

COMM
UNITY
WORKS

**Unruly
Engagements
On the
Social Turn
in Contemporary
Art and Design**

November 6–8, 2014

Cleveland Institute of Art

[#unrulyengage](#)

CIA

Welcome to the Cleveland Institute of Art.

Cleveland Institute of Art has dedicated its 2014–15 academic year to an in-depth look at the many roles of art and artists in society with *Community Works: Artist as Social Agent*.

Artists and designers have a unique opportunity, and perhaps responsibility, to address social and civic concerns, engaging their talents and skills to bring about positive transformations and connections focused on civic engagement, community organizing, social change, social justice, participatory democracy, community building, and community development.

Artists and designers can lend a voice—or an image, or meaning—to complex social, public processes and spaces, creating an ever-evolving community dialogue. Public engagement and urban revitalization are at the heart of this yearlong series of *Community Works* activities that CIA is undertaking.

We welcome you to *Unruly Engagements*, as we continue this dialogue, and look forward to your input and ideas.

Unruly Engagements is part of CIA's year-long series of events and exhibitions exploring socially engaged art and titled *Community Works*. *Community Works* is made possible by support from The George Gund Foundation, the Cleveland Foundation, the Danish Arts Council, the Council of Independent Colleges, the Murphy Family Foundation, The Louis D. Kacalief Visiting Artist + Scholars Endowment, and the George P. Bickford Visiting Artist Fund. Cleveland Institute of Art public programming is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Thursday, November 6

7:15pm

Aitken Auditorium

Keynote Presentation: Rules of Engagement

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What does it mean in contemporary art and design to be socially engaged? Are we talking about art that resists the conventional structures of the art world and reimagines a new, unwieldy public sphere of social activism in the face of media spectacle and profit motives? Or can social practices in art reconcile aesthetic focus with external forces or agencies with regard for communities, perhaps affecting a timely catalyst for change? The recent spate of publications on what has been variously called community-based art, participatory art, collaborative art, relational art, social practice or socially engaged art, indicates that such questions have provoked a variety of studies that intellectually tackle what Shannon Jackson has noted as the “social turn.”

Shannon Jackson, University of California, Berkeley

Shannon Jackson is the Richard and Rhoda Goldman Chair in the Arts and Humanities at the University of California, Berkeley, where she is Professor of Rhetoric and of Theater, Dance and Performance Studies. She is also the Director of the Arts Research Center. Professor Jackson was recently selected to receive a John Simon Guggenheim Foundation fellowship for 2014/2015.

Her most recent book is *Social Works: Performing Art, Supporting Publics* (Routledge 2011), and she is working on a book about The Builders Association. Her previous books are *Lines of Activity: Performance, Historiography, and Hull-House Domesticity* (2000) and *Professing Performance: Theatre in the Academy from Philology to Performativity* (2004).

Friday, November 7

9:00–11:45am

Aitken Auditorium

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Socially Engaged Art and the Public Sphere, Part 1

Which Public Sphere?

Gabriel Villalobos Villanueva, Faculty of Architecture at UNAM, Mexico City

The theorization of the public sphere developed by Jürgen Habermas in *The Structural Transformation of the Public Sphere* has prompted several reflections on the possibility of alternative models. Incorporating key elements of post-Marxist thought and feminist critical theory, models such as those put forth by Nancy Fraser and Oskar Negt and Alexander Kluge argue for the identification of non-bourgeois publics constituted by individuals with shared political positions. Conversely, the theories of Chantal Mouffe and Jacques Rancière define the political as a war of position, an arena for sustained conflict. An authentically democratic politics calls for confrontation and dissent. This implies that the public sphere is not a definite entity, but rather a political condition in flux. Public spheres emerge as fields in which individual and collective positions confront each other and are thus redefined.

As socially engaged artists work in a myriad of contexts and with a wide range of strategies and intentions, context-specific conceptions of the public become crucial. Artistic endeavors can often be undermined by misleading assumptions—for instance, that there is one public sphere; that it exists a priori with respect to the art work; that participation guarantees unmediated and unbiased access to this sphere; or that artistic efforts stand outside political structures and determinations. While art can position itself as a catalyst for change in a public sphere, its outcomes and ultimate impact will largely be determined by the way in which its engagement with such a sphere is articulated.

Impossible Wants

Laurencia Strauss and Maura Pelletieri, Washington University, St. Louis

When the Situationists spoke of “the beach beneath the street,” they brought what was unseen to the surface of language. As city dwellers, we romanticize stability, in our lives and on the roads we travel, when in fact, very little in our lives is static. *Impossible Wants* is an experimental and collaborative exchange among local poets, artists, the St. Louis public and city street repair crews, in which we investigate what is unresolvable about ourselves and the place where we live.

Over the past year, we have been making public space for the above conversation. A team of poets have set up poetry booths in the city, beginning a series of interdependent actions that seed poems; and tile-drawings, which city crews then embed into the street. With this array of participants, we are disrupting, as well as facilitating, social and spatial ecologies. We are using intentional and unintentional mark-making—writing, drawing, and cracks we create in our infrastructure as we traverse the city—as a way to reflect on our individual and collective wants.

The private space of the self and the public space of the city are connected as we mine questions. How do we accept or strategize around what feels impossible? How do we find a way to adapt? How are we part of or apart from the conflicts and unspoken desires of our city? We believe that this edge of impossibility can feed creative practice or be a call to action.

“Though this be madness, yet there is method in it”—Three Unruly Projects

Barbara Caveng, Independent artist, Berlin

“Is it the feeling that something is about to happen? Something that’s very bad, that will turn chaotic? Is it the moment when you jump into the water, but you’re not in the air yet, you’re still on the surface of the earth, is it that moment? When you’re about to jump into the total absence? Is it that courage?”—Maximo, 23, participant from Argentina

The READY NOW—project realized in 2003 through broad-based participation of around 300 individuals, questioning cultural identity at the outbreak of the Iraq war, was the initial participatory artwork in a now more than 10-year practice of collective work processes. Political and social issues of a constantly changing global society, eg. poverty, devaluation, migration, cohabitation, or environmental conditions, are the starting point for the development of long-term projects, within which the participants become co-authors and co-producers—which means also coping with the uncertainty of the results that can evolve. The works *social floor covering* (2008–10) and *nobody’s gonna get me outta here* (2013) provide examples of strategies of participatory approaches and artistic field research in various urban and rural areas with different political, economic and social structures. caveng.net

Social Practices Art Network (SPAN) Survey and Together Workshop launch

Carol A. Stakenas, (SPAN) Curator-at-Large, and **Jules Rochielle**, (SPAN) Founder, and Director, Social Design Collective, **John Spiak**, Director/Chief Curator at Grand Central Art Center (Santa Ana, CA), and **Christina Vassallo**, SPACES’ Executive Director (Cleveland)

“Artists alone can’t change the world. Neither can anyone else, alone. But we can choose to be a part of a world that is changing.”—Lucy Lippard

Informed by the initial feedback collected through the (SPAN) Together Survey from 568 colleagues in 33 countries, the interplay between artists and organizational partners can make the difference in developing a great idea and bringing a social practice project into reality. This session will begin with brief introductory comments by Jules Rochielle and Carol Stakenas from (SPAN); Director/Chief Curator John Spiak from Grand Central Art Center in Santa Ana, CA and SPACES’ Executive Director Christina Vassallo. Each will briefly speak to her/his commitment to the field of social practice and then invite conference participants to join the conversation. Together, we can seek to share connective resources, inspire each other and interrogate the systemic forces shaping the opportunities and challenges that all types of creative practitioners face.

In conjunction with SPAN, join us at SPACES Friday evening from 7:30–10:00pm for an “Unruly Potluck: Social Practice Gets Messy.” SPACES is located at 2220 Superior Viaduct, Cleveland OH 44113.

For more information, visit: spacesgallery.org/events/unruly-potluck-11-07-2014

Friday, November 7

9:00–11:45am

Ohio Bell Auditorium

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Historical Precedents and Present Strategies of Social Practice

The World Series of Relation: Spaces of Encounter

Craig Smith, School of Art and Art History,
College of Fine Arts, University of Florida

I will be speaking on the theoretical model of “literalism” as a spatial art concept in theatrical, participatory, and relational artworks. The illustrated presentation will present my recent exhibitions, curating, and research, and coordinate these practices with the theoretical model of literalism. This model establishes the sites or events of encounter used in socially engaged, relational, and participatory artworks. I’m interested in how space becomes a formal element in artworks that are based on the arrangements of social encounters. Importantly these are artworks that use human persons as subject and object, and by doing so execute an intentionality within an object that mediates relations. The key inquiry will be with the concept of space premised on the critical reviews and writings on minimalist sculpture in the late 1960s by the art critic Michael Fried. As the interval will describe, Fried coined many terms for the work of artists who wished to combine the objects they created with conceptual links to space, site, and location. This location was the place or site in which their artworks were installed and where viewers would need to be present in order to experience the work of art.

There are contemporary practices in curating also concerned with the production of spaces of encounter and how such spaces can be defined and instrumentalized in cultural practices. Such a concept of curating space is a response to the situational structure of artistic practices that are no longer bound to the fixed and private location of a studio space for making art, nor to a gallery or museum for presenting artifacts from private activity-killing time in the studio. Instead, relational art, research-based practice, post-studio, situational, or event “new genre” art practices are produced in innumerable locations because of an effort to combine the history of a particular site with its everyday use or context.

