York audiences. There he continues his desire for a more kind, creative community. He is farming, performing acts of public care to undo the harm that brings about addiction prevention and long-term recovery advocacy. He received his BFA at Alfred University.

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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.

OEIP_006 I Say It While You Still Mean It: Conversations on Art & Practice by Bad @ Sports | Available NOW @ OEHQ

Past OE In Print Publications:

OEIP_005 I Say It While You Still Mean It: Conversations on Art & Practice by Bad @ Sports | Available 2017

OEIP_004 I'm Going to Live the Life I Sing About in my Song: How Artists Make and Live Lives of Meaning by Jen Delos Reyes | Released 2016

OEIP_003 I Place and Revolution In Conversation: Lisa Lee and Rick Lowe | Released 2015

OEIP_002 I Open Engagement: Looking Back, Looking Ahead by Jen Delos Reyes | Released 2015

OEIP_001 I The Questions We Ask Together Edited by Gemma-Rose Turnbull, Featuring contributions from 100 members of the Open Engagement community | Released 2015
We now turn to our community to ask **how should we move forward?** We want to continue to serve as a site of care for our field, and we can’t do so without direct input from its practitioners.

You all are our collaborators, our co-conspirators. We exist because of you. What do we need to do next? What work is not being done that we can manifest and conjure for the field? We welcome and value your thoughts on how you would like to see OE evolve.

We’ve been ruminating on the words **there is always a better idea.** We are hoping to fortify that which has made Open Engagement most powerful — our radical attempts at inclusion and our steadfast insistence on the importance of care and reflection within this ever-expanding and complex field.

Open Engagement believes in the power of art and artists to enact creative change in the world. It is this political potential of art and dialogue that guided OE from its earliest days as a student project. Year after year it has been made possible because of a DIY spirit, a punk ethos, and an incredible group of community members who rally around the idea and work hard to make the conference happen with wildly limited resources.

OE first took shape in 2007 because Jen recognized an urgent need for community and support in this field. ince then, gatherings such as the Creative Time Summit and Common Field have emerged, who also take on the work of creating sites to address the critical issues of artists and organizations at the intersection of art & social justice.

Open Engagement is not a non-profit organization — it is an **artist-run project** that has always operated primarily with volunteer labor. OE has never had a full-time staff member, our founder/director is not paid for her contributions, and our operating budget doesn’t reach even half of the average funding for convenings a fraction of our size. We have never been in a financial position to compensate presenters, subsidy the cost of their travel, or pay staff a fair wage. As we imagine the future, we are searching for ways to value and sustain everyone involved. At present, we do not have any funding secured beyond 2018.

What could OE be in the future? What’s there, what’s missing? How can we generate resources that ensure everyone involved is valued? What do you want, what do you need? What do you want to give? How can we be a safe space for radical thought? How can we be and support the artists, activists, writers, organizers, witches, and punks that we want to be and want to see in the world? How can we work to dismantle the white-supremacist capitalist patriarchy? How can we support alternative economies, and what structures are there to be imagined and enacted?

These are just some of the questions that we’ve come up with — surely there are a million more. Anything that you’d like to share with us — your thoughts, your time, your resources to move OE forward — we would be so grateful to receive.

You can reach us through info@openengagement.info, or various other social platforms. We’ve also set up an anonymous Google Form on our website, if that better suits your needs.

Can you or your institution host us for an artist talk, workshop, residency? We are looking for sites to hold intimate and broad conversations with local artists, organizers, students, educators, activists, and communities invested in arts and social change. We are also looking for opportunities for pure rest and relaxation, to reconnect with each other and our individual and shared dreams for the future.

We are here with you. We are here to work hard, fight for change, and show up for one another in the continued struggles of our time.

*With all the weirdness, magic, care, and love our hearts, minds, and spirits can muster,*

Jen Delos Reyes, Crystal Baxley and Latham Zearfoss