Deregulated Motivation: The Instrumentalization of Social Practices

Allison Rowe, Independent artist, Toronto

This paper will examine the increased popularity of social-engaged artworks at large public institutions in North America in relation to the history of capitalism and the rise of neo-liberal economic models adopted in the United States and Canada in the 1980s and 1990s. By first teasing out the impacts of economic deregulation on museums, this paper will address the motivating factors of institutions exhibiting engaged works (such as revenue generation) and how these motivations impact the creation of the work and the experience of the artist and participants. Of particular interest is the increasing role of education departments as the “curators” of dialogic, experimental and participatory works.

Restitution Exercises: Suzanne Lacy and Skin of Memory (Medellín, 1999)

David Gutiérrez Castañeda, National
Autonomous University of Mexico, Southern
Conceptualism Network

The discussion will focus on the case of *Skin of Memory*, developed by artists and social managers in the violent city of Medellín in mid-1999. We seek an approach to artistic processes linked to communities in situations of generalized violence, embroidering a discussion of ethics and performative processes. We are looking for an alternative context of social intervention, where the implications for the field of art and social organizations on how to operate with community art projects involve the care of the survival of the life of its people.

Crafting the Social: Refiguring Social Practice through Women's Work

Carol Zou, Head Poncho, Yarn Bombing
Los Angeles, Otis College of Art and Design
Graduate Public Practice

The term “socially engaged art” has only come into our institutional consciousness for perhaps ten, fifteen years. “Crafting” has been around much longer, from the first collaborative weaving, to Gandhi’s use of the charkha, to Riot Grrl DIY culture and beyond. Craft is imbued with the same social values that social practice champions: collective making, appeals to those marginalized from high art, an anti-capitalist ethic of generosity and artisanal making, etc. And yet a disconnect persists between the institutional understanding of social practice, and the common understanding of craft.

Is it the erasure of Craft from contemporary social practice discourse an old rehashing of the contest between the old and the new? A contest between the immanence of femininity and the rupture of masculinity (hello, Futurists)? What does it mean that Craft has been sanctified in art institutions only when practiced in an individualistic manner by male artists such as Claes Oldenburg and Mike Kelley? That Alighiero Boetti is named in art history books, but not the Afghan weavers who created his pieces?

I’d like to think about how the institutional language of social practice can be translated for a public that crafts. Moreover, I’d like to think about the radical shifts that might occur if we translated the language of Craft for a social practice public. What might social practice learn from Crafting—a methodology much more introverted, embodied, and durational when compared to dialogically driven works?

My presentation focuses on translating the language of Craft, but I hope that one day we will have translated the language of other publics—the barrio, restaurant workers, the silent language of trees—as well. Perhaps the endgame of translation is to unpack how the phenomenology of lived experience can be related to an abstraction, and thus translation presents itself as a sister to praxis.

Socially Engaged Art in Hungary’s Second Society, 1956-1980

Izabel Galliera, Art and Art History Department,
McDaniel College, MD

Miklós Erdély’s 1956 work *Unguarded Money* was a one-time collaborative public action on Budapest’s streets, engaging the participation of passersby. Over the summer months, between 1970 and 1973, in Balatonboglár, near Hungary’s capital city, Hungarian artist, György Galántai’s Chapel Art Studio hosted artists, such as Thomas St. Auby and curators such as Laszlo Beke, who initiated a number of collaborative and participatory works of art. These were among the very few significant unofficial, process-oriented socially engaged art forms that challenged, in various ways, the Hungarian socialist state.

The artists operated within what Hungarian sociologist Elemer Hankiss called the “second society.” Existing as a corollary to the socialist state’s official web of activity and control, the realm of second society comprised of a network of unofficial societal (albeit not in binary opposition to the official society) and artistic exchanges and activities. Through a contextual analysis of three case studies, this paper seeks to explore the multilayered roles and meanings of collaboration in art within a socialist regime that championed the rhetoric of civic participation and collaboration. In such a context, how do we understand the relationship between art and politics and, more specifically, what does it mean to be socially and politically engaged?

Friday, November 7

12:15–1:15pm

Aitken Auditorium

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Lunch on Friday

Janks Archive: A Collection of Insult Humor from Around the World

Ben Kinsley, Jessica Langley, Jerstin Crosby,
Independent artists, New York City

Janks Archive is an ongoing investigation and collection of insult humor from cultures around the world by artists Jerstin Crosby, Ben Kinsley, and Jessica Langley. Insults are an ancient oral tradition embedded within the collective consciousness of a culture or region with inherent ties to human social evolution. How people insult one another and what is perceived to be “bad” or “unattractive” differs from place to place. While the intention appears, at first, to be cruel and negative, janks are in fact an integral aspect of human interaction, used as much to establish dominance as to strengthen camaraderie.

Janks Archive documents this tradition through crowdsourcing and field recordings. International public collection events allow them to film willing participants reciting janks from memory and gather contextual information (such as where they heard it, in what setting, and approximately when) in an attempt to trace origins. Collected material is organized by geographic location and keyword tags to group janks by subject matter. The archive is presented through public exhibitions, editioned publications, and their website janksarchive.org.

For *Unruly Engagements* the team will discuss their research and present the various outputs of this multifaceted project, including a screening of their two-channel video installation “*The Eternal Insult*” in Gund 209 (open 9am–5pm during the conference). They will also host a special collection event for conference participants.

Contact: info@janksarchive.org

Pizza/beverages will be served

In conjunction with this presentation, visit room Gund 209 to see a video installation of the Janks Archive. Open 9am–5pm during the conference.

with love



space
craft

ARTS
GALLERY
CENTRE

FOUNTAIN
CENTRE

GD¹ accessories

**YOU ARE
SO UGLY
YOUR
MAMA
FED YOU
WITH A
SLINGSHOT**

Friday, November 7

1:30–4:15pm

Aitken Auditorium

10 Urban Design and Design in the City as a Force for Change

Fluid Design: Resilient Artistic Processes in Public Space

Kajsa G Eriksson and Lena TH Berglin,
Vague Research Studios, Gothenburg, Sweden

This paper is based on a pilot project running 2012–2013 named *Vague Terrain–Vague Tissue* which aims at a fluid memory/future which connects the rapidly disappearing and simultaneously emerging in urban space. The fluid approach is achieved through the use of the concept of vagueness and a fluid design. A fluid design is described as being a non-authoritative and emphatic design that allows for a variety of possibilities. The fluid design process here has been managed through performative practices, material interventions and by engaging in an open-end process on-site.

In design and urban design the use of dichotomies are a way of describing a problem in need of design solutions, examples are safe/unsafe and functional/non-functional. As a background to these design-problem areas the dichotomy of nature and culture can be found. The character of the particular vague space in this project is an intensive and abrupt collision between nature and culture. This nature/culture character have a unique quality useful to the people we have shared the space with, mainly kids, alcoholics, and dog owners. Embracing vagueness builds a foundation for design processes focusing on potential rather than problems. These processes results into new possible routes for socially engaged art and design.

The paper will be presented in the form of an interactive presentation including the film *The children, the alcoholics and the artists*.

Performative Installations: Greening Gordon Square, 2686 Ones, and Other Projects

Dru McKeown, TOIstudio, Cleveland, OH

A component that most design endeavors are saddled with is convincing those with whom the designer wishes to engage as to the value of good design. As communities need to streamline projects and cut costs, good design is usually seen as an unnecessary expense. Art installations, specifically within an urban context, need to not only facilitate discussion of aesthetics but also contribute to educate, inform or advocate. In essence, art needs to not only beautify, but also be performative.

As an architect and artist McKeown's installations are conceived not only to activate a space but also quantify the performance of the space post-deployment (research) and translate that data into information for the public or other designers (educate). The end goal of this effort is to illustrate that every impact we make on our environment is, in some manner, intentional and therefore designed, and that the extra effort required to explore additional design options, which traditionally lead to better design solutions, are well worth the investment.

Using case studies of work done in Cleveland, Ohio as well as work currently underway, Dru will explore how installations can be used to re-activate and re-appropriate residual space to raise awareness of urban fabric (historic, current, and future conditions), educate as to urban infrastructure and identity, and how to leverage the lightweight nature of these installations to create rapid deployments to allow the study of multiple configurations.

Speculative Urbanism: Imagining Rust Belt Futures

Allison Schifani, Postdoctoral Scholar, Digital Humanities, Baker-Nord Center for the Humanities, Case Western Reserve University, Cleveland, OH

This paper explores the emerging cultural logic of what I call “speculative urbanism.” On the one hand, developers and governments are entrenched in a kind of speculative thinking linked to economic fluctuations: real estate market shifts, population flows and resource development. On the other, urban artists and activists engage in more radical speculative acts, marking the cities they inhabit with lines of potential flight. Using two Cleveland test cases, the Cleveland Urban Design Collaborative’s “Pop-Up City” and the U.S. Department of Arts And Culture’s Cleveland “Imagining,” I argue for site-specific, material intervention in the urban landscape that has the distinct potential to destabilize the kind of speculative urbanism executed by capital. Instead of foreclosing possibility and erasing the means of their production, these ways of performing the city are insistent on bearing with them the traces of their history while helping to produce a future city open to further hacking.

Seeking Alternative Commons through the Community Design Process in Cleveland

Jeffrey Kruth, Cleveland Urban Design Collaborative, Kent State University, Kent, OH

The community design center has long been an institution for designers and planners to engage underrepresented communities, and to use community design as a tool for neighborhood empowerment. The Kent State University Cleveland Urban Design Collaborative (CUDC) couples traditional design practices with unique forms of engagement to advocate and foster community visions.

This presentation focuses on the community engagement methods of the CUDC, and seeks to place them within a spectrum of the broader participatory art and advocacy community. Seeing the community design center model as an institutional actor to bring about meaningful participation and expand agency, the CUDC blurs the disciplines between architecture, urban design, public art, and community engagement.

Of particular focus is their current work surrounding the “Opportunity Corridor” project, a politically contentious roadway project in one of Cleveland’s most blighted neighborhoods, dubbed the “Forgotten Triangle.” The Opportunity Corridor uses more than \$330 million in public funding to connect a highway to one of the city’s few remaining economically vibrant neighborhoods. Offering little in way of accessibility, jobs, or ecological benefits to the surrounding community, the project in its current form is seen as an extension of auto-centric transportation planning. An alternative advocacy and neighborhood plan by the CUDC seeks to promote low-impact development, placing the surrounding neighborhoods as direct beneficiaries to the proposed roadway. The alternative plan encompasses an adjacent twenty-eight acre “Urban Agriculture Innovation Zone,” nearby transit, and seeks to couple benefits between brownfield cleanup and sustainable infrastructure to create a network of shared systems.

Friday, November 7

1:30–4:15pm

Ohio Bell Auditorium

12 Aesthetics, Ethics, and Politics

Ai Weiwei and Social Activism in the Internet Age

Taliesin Thomas, Director AW Asia, New York, and Institute for Doctoral Studies in the Visual Arts, New York

Ai Weiwei is arguably China's most influential living artist and outspoken domestic critic. Globally recognized for his diverse art projects and a dynamic repertoire of roles—artist, dissident, architect, social activist, rocker, iconoclast—Ai is at the forefront of China's thriving artistic culture and shifting politics. More than just an indomitable figure in the sphere of international art, he is increasingly recognized as a valiant voice for the Chinese people.

While many of China's most prominent artists avoid confrontation with the hegemony, Ai faces it dead on. He seems chosen to change the course of history in China (and beyond) by way of his personal narrative with the Chinese Communist Party and his unparalleled artistic odyssey. Repositioning many of China's great aesthetic traditions, Ai's oeuvre often incorporates popular art practices to express his ideas about contemporary life. These days, however, his most audacious creative endeavor appears to be his determined use of the Internet to broadcast his stance on freedom of expression and other basic human rights. Ai's participation in online social activism illustrates a compelling "post-human" political position.

This presentation on Ai Weiwei offers a perspective on evolving forms of aesthetic agency and social activism in the Internet age. Ai's use of the Internet inspires an expanded definition of selfhood and socially engaged art. His distinctive artistic style and innovative working methods via the cyber-sphere offer an uncommon look at the interplay between art, politics and strategies of existence in our global society today.

Care, Play, and the Subject of Social Practice

Michael Stone-Richards, College for Creative Studies, Detroit

The theme to be explored in this presentation is that the subject of (Social) Practice/Socially Engaged Art as a distinctively new practice of thinking in art is an ethic of care and not only participation. What care might mean to socially engaged art will be explored in relation to Detroit not least because this practice of art has

become the prevalent and most urgent form of art practice in Detroit: from the Heidelberg Project (as precursor) to the Power-House Project, to the role of urban gardening, to the practice of conversation found in Detroit Soup, to the experiments in communal living practiced by Grace Lee Boggs and friends at the Grace Lee Boggs Center. Care, and relatedly play—and not distinctively participation—is the articulating thread among the aesthetic, ethical, and political concerns of contemporary practice in social justice realms of art. Special attention will be paid to the iconography of the house as symptomatic of the problem of care.

Difference, Immiseration and Art in a Women's Shelter

Liza Kim Jackson, York University, Toronto, Environmental Studies/Red Wagon Collective and **Nancy Halifax**, York University, Toronto, Critical Disability Studies/Red Wagon Collective

In our paper we will discuss the tensions and questions raised by a social art practiced by Red Wagon Collective (RWC) in which we collaborate with women who experience homelessness, racialization and disability in the neighbourhood where we live, in West Toronto, Canada. RWC understands its art practices as political, dialogical, phenomenological, embodied, and existing within material (economic) and tacit compositions. We exist within violent spaces created through the entanglements and interruptions of capitalist and colonial urban edifices. As an embodied art practice, it is, like the corporeal body, fluid, unfinished—it erupts in the ordinary and lively moments. Our practices are not aligned along a rational, linear horizon of truth but instead occur alongside an unruly practice of deep presencing, dialogue and tea drinking, often without language. RWC's aesthetics question the way art from particular groups has been read (often not as art), and how past readings have reinscribed the usual oppressions. RWC, while working with multiple, contradictory and shifting individual voices, embodiments, desires, states of being, and expressions witnesses the weaving of difference, and the (im)possibility of solidarity. We are caught up in critique and resistance: a refusal to extract, gate-keep, perform or proscribe Knowledge (with a capital K), creative product or embodied expressions. Our paper will address the totality of the processes of our material aesthetic practices and the relationalities that subtend our work.

Visit Palestine: Change Your View

Elle Flanders and Tamira Sawatzky,
Public Studio, Toronto

In April and May of 2014, Public Studio initiated a project called *Visit Palestine: Change Your View*. As part of a three-month residency at Artport, an artist residency located in Jaffa—a once thriving Palestinian town and now part of an amalgamated city of Tel Aviv—Public Studio turned their studio into a travel agency that offered tours to Palestine.

After many years of working across borders and living in Palestine, Public Studio was often asked: “What is it like over there? How can you go back and forth? Are you frightened? I would go, but as an Israeli, I can’t.” They decided to answer these questions with *Visit Palestine: Change Your View*, a socially engaged artwork that brought artists, curators, and architects, originally destined for Israel, to Palestine.

In an effort to justify the occupation and/or to create a sense of ‘normalcy’ in Israel, Israelis and Westerners are subject to a barrage of misinformation and propaganda. In the art world, artists, curators, academics and the like are offered junkets to Israel expressly without a view of Palestine. Public Studio decided therefore on an intervention. What happens to a culture when it is closed-off from public view, when people are restricted in their movement, when another controls their lives? Since the wall that encloses the West Bank has been erected, Israelis and many travellers no longer know Palestinians, they do not interact, and they have little to no communication or knowledge of their day-to-day realities.

Public Studio will discuss the many layers that comprised this contemporary artwork from initial research, to the production of the travel agency to the tours themselves.

Let’s All Watch How We Watch: The Machine Poetics of Machine Project, a Trans-disciplinary Art Space for the Digital Age

Justine Williams, Performance and Interactive
Media Arts, Brooklyn College (PIMA), and
Yale School of Drama

Located in the Echo Park neighborhood of Los Angeles, Machine Project has been described as an open source art movement and a Dada collective for the digital age. At Machine Project’s storefront space, one can take a workshop on “How to Break In and Out of a Car,” “Making Soap,” or “Scraping, Munging and Mining the Internet.” One can see a lecture demo on an artist’s expedition to the Arctic Archipelago of Svalbard or find the gallery transformed into a forest, ship or cave featuring installations and live performances inside these built environments. In 2008, they curated *A Machine Project’s Field Guide to the Los Angeles County Museum of Art*, a “take-over” of the museum featuring over 100 workshops, performances and installations designed to help visitors experience the museum (and each other) in new ways.

This paper examines the new machine poetics of Machine Project, or how their experiments in art, technology and interactivity give rise to a particular set of aesthetic and dramaturgical sensibilities that reveal shifting attitudes towards viewership and participation, notions of individual subjectivity and “groupness,” and new means of connecting, organizing, and even curating people, experiences, knowledge and information. As Machine Project engages the city of LA, its people and spaces through their experiments, I consider the aesthetic sensibilities of their poetics, and their intrinsic cultural and political dimensions. How do their machine poetics serve as a set of tactics, or tools, for re-examining relationships between art, artists and the public and how might they speak to contemporary questions of accessibility and inclusivity inside a larger project of meaning-making and social/cultural transformation?

Friday, November 7

5–6pm

Aitken Auditorium

14

Artist as Social Agent Exhibition Panel Discussion

Dor Guez, Israel

Pendant Letters

The title of the work, *Pendant Letters*, derives from a literal translation of the Arabic *maalek*, a term designating the Judeo-Arabic script used among Jews in the Arab world. One of the videos features the manuscript of a play written in the 1950s in pendant lettering, by an amateur playwright by the name of Shahadani. Shahadani emigrated from Tunis to Israel in 1951, a time of massive Jewish immigration from North Africa. A parallel video channel presents the story of Shahadani's wife, Zina, who during the 1930s and 1940s was a famous actress in the Jewish theater in Tunis (see the two framed scanograms from 1937).

In Israel the family settled in an 'abandoned' Arab house rented from the Jewish Agency. It is there that they started a Jewish-Arab theater company of some 30 actors. Shahadani wrote plays in Judeo-Arabic dialect, with plots based on Biblical stories of Jews in minority, compromising circumstances such as Joseph and the Coat of Many Colours or the Book of Esther. He also composed the music and directed the productions, while Zina, now 97, acted as principal actress, sewed costumes and designed stage sets. Their Jewish-Tunisian theater kept going for a number of years, helping them to preserve their Arab heritage. But with no exterior funding it ran into difficulties, and in 1959 had to close down.

**Caroline Woolard and
Susan Jahoda, New York City**

BFAMFAPHD.com

Concerned about the impact of debt, rent, and precarity on the lives of creative people, we make media and connect viewers to existing organizing work. We are a collective of artists, designers, makers, technologists, curators, architects, educators, and analysts who ask: What is a work of art in the age of \$120,000 art degrees? The 2000 United States Census revealed that there are more people who identify their primary occupation as "artist" than as lawyer, doctor, or police officer combined. And each year, our schools graduate another 100,000 students with arts-oriented BFAs, MFAs, and PhDs. With elite art schools charging \$120,000 for an art degree, and with tuition rising at public universities, both artists and culture are under threat.

Often legitimized by its relationship to elite institutions of higher education, a work of art today is a product of the classroom, the loan repayment, the lecture hall, and the homework assignment. But before the 1950s, becoming an artist had nothing to do with a BFA or an MFA. Who goes to art school, and who makes a living as an artist? The Census Bureau's 2010–2012 American Community Survey shows that artists are more than twice as likely to be White, nonhispanic, as New York City's population at large!

While we work to resist, rethink, and reform the dominant, inequitable art/world, we also join and support New York City's artist-activists, artist-organizers, artist-run spaces, sweat-equity theaters, gift economies, barter economies, producer cooperatives, worker cooperatives, prison abolitionists, radical historians, community archives, community land trusts, and solidarity economy initiatives. Experience and data indicate that few of us will get invited into elite racist and sexist institutions, and that even if we do, we will not receive enough financial capital from these elite spaces to repay our student loans or produce our work. Knowing this, we consider elite invitations with caution while building art worlds that we want to see. Join Us!

Friday, November 7

6–8pm

Reinberger Galleries

Artist as Social Agent Exhibition Opening Reception

15

Maj Hasager, Denmark

Decembers

The project *Decembers*—a roundtable conversation is developed in collaboration with a group of women who participated in literary workshops at the University of the Third Age. The project revolves around themes of memory, stigmatization and the construction of history. The film production is structured around the personal narratives of the women and their memories of times when they had no voice in the public realm. Their views on the two December strikes of 1970 and 1981 are also addressed: events in which the women's narrative is absent from any official telling of the history of the period. The work centers on two protests that happened in December. The first was brutally put down by the Polish People's Army and the Citizen's Militia—at least 42 people were killed and more than 1,000 wounded—and the latter event in 1981 marked the beginning of a period of martial law. Both incidents have become familiar through their documentation in thousands of photographs revealing the ensuing street fights. In Hasager's work, the women recall forgotten stories and fragmentary memories of everyday life. These narratives are sometimes funny and sometimes dramatic, and being told from a female and largely missing perspective, they offer a re-telling of a particular element of the historical narrative.

José Carlos Teixeira, Portugal, Cleveland

The Fall – o exercício da queda

Teixeira's research-based work involves video, installation, text and photography. Through performative and participatory structures, he examines notions of locational identity, exile, and displacement, addressing the limits and overlapping of personal and socio-political territories, physical, and psychological spaces. The relationship with, and the representation of Otherness occupy a central role in his ethical and aesthetic materializations. Teixeira is concerned with generating an encounter and framing the moment without absolute control of the outcome. He is open to what the situation and the participants might offer, and interested in creating moments where co-authorship might occur.

The Fall—o exercício da queda inhabits such a realm, and draws inspiration from literary, philosophical, theatrical and artistic legacies, while relying, simultaneously, on a highly personal premise. Set on a theater stage, this collaborative piece seeks dialogue and explores levels of truth, performativity and (self-)representation. Each subject describes their relationship to the act of falling; having expressed his or her emotional response, each is then asked to perform a fall. What does it mean to be on a stage? What gaze looks back at oneself? The resulting video-essay incorporates the words and gestures that were consequences of this single request. A wall text runs parallel to the main installation, navigating between English and Portuguese, as a meditation on identity, language, exile and displacement drawn from various authors and thinkers.

Saturday, November 8

9–11:45am

Aitken Auditorium

16 **Artists as Activists: Voices from the Great Lakes Region**

RISK: Empathy, Art, and Social Practice

Amy M. Mooney, Curator and Associate Professor of Art History, Columbia College Chicago, and **Neysa Page-Lieberman**, Curator and Director of Exhibitions, Performance and Student Spaces, Columbia College Chicago

Our recent experience in producing and teaching the multi-tiered, multi-venue curatorial project, *RISK: Empathy, Art and Social Practice* explored the negotiations of institutional support and the presentation of socially engaged art. This ambitious four-month exhibition generated more than 64 events and performances that considered the reciprocal role that empathy and risk play within the context of social practice.

Our curatorial process began with a series of probing questions that informed our work in the classroom. We wanted to test the boundaries of contemporary practice to see if it was possible to shift community-based practices into a gallery space and vice versa. Recent critical debates around the efficacy of social practice as activism and the way it can address social injustices also informed our selection process. Though social practice reveals our mutual dependencies upon one another, the generosity, acceptance and reciprocity that such work demands is difficult to establish and even more challenging to sustain. Current evaluative determinants of “success” and “failure” fall short of explaining individual experience, especially as the value of community building and social activism may not be readily quantifiable. For our students, the exhibition provided the opportunity to experience diverse practices as they unfolded and inspired their own original and complementary projects. Though it was not the original intention, the course became a practicum on curating social practice. We hope to share insights on the ways that institutions can support, present, teach and sustain socially engaged projects both within the gallery and in the larger public sphere.

Frack Age: An Opera

Melissa Smedley, Artist-at-Large and **Nanette Yannuzzi**, Artist/Rabble Rouser

After 20 years, artists Melissa Smedley and Nanette Yannuzzi have teamed up again, this time around an environmental issue of great concern to both. Fracking, the natural gas extraction technique known as Hydraulic Fracturing continues to ravage our land and water. The use and disposal of highly caustic and toxic chemicals force-flushed into fracking wells is grossly unregulated, as are thousands of gas wells. Numerous studies have shown that this process of extracting gas from underground shale deposits contaminates drinking water, threatens public health, and, in some cases, causes earthquakes. The Halliburton Loophole, a piece of legislation spearheaded by Dick Cheney in 2005, exempts hydrolic fracturing from important sections of the Safe Water Act of 1974 and the Clean Water Act of 1972, stripping the SWDA and the EPA of a vast majority of its regulatory power relative to this industry. Our “Theater of the Absurd” performance will take images the oil and gas industry is working so hard to keep out of the public eye, and make them newly visible. In its final form, this work-in-process will be videotaped, edited, made available via a website and sent to activist groups to use in their efforts to raise awareness in their communities.

sp/acement

Keith Hayes, Designer, Milwaukee, WI

How might the term *sp/acement*, with its relationship to displacement, serve as a model for engaging people in public spaces, without the attrition of gentrification? In what ways can a space host diverse crowds without a specific program? At what point does curiosity breed happenstance? How can a site-specific in(ter)vention support new forms of relating to one another? *sp/acement* is the threshold beintween space and place understood through a series of nonscientific observations that can become grounds for engaging people with the same creativity and craftiness that an artisan might engage a material. Site experimentation via this notion of *sp/acement* in specific demographics asks designers for better understanding of cultural geographies, one that potentially creates context for social innovation and spatial iteration.

The focus of this pitch is to tell beintween's story of what didn't work, and how an unruly engagement has come to provide a destination in Milwaukee. Beyond a thorough material understanding and site reading, beintween created an overnight, underbridge installation on September 12, 2012. Just two years later, this action has lead to the a local phenomenon commonly identified as the Swing Park, now a city-owned and operated place.

What happened to this splace?

Before the Casinos Come...

Marin Abell, Catron Visiting Artist/Professor,
Washburn University, KS

Socially engaged projects can be particularly potent in "rust belt" cities, where traits of a culture can either be on the brink of oblivion or conversely, poised for integrated transformation. While the process of getting one's artistic activity outside of the white cube in order to generate new relationships with neighbors may seem like a new tactic, it is nevertheless grounded in many eastern and western traditions, ranging from Trickster to Homer. Regardless of its history, such an approach to art involves a paradox: through asserting more space for individuals we strengthen the community as a whole. The authentic transformation of a rust-belt area involves more than rebuilding on the tabula rasa of a topography; rather, rebuilding requires, and triggers the conscientious internalization of the many differences in one's culture only discoverable through enthusiastic dialogue. Reconstructions that integrate an area's already rich history can serve new purpose, such as opportunities for reflection and cultural memory. An artistic practice can be an occasion to uncover those memories and their attendant emotions.

The more collaborative the creative process has been, the richer are the memories incorporated into it, and the more inviting the work is to unique interpretation and personal meaning for its audience.

Antagonism as Form

Justin A. Langlois, Emily Carr University of Art and Design, and Broken City Lab, Vancouver, BC

Social practices that are expected or imagined to be able to act as a catalyst for social change, or as a site for experimental forms of living and organizing, or as an incubator for critical democracy, may also be primed for instrumentalization and co-option that invariably informs the way this work is sanctioned, supported, and shared. As a result, we might consider social practices as more readily and affectively acting as a productive site for the development of antagonistic spaces of exchange, which can dynamically cultivate the capacity for critical engagement with our cities, their infrastructures, and communities.

The limits, possibilities, and exit strategies that are possible as a result of these dynamics also run the risk of immediate and instantaneous foreclosure and encapsulation by market logics and institutional power structures and ultimately foster challenging and infinitely compromising expectations for a range of outcomes—whether aesthetic, political, or social. When social practices move from interventionist experiments to grant-supported projects to institutionally-sanctioned strategic initiatives, we have to wonder just how far removed we are from the antagonistic roots that seem to so often inform our earliest interests in this work, and what is ultimately lost in that distance.

In this presentation, I will explore the capacity of social practice not to necessarily make tangible social change, but rather to harness an antagonistic political imagination towards demonstrating and momentarily enacting different ways to be in the world together—ways that may be necessarily distanced from the institutional infrastructures we've built up around ourselves.

Saturday, November 8

9–11:45am

Ohio Bell Auditorium

18 **Student Agency and Society:
Visions for the 21st Century Art School**

Student Movement/Student Agency: New Visions for the 21st Century Art School

Tina Carlisi, Concordia University, Montreal

How can socially engaged art practices that emerge from student movements offer new ways of envisioning the 21st century art school? An exploration of this question will involve examples of projects and initiatives created during the Québec student movement in 2012 by art students from different colleges and universities, including an artist/residency co-facilitated by the presenter titled *Manifestation/Demonstration*. As the largest and longest student strike in the province's history, for a period of seven months, hundreds of thousands of students boycotted their classes in protest against a proposed tuition hike. Colloquially referred to as the Québec Spring or Maple Spring, many art students participated in creative initiatives to bring awareness to the movement as a means to mobilize others. In doing so, students set their own objectives and frameworks for direct involvement within a larger social project they considered meaningful. This context was both reminiscent of historical student movements and paralleled other student movements that took place in different countries during the same period.

The purpose of this presentation is to explore ways in which art school has been reclaimed and re-appropriated as a non-curricular form of learning, artistic expression and social engagement within student activism.

Cross-curricular experience and social practice in the urban and rural fine arts classroom

Erin Colleen Johnson, University of West Georgia, and **Rachel Reese**, Georgia State University

In this presentation, Johnson and Reese will present their rethinking of two medium-specific classes through a social practice lens. While both courses are taught within the University of Georgia system during Fall 2014, they are being held in separate, singularly sited socio-geographical contexts.

Johnson's photography students at University of West Georgia, a rural university, are engaged with Carrollton's Senior Center as their semester-long site of inquiry. In a town that has few social services, the center provides activities, meals, and medical care for local seniors. Reese's *Critical Issues in Contemporary Art*, an arts writing course at its core, is offered at Georgia State University located in urban downtown Atlanta. Reese's students are engaged directly with the Atlanta Community Food Bank, sited in an underserved, impoverished, and crime-ridden neighborhood on the Westside of downtown Atlanta. Students in each course are acting as collaborative, artists-in-residence teams to these two unique sites and contexts hit hard by the economic recession and foreclosure crisis.

While both classes work independently of one another in location, there are moments of connectivity between the two syllabi such as sharing texts and resources and student communication in the form of participatory worksheets and activities. Johnson and Reese share the in-progress documentation created by their students, the readings that they've covered, and ways that they've been assessing their classes: questions regarding basic feasibility and artistic social-responsibility of such art interventionist projects (in an urban versus a rural setting), how student work is affected when assignments ask that they act as change agents, and whether these two courses have broken socio-economic barriers or bridged cultural divides.

'Just Say No': Alternative Strategies to Art Education

Paul Stewart, Tate Gallery, and Teesside University, and **Mary O'Neill**, University of Lincoln, UK

If we are to truly engage with contemporary activist practice we must examine the structures that produce those artists in the first place. In this paper we will discuss the origins of *The Alternative Art College* as a student degree project, which critiqued the art education institution, and how it development beyond those beginnings. This project raised several important questions not just for the student involved but also for the fine art faculty. One might surmise that to critique an institution on which one is dependent for qualifications is a risk, equally engaging with critique within the institution could allow that institution to control the critique. *The Alternative Art College* drew on the institutions' expertise by inviting faculty to contribute lectures, but managed to remain independent of the institution's control by presenting the concept for assessment rather than its practice. Looking also at spaces such as Open School East, Ragged University as well as groups like the social justice-orientated Chicago Teachers Union which called to defend learning, this paper will explore the possibility that if we are to really offer a radical form of education should we consider a greater disengagement from the structures as they now stand?

To paraphrase Noam Chomsky, "debt neutralises critical thinking, disciplining students into efficient components of the consumer economy." (Chomsky, 2013) As the university lies in ruins, how will the next generation learn to resist?

Rethinking the MFA! (Or, a Cautionary Tale of Academic Boldness)

Carol Padberg, Hartford Art School, University of Hartford, CT

As the narrative of ecological crisis unfolds, and the global distribution of resources becomes further and further out-of-whack, educators and artists are questioning systems of higher education from curriculum to tuition. This presentation will tell the tale of what occurs when a socially engaged artist and educator proposes a new sort of low-residency MFA within a small art school in a metropolitan university. Presented as a cross between a travel log, a case study, a sampling of related readings, and a think tank, the presentation will integrate the emerging body of art and writing about visual art education, with academic politics—and possibilities. Sites include Hong Kong, China; Accra, Ghana; Hartford, CT, US; and London, UK. This real-life journey will reference the author's conversations with John Bielenberg, Mark Dion, Ernesto Pujol, Kofi Setordji, Allison Smith, Linda Wientraub, and Caroline Woolard, among others, as the artist-protagonist tests ideas for a new curriculum, and ventures down academic alleyways rarely traversed. This presentation will be grounded in the continuing progress of the University of Hartford's International Low-Residency MFA in Interdisciplinary Art, AKA Nomad19. The program received final program approval from the University of Hartford in October 2014, and is currently seeking NASAD accreditation, and start-up funding. If approved, it will be the first international MFA to include core sites in Africa, Asia, North America and Europe. Designed to foster collaborative skills, hone critical-creative thinking abilities, and develop awareness of ancient and new technologies, the curriculum is tailored to the needs of interdisciplinary artists and designers who wish to develop a practice of integrated research, making, and civic engagement.

Pedagogy Group: Teachers' Lounge

Maureen Connor, Social Practice Queens, Queens College, and **Susan Jahoda**, University of Massachusetts, Amherst

For this presentation members of the Pedagogy Group will provide a brief introduction and overview of the work they have been doing since 2012, including how they share and collectivize information such as syllabi, classroom exercises, and readings. This will be followed by a facilitated intergroup dialogue exercise on how socially engaged pedagogy is situated within the "new university."

Saturday, November 8

12:15–1:15pm

Aitken Auditorium

20 Lunch on Saturday

Energizing Community with Mobile Sauna Sweat Batteries

Misha Rabinovich (Los Angeles), **Caitlin Foley** (Los Angeles), and **Zach Dunn** (Ann Arbor), artists, educators, and co-founders of the Disaster Solutions Institute

On an individual level the sauna cleanses people of physical toxins and releases stress. Surrendering to this act of cleansing in the presence of others creates a unique social bond. The public becomes intimate. The Disaster Solutions (DS) Institute's sauna is built on a trailer in order to enter into a culture that is becoming increasingly privatized and to remind us of the importance of shared experiences in fostering healthy lifestyles. *Mobile Sauna* bathers are invited to extend this experience by donating their sweat to be the active ingredient in working electrical batteries that power community rejuvenation.

The DS Institute will tell the story of the *Mobile Sauna* and *Sweat Battery* through the lens of support structures that both enabled and posed challenges to the project. These supports range from the Department of Motor Vehicles, Cultural and Educational Institutions, carpenters and roofers, and neighbors who open their living rooms and bathrooms to sauna users. The list goes on. The evolution of the relationships and resources that support the *Mobile Sauna* and *Sweat Battery* raise some of the same questions regarding the value of collective experience that sharing a sauna session does. The physical and social craftsmanship used to build and operate the sauna can be felt by participants during a sauna session. People who have used the *Mobile Sauna* and donated their sweat are connected and creating energy together whether they used the sauna simultaneously or have never met.

Sandwiches/beverages will be served



Saturday, November 8

1:30–4:30pm

Aitken Auditorium

22 **Socially Engaged Art and the Public Sphere,
Part 2**

**Threads in the Fabric: Artists,
Citizenship, and Communities**

Brett Hunter, School of Art and Design,
Alfred University, NY

Thread in the Fabric: Artists, Citizenship, and Communities will explore the role that socially engaged artists play in their local communities, and offer strategies for engagement with the people and places that occupy the here-and-now of our immediate surroundings. How are we simultaneously artists and citizens? How do we partner with and/or form institutions that support and involve the social fabrics of our locales? At a moment in time when the web of people that we are connected to can expand infinitely online, what is the importance of the easily overlooked interconnectedness of the people that share our physical geography?

Thread in the Fabric is based on a series of conversations over the past year with innovative artists and collectives who have been working locally in their various contexts. These discussions generated a variety of questions and highlight individual creative strategies and responses to issues such as: artists as community leaders and community partners; project economies; how local projects connect to larger (national, global) issues; sticky terms like development and gentrification; living with your audience/ participants/neighbors; power dynamics; the advantages and disadvantages of working with institutional structures; and the challenges and rewards of a long-term practice in a given place.

**Terms & Conditions:
A Performed Public Reading**

Anna Hart and Tilly Fowler, Central Saint
Martins, University of the Arts London

Terms & Conditions lays out a strategy for “public practice.” We reject the term “socially engaged” which we believe has come to imply, certainly on our side of the Atlantic, a prescriptive engagement for both the artist and the audience, seeking instead to foster social entanglement by a broad range of practitioners in diverse situations.

Our recent publication, *Parts Per Million*, considers what happened during *A Million Minutes*, a two-year public project in a small north London neighborhood. As a collection of overheard, solicited, and speculative responses from the multiple voices of the program—the artists, their participants, collaborators, commissioners and audiences—it is an aggregate reflection on the tactics, processes and consequences of the 23 commissions. Throughout *A Million Minutes* we mapped recurring approaches and qualities, extracting through discussion 36 words foundational to the program. *Parts Per Million* is organized around these ‘terms’ and ‘conditions’ that delineate our approach to public practice.

Terms & Conditions will attempt a telling the story of this extensive public project from London to a new audience through an exploration of keywords with associated voices and images. It will explore the role language has in working out what we have been doing and how we can communicate it, and the intrinsic value of a public practice in the contemporary city.

Out of the Shadows: Undocumented and Unafraid, a Collaborative Art Project between Annabel Manning and Immigrant Youth Forum, United 4 the Dream and Familias Unidas

Annabel Manning, Independent artist,
Charlotte, NC

The video *Out of the Shadows: Undocumented and Unafraid* focuses on issues facing one of the most powerful political groups today—the undocumented Latino youth movement and their families. One of the slogans they have adopted is “Undocumented and Unafraid” to claim their identity and express their “coming out” of the shadows of being “illegal” as a way of overcoming the fears and risks of revealing their immigration status. Using a variety of different art mediums, the undocumented groups and I address the complex issue of their being both visible (in their world) and invisible (in society).

The expressive art works also educate the public and, hopefully, will reach and influence the lawmakers and voters who are resisting immigration reform. Their resistance is most directly responsible for the current predicament of Latino undocumented immigrants, including the even younger immigrants currently at the border, so we target audiences who can vote to bring about change that will give U.S. immigrants the rights they deserve.

These art collaborations have culminated in a series of exhibitions: at the Frederic Jameson Gallery, Duke University (April–September 2013); the Levine Museum of the New South (December–June 2014); and in 2016, the Riverside Art Museum (RAM) and the Center for Social Justice and Civil Liberties are partnering to bring *Out of the Shadows: Undocumented and Unafraid* to Riverside, California. In 2015, I will work with immigrant residents from Riverside to produce new artwork that will be added to the exhibit.

Guerilla 2.0

Catherine Bernard, Art History, SUNY College
at Old Westbury, NY

Guerilla 2.0 discusses the work of Ricardo Dominguez and the Electronic Disturbance Theater (EDT). This collective of activists/artists/performers harnesses the digital platform to address issues of world power, neo-liberal politics and politics of exclusion. EDT is dedicated to the exploration of the intersection of art, technology and political activism. Through their digital performances and actions, the members of EDT examines the multi-dimensions of space—live, broadcast, actual and virtual, social and political—and create a space of social and political activism in which they blend poetics with technology.

Unruly Engagements: Closing Remarks

Jen Delos Reyes, Art and Social Practice,
Portland State University, Portland, OR

Unruly Engagements

Presenter biographies

24 **Marin Abell** is currently the Catron Professor of Art at Washburn University in Topeka, KS where his additional responsibility is to cultivate creative educational programs that interface communities throughout Kansas. His teaching emphasizes divergent thinking and encourages a different perspective on failure—one that rewards the search, and the generation of questions- worth-asking. He earned his MFA in Sculpture & Expanded Practice from Ohio University. marinabell.org

Lena TH Berglin (Vague Research Studios) is a designer with an interest in material as relation and material as transformational practices in society. Her dissertation "Interactive Textile Structures" explores the relation between interaction and textile structures in areas of communication, sound and sensor technology. In 2013 she co-founded Vague Research Studios with Kajsa G Eriksson. vrstudios.se

Catherine Bernard is Associate Professor of Art History at SUNY Old Westbury, NY. In her essays and collaborations with artists, she engages with notions of historical, political and cultural transformations. Her writing has been published in magazines such as *Parkett*, *Nka*, *African Arts*, and *The Art Journal*. Her curatorial work includes recent exhibitions and video installations at the Wallace Gallery New York and Oonagh Young Gallery, Dublin. The latest, titled: *Here and There* explored issues of migration, displacement and pluri-cultural identities.

Tina Carlisi is an artist from Montréal, Canada. Her work explores the potential of print as a socially and politically engaged art and design practice. Carlisi holds a BFA in Design, an MA in Art Education, and is currently a doctoral student in the Individualized Program in Fine Arts at Concordia University in Montréal. Her research is an investigation into artistic production from social movement cultures spanning between the 1960s and today. This research builds upon her MA thesis, which explored art practices that emerged during the 2012 Québec student movement. She has shown her work in solo and group exhibitions, collaborated in curatorial projects, and has professional experience in design and art gallery education. Carlisi currently teaches an undergraduate course on socio-cultural and environmental design sustainability. She is the recipient of numerous grants and awards, including a doctoral fellowship from the Social Sciences and Humanities Research Council of Canada. tinacarlisi@hotmail.com tinacarlisi.com

David Gutiérrez Castañeda (Colombian, born in 1983) is a sociologist at the National University of Colombia (2006), Master in History of Art at the National Autonomous University of Mexico in the contemporary art area (2011), a PhD candidate in Art History at the same institution. Member of the research group Workshop Critical History of Art (since 2006) and the South Conceptualisms Network (since 2008). He has been professor at the National Pedagogical University of Colombia in the Bachelor of Visual Arts (2008-2009), as a research professor at the Panamericana University (2007-2008), and as a researcher at the Masters in Museology and Heritage Management at the National University of Colombia (2006-2009), and teacher of Mexican Academy of Dance (2013). He had a Mexiquense College Scholarship from the Ford Foundation for the Lay Liberties Research program for research in secular art and politics at the College of Mexico (2006). Winner of National Art Criticism of the Ministry of Culture of Colombia in 2010. Among his research are: *Looking Beyond, Going In: Arts and Social Interests in Colombia* (National University of Colombia: 2006), *Gathering: Cultural Processes and Movements for Self* (Panamericana University: 2007-2008), *Contemporary Art Practices as Source for Significant Learning* (National Pedagogical University: 2008). *Mapa Teatro 1987-1992* (National Autonomous University of Mexico: 2009-2012) Author of several articles on contemporary art practices and social processes in Latin America. He lives in México City. puckdgc@gmail.com

Barbara Caveng studied at Hochschule für Musik und Darstellende Kunst, Graz, Austria. She is a visual artist, living and working in Berlin and elsewhere. She is currently developing the art project *MareNostrum*, which aims at a variety of questions connected to "migration/immigration/flight" as a major challenge facing society.

Maureen Connor's work combines installation, video, interior design, ethnography, human resources, feminism, and radical pedagogy. Recent projects include collaborations with Center for Contemporary Art, Ujazdowski Castle, Warsaw which continue *Personnel*, her project about the workplace (since 2000), and the collective she co-founded, the Institute for Wishful Thinking (IWT) (since 2008), producing interventions that explore the attitudes and needs of individuals and institutions. Her feminist work from the 80s and 90s is included in numerous publications and exhibited in venues including Akbank Sanat, Istanbul; Mass MOCA; Museo Arte Moderno, Buenos Aires; Museum of Modern Art, NY; MAK, Vienna; Porticus, Frankfurt; ICA, Philadelphia; Armand Hammer, LA; and the Whitney Biennial, among many others. She has been Professor of Art at Queens College, CUNY since 1990 and is now Co-Director of Social Practice Queens (SPQ) in partnership with the Queens Museum.

Jerstin Crosby's (Janks Archive) broad approach to art includes projects such as a rave cave bumping techno from a realistic slice of vegan pizza, a 'goth' fan-art episode of Seinfeld, 3D printed 'folk art' pottery, and a musical score composed of blood alcohol levels. His work has been exhibited internationally at Cell Projects in London, the 9th Shanghai Biennial in China, Brooklyn Academy of Music, Exit Art in New York, the Mattress Factory in Pittsburgh, La Galeria de Comercio in Mexico City, and Kallio Kunsthalle Taidehalli in Helsinki. He received an MFA from the University of North Carolina, and is the Founder of Acid Rain, a media art production platform that broadcast on Public Access television in Manhattan and North Carolina (2008–2013) and currently distributes ebooks, and other special edition artist publications. acidrainproduction.com

Jen Delos Reyes is a creative laborer, educator, writer, and radical community arts organizer. Her practice is as much about working with institutions as it is about creating and supporting sustainable artist-run culture. Delos Reyes worked within Portland State University from 2008–2014 to create the first flexible residency Art and Social Practice MFA program in the United States and devised the curriculum that focused on place, engagement, and dialogue. She is the director and founder of Open Engagement, an international annual conference on socially engaged art that has been active since 2007. She is currently working on *I'm Going to Live the Life I Sing About in My Song: How Artists Make and Live Lives of Meaning*, a book exploring the artist's impetus toward art and everyday life. jendelosreyes.com

Zach Dunn (DS Institute) is currently leading sauna sessions and making ceramic vessels in southeast Michigan where he is an assistant professor at Adrian College. Prior to moving to Michigan, he taught sculpture and ceramics at Le Moyne College in Syracuse, NY, where he also kept a studio. Dunn received his undergraduate education at William and Mary and holds an MFA from Syracuse University. dsinstitute.com

Kajsa G Eriksson (Vague Research Studio) is an artist specializing in artistic processes in public space. In her dissertation *Concrete Fashion—Dress, Art, and Engagement in Public Space* the dressed body is explored as part of performative situations and as performance art in urban environments. In 2013 she co-founded Vague Research Studios with Lena T H Berglin. VRS is an independent artistic research studio from Sweden exploring the concept of vagueness through performativity and material. The work of VRS is socially engaged and emerges out of everyday life where collective methods and trans-disciplinary approaches are used [in]between the fields of visual art, design, and material technologies.

Elle Flanders (Public Studio) is a filmmaker and artist. She holds a PhD in Philosophy and Visual Arts from York University, an MA in Critical Theory and an MFA from Rutgers University. She is also an alumna to the Whitney Independent Study Program. Public Studio, based in Toronto, is the collective practice of Flanders and architect Tamira Sawatzky. Public Studio often functions as a larger collective body in a variety of collaborative configurations that yield engaging and provocative works. Their practice employs a diverse range of media including large-scale public art works, films, and immersive installation. Their most recent projects include *Drone Wedding*, a commission about surveillance in the everyday for the Ryerson Image Centre; *The Dialogues*, a series of film texts made for subways and billboards about the history of film and revolution; *What Isn't There*, an ongoing series of works about 418 Palestinian villages that no longer exist.

Caitlin Foley is interested in creating spaces conducive to experiencing time slowly. An abundance of information is almost constantly at our fingertips and ready to supply definitions, justifications of ailments, answers to political questions, etc. It is easy to develop a habit of expecting quick answers and to Caitlin this seems dangerously close to denying the unknown. She employs traditional drawing, fiber, and printmaking techniques within a contemporary framework of multimedia and participatory installations. Caitlin also enjoys working collaboratively with the DS Institute to create participatory artworks, including a *Mobile Sauna and Sweat Battery*. Caitlin's recent work has been exhibited at EFA Project Space, Flux Factory and the New Museum's Ideas City Festival in NYC, Marymount California University and the Torrance Art Museum in Los Angeles, and the Everson Museum of Art in Syracuse, NY. She is currently working for Syracuse University developing visual arts programs in Los Angeles. caitlinfoley.net

Tilly Fowler and Anna Hart's collaborative research practice is realised through AIR, a research studio at Central Saint Martins, University of the Arts London. Through commissioning, research and teaching AIR tests an expanded site-specific art practice responding to social, economic and political, built and lived qualities of place. Working in the neighbourhoods immediately around the college we introduce artists, from within and beyond Central Saint Martins, into the local everyday. We negotiate situations for them to explore and test ideas without a definite outcome in mind, to respond to the visible and invisible qualities and predicaments of these places, and to engage in a dynamic public exchange with the disparate communities of residents and workers. Research, development and outcomes are artist-led, ongoing and overlapping, and are rooted in instinct, experience and conversation. arts.ac.uk/research/research-staff/a-z/anna-hart

Izabel Galliera is Assistant Professor in the Department of Art and Art History at McDaniel College in Westminster, MD where she teaches modern and contemporary art history. Her research interests include participatory and collaborative forms of socially engaged art, institutional critique, theories of public sphere and civil society, theories of social and political capital and activist curatorial practices. Her article “Socially Engaged Art, Emerging Forms of Civil Society: Early 1990s Exhibitions in Budapest and Bucharest” appeared in 2012 in the *Journal of Curatorial Studies*. Izabel curated a number of exhibitions, such as *Torolab: One Degree Celsius* at the USF Contemporary Art Museum, and *Art Into Life, Life Into Art: Matei Bejenaru* at the Artery Gallery in North Adams, MA. She is currently working on a book project, which focuses on socially engaged art in Central and Eastern Europe after the fall of the Berlin Wall.

Nancy Viva Davis Halifax, teaches in the MA and PhD Program in Critical Disability Studies, York University. She was originally trained as a conceptual artist. Her research interests and practices are grounded in this long history. Her writing and teaching is oriented by body/s, illness, disability, and difference, and a feminist and crip commitment to the articulation of what flickers at the threshold. She lives in a world wherein she embodies disability and illness. She imagines and is curious about life that is not lived as whole, separate and invulnerable but rather is lived through deep connections and ways of knowing that are off-centred, multiple, sensuous. She is member of the Red Wagon Collective: women who experience/d multiple forms of exclusion, insecure housing and homelessness working together creatively.

Anna Hart (AIR). See Tilly Fowler.

Keith Hayes, as a field designer interested in liminality, is informed by interfacing with resources, landscape, and language. In 2010, he founded beintween, a social and spatial organization improv(is)ing spaces in the City of Milwaukee. Noteworthy accomplishments include a successfully funded Kickstarter for *matireal*; the imagination of a linear park called the artery; a public installation of swings under a viaduct; and the organization of a design/build cooptation. Hayes, who received a master’s of architecture in ecological design at the University of Wisconsin Milwaukee and a bachelor’s of architecture from the University of Miami, is actively experimenting with a methodology he defines as sp/acement.

Brett Hunter lives in Hornell, NY. He teaches courses in research-based and contextual art practice in the Sculpture/Dimensional Studies Division at Alfred University, where he is dedicated to bringing students out of the school and into the street. He is co-founder (with Angie To) of Broadway Union, an arts programming organization and set of physical spaces dedicated to linking artists and their work with the varied communities of Hornell. Through artist studios, work space and project support they create cultural programming that supports committed citizens and their role in shaping the places they live. In another current collaboration, Brett Hunter and Andrew Oesch are running a set of workshops for the Extended School Day Program in Hornell, called Imagining the Future Histories of Hornell. Through character creation and story-telling, this project asks children to narrate the past, present, and possible futures of their city. Brett is also involved with the formation and programming of the Hornell Community Arts Center.

Liza Kim Jackson works as an artist and activist with dialogical knowledge production based on the everyday experiences and expression from the margins of colonial capitalism. Her work takes the form of anti-capitalist social practice arts that is also becoming a crip praxis. Her activist herstory is traced through personal experiences of poverty and psychic difference as well anarchist feminist zine making and many years in the prison abolition and anti colonial movements in Canada. Concerned with the violent institutionalization that marks poverty and coloniality, recent collective digital endeavors include video projects about daily lives lived within capitalism, about police violence against homeless and racialized city dwellers as well as at the G20 in Toronto. As a member of the Red Wagon Collective, she works creatively with sheltered women in the neighborhood where she lives, to affirm the life worlds of those excluded and targeted in a gentrification process. To date she is doing her PhD in Environmental Studies at York University.

Shannon Jackson is the Richard and Rhoda Goldman Chair in the Arts and Humanities at the University of California, Berkeley, where she is Professor of Rhetoric and of Theater, Dance and Performance Studies. She is also the Director of the Arts Research Center. Her most recent book is *Social Works: Performing Art, Supporting Publics* (Routledge 2011), and she is working on a book about The Builders Association. Her previous books are *Lines of Activity: Performance, Historiography, and Hull-House Domesticity* (2000) and *Professing Performance: Theatre in the Academy from Philology to Performativity* (2004). Jackson was selected to receive a John Simon Guggenheim Foundation fellowship for 2014/2015.

Susan Jahoda is an artist, educator, and organizer whose work includes photography, video, text, performance, installation and research-based collaborative projects. Currently, Jahoda is a core member of BFAMFAPhD, and a co-founder of NYC To Be Determined and The Pedagogy Group, collectives of socially engaged artists and educators based in New York City. In 1993, Jahoda joined the collective and journal, *Rethinking Marxism*, where she continued to serve as arts editor until 2014. In addition to her collective projects, Jahoda and her daughter Emma are organizing *Documents from the Greenham Common Women's Peace Camp*, an exhibition at Interference Archive, NYC 2014–2015. Jahoda is currently a Professor of Art at the University of Massachusetts, Amherst and she resides in New York City.

Erin Colleen Johnson currently lives in Atlanta, GA and holds an MFA and Certificate in New Media from The University of California, Berkeley (UCB). Utilizing social practice, video installation and performance, Johnson investigates practices of hope and empathy enacted by people ranging from Morse Code agents to ice fishermen. Her work has been exhibited in spaces such as the Berkeley Art Museum, Adobe Books Gallery, Root Division, the Zero1 Biennial, Delaware Center for the Contemporary Arts, and Kala Art Institute. As an Arts Research Center Fellow at UCB, an artist-in-residence at Elsewhere, and Southern Exposure, she has crafted projects that engage the larger community in thinking about what they are wishing for in the face of an economic recession and housing crisis. She is currently an Assistant Professor of Video and Photography at the University of West Georgia.

Ben Kinsley's (Janks Archive) projects have ranged from choreographing a neighborhood intervention into Google Street View, directing surprise theatrical performances inside the homes of strangers, organizing a paranormal concert series, staging a royal protest, investigating feline utopia, and planting a buried treasure in the streets of Mexico City (yet to be found). His work has been exhibited internationally at venues such as: Cleveland Museum of Art; MOCA Cleveland; Bureau for Open Culture; Mattress Factory, Pittsburgh; Green on Red Gallery, Dublin; Centro di Cultura Contemporanea Strozziina, Florence; La Galería de Comercio, Mexico City; Catalyst Arts, Belfast; and ZKM Museum of Contemporary Art, Karlsruhe. He has been an artist-in-residence at the Skowhegan School of Painting and Sculpture; Bemis Center for Contemporary Arts; Skaffell Art Center, Iceland; and Askeaton Contemporary Arts, Ireland. He earned his MFA from Carnegie Mellon University, his BFA from the Cleveland Institute of Art, and has taught as a visiting assistant professor at American University (Washington, DC) and Denison University (Ohio). benkinsley.com

Jeffrey Kruth is an Urban Designer based at Kent State University's Cleveland Urban Design Collaborative (CUDC), a community design center based in Kent State's College of Architecture & Environmental Design. Since 2012, he has been an Urban Designer at the CUDC where he contributes to the design, research, and teaching aspects of the practice. His current work focuses on economic development and transportation strategies for Elyria, Ohio and an alternative vision plan for Cleveland's Opportunity Corridor. Prior to joining the CUDC, he was an Intern Architect for the affordable housing developer Neighborhood Housing Services of New Haven, and Intern Architect at the Yale Urban Design Workshop. He holds degrees in Geography, Urban & Regional Planning, and a master's of Architecture from Miami University in Oxford, Ohio. His research explores the intersection of economics, technology, politics and culture.

Jessica Langley (Janks Archive) is an artist whose work draws from idealized nature photography and Romantic landscape painting, abstracting and obscuring images through a variety of painterly and digital processes and approaches. She has exhibited nationally and internationally at venues such as: the Miller Gallery in Pittsburgh, PA; Burlington City Arts in Vermont; SPACES in Cleveland; Nathan Larramendy Gallery in Ojai, CA; Denise Bibro Gallery in New York; Parse Galery in New Orleans; Skaffell Arts Center in Iceland; La Galería de Comercio in Mexico City; Kallio Kunsthalle Taidehalli in Helsinki; and Askeaton Contemporary Arts in Ireland. She is co-founder of Ortega y Gasset Projects, a cooperative art space in NYC. Jessica earned her BFA from the Cleveland Institute of Art, her MFA from Virginia Commonwealth University, and was awarded a J. William Fulbright Grant for research in Iceland. jesslangley.com

Justin A. Langlois is an artist, educator, and organizer working across media and social practices. He is the co-founder and research director of Broken City Lab, and principal of the new research studio, Antagonism Works. His practice explores collaborative structures, critical pedagogy, and custodial frameworks as tools for exploring new possibilities for gathering, learning, and making. He holds an MFA from the University of Windsor and he is currently an Assistant Professor in the Faculty of Culture + Community at Emily Carr University of Art and Design.

Annabel Manning is a community-engaged artist. She remains encouraged by the ongoing interest in the U.S. in community participation in the arts, especially those committed to social justice. She continues to work on immigration, not only because it is an important current issue but also because she was born in Mexico and raised in Peru and Argentina and has a personal connection to it. Her art projects revolve around Latino immigrant groups in North Carolina, where she lives. Using a participatory approach, she explores multiple senses in which Latino immigrants are rendered invisible. Manning has been working with the Immigrant Youth Forum (Carrboro), the Latin American Coalition, United 4 the Dream, and more recently Familias Unidas and Action NC. They create monoprints, sunprints, photography, printmaking, video, interactive installations, and audio recordings to engage with the public about their dreams, fears, and desires as they emerge from the shadows. She is also currently working with the Community School of the Arts (Charlotte) on a two-year grant to develop art and literacy programs in two underserved neighborhoods.

Dru McKeown is a Cleveland-based architect and artist focusing on leveraging residual urban spaces to develop physical installations used to not only engage, but also to educate the community. Primary goals of his various projects center on engaging local communities to leverage existing assets to reinforce ideas of self identity, history and placemaking as well as to illustrate the value of thoughtful design. Dru is currently working with a variety of property owners and community groups in order to facilitate the creation of community engagement spaces and facilitate for neighborhood connectivity and smarter, more efficient infrastructure. Dru has shown work at various art institutions, has won various international and national design awards and was named a Cuyahoga Arts and Culture Creative Workforce Fellow in 2013.

Amy M. Mooney, Associate Professor of Art History and Visual Culture at Columbia College Chicago, seeks opportunities to support emerging artists and diversity through scholarship, programming and community arts activism. She has published a monograph on Chicago painter Archibald J. Motley, Jr., (2002) as well as contributions to anthologies and catalogs including *Archibald Motley: Jazz Age Modernist* (2014), *Black Is Black Ain't* (2013), and *Romare Bearden in the Modernist Tradition* (2009). She is a recipient of fellowships from the American Council of Learned Societies, Black Metropolis Research Consortium Andrew Mellon Foundation Fellowship, the Joyce Foundation, the National Portrait Gallery, and the Smithsonian American Art Museum. As Critical Encounters Fellow for 2011–2012, she supported the development of civic engagement projects such as *Potluck: Chicago*, connecting students with partners who

share a vision for social change. Recently, she co-curated the exhibition *RISK: Empathy, Art, and Social Practice* that featured the work of Chicago's burgeoning social practice movement. Currently she is at work on a book, *Portraits of Noteworthy Character*, that investigates the social role of portraiture.

Mary O'Neill is currently Senior Lecturer in Critical and Cultural Context at the University of Lincoln. She studied Fine Art at Dun Laoghaire School of Art and the Crawford College of Art Cork, Ireland, and Loughborough University, UK. She has exhibited extensively nationally and internationally. She has been awarded several international residencies, most notable at the House of Creativity, Moscow; New Works Residency Banff Art Center; Frans Masereel Centrum, Belgium; and Grace Exhibition Space, New York. In 2007 she completed an AHRC-funded PhD. O'Neill's research is interdisciplinary and focuses on contemporary artworks as a means of discussing significant cultural issues.

Carol Padberg is the founder and director of the new Interdisciplinary MFA at the Hartford Art School, University of Hartford. The Interdisciplinary MFA (also known as Nomad/9) is a cross-disciplinary Master of Fine Arts. Its curriculum presents courses in contemporary art, ecology, urbanism, history, materials, and technologies. The program of study prepares artists for a life of engaged studio and civic practice, and reflects the dynamic balance of production, inquiry and cross-discipline collaborations in contemporary art and design, and the world at large. For the last 25 years Carol Padberg's interdisciplinary art has been exhibited in a variety of settings, from museums to community centers in Africa, Asia, Europe and North America. She is currently serving as the KNOX Community Gardens' Artist in Residence in Hartford. In this role, she facilitates community involvement, and brings art into the garden and the garden into art. Her most recent works use textiles and community engagement to address ecology and public space. Her collaborative, intergenerational art collective, The Garden Redux, has produced a mobile studio road trip to honor small scale farmers; a letterpress familyfest; clothing for climate change marches; hotbeds to extend growing seasons; a silk-screened map of community gardens in Hartford; and cyclical harvests of food, herbs, and dyestuff.

Neysa Page-Lieberman is the director and curator of the Department of Exhibitions and Performance Spaces at Columbia College Chicago. She also designed and teaches Columbia's first course on curatorial practice, and is an adjunct lecturer at the Museum of the Art Institute of Chicago. Specializing in contemporary, feminist and African diaspora art, she has produced over 100 exhibitions. Curatorial highlights at Columbia include *Not Ready to Make Nice: Guerrilla Girls in the*

Artworld and Beyond, currently touring through 2015, *Dis/Believer: Intersections of Science and Religion in Contemporary Art*, 2010, *Maria Magdalena Campos-Pons—Life Has Not Even Begun*, 2009 and *Vodou Riche: Contemporary Haitian Art*, 2007. She is a Mentor-Curator for Chicago Artists Coalition's Curator Residency program. She holds a master's in art history from Indiana University specializing in contemporary African diaspora. Her most recent co-curated project was a multi-venue project called *RISK: Empathy, Art and Social Practice*. Her current work focuses on feminist theory and practice explored through socially and politically engaged art.

Maura Pellettieri is a fiction writer based in St. Louis interested in the body, landscape, and borderlands. In her work, she explores the place where people meet and inhabit their landscape, and what happens when environmental conditions collide with socio-economic drama. Much of her work involves lingual and syntactical play that reflects a curiosity of the way that language is altered by the psychology of a given landscape.

Misha Rabinovich is investigating the idea of Waste as a cultural construct and is interested in making ecology legible through multi-player gaming. He was recently growing plants using only the dynamic light and sound of projected YouTube videos to create a web-enabled alchemical installation that transmutes cultural waste into fertilizer. He co-founded an artistic think tank called the DS Institute which built a mobile sauna and took it on tour. Sauna bathers are invited to donate their sweat as the active ingredient in an electrical battery to symbolize collective energy. Misha was an artist in residence at McGill's Centre for Intelligent Machines and the Flux Factory in NYC and has exhibited work in North America and Europe at such venues as SIGGRAPH and the Prague Biennale. Misha teaches digital media and freelances as a developer. Misha was born in Moscow, lived in New York and Los Angeles.

Rachel Reese is an independent curator and arts writer living in Atlanta, GA. She is currently the Communications Manager and curates public programming at Atlanta Contemporary Art Center. She has worked in commercial galleries: Assistant Director of Fleisher/Ollman Gallery in Philadelphia; and Financial Director of Deitch Projects, along with positions at Petzel Gallery and Andrew Kreps in New York from 2006–2010. In 2010, Reese founded *Possible Press*, a free periodical of curated artists' writings, and in 2009, began *Possible Projects*, an exhibition/curatorial space, with her husband Trevor Reese. Reese regularly contributes to *BOMB Magazine*, and her writing also appears in *Temporary Art Review*, *TWELV Magazine*, and *Art Papers*. Reese was the former editor of *BurnAway*, where she edited the

magazine's inaugural print publication, *Interior* (2013). She is an adjunct lecturer at Georgia State University, and was previously at PAFA in Philadelphia. She holds an MFA from City College New York, CUNY.

Jules Rochielle (SPAN) has a specialization in public art, community-based practice, civic engagement, participatory media, team building, and project management. She has 15 years of experience in community arts leadership, public and social practice work, and virtual cross-sector community collaborations. She is currently the Project Director and Manager of Social Design Collective LLC, and the founder of Social Practices Art Network (SPAN).

Allison Rowe is an interdisciplinary artist who attempts to re-personalize political discourses, exploring the possibilities that exist in this transitional process. Her recent projects investigate the intersections of generosity, power and sustainability through performance, print and installation. Rowe received a BFA in Photography from Ryerson University in 2006, after which she undertook sculpture and installation coursework at OCAD University. She received her MFA in Social Practices from California College of the Arts in 2011. Rowe's work has recently been exhibited at the Power Plant Contemporary Art Gallery in Toronto, Lease Agreement in Baltimore, the Ghetto Biennale in Port-au-Prince and in public spaces across North America. She currently lives and works in Toronto, Canada.
allisonroweart.com

Allison Schifani is the postdoctoral scholar in the digital humanities at Case Western Reserve University's Baker-Nord Center for the Humanities. She received her PhD from the Graduate Program in Comparative Literature at the University of California, Santa Barbara. Her work explores literature, media art, and urban intervention in the 20th and 21st Century Americas. Her dissertation, *Biotechnical Ecologies: Urban Practice and Play in Buenos Aires and Los Angeles* focused on extra-institutional ways of shaping the experience of the city and speculating on its digital futures. She is currently writing on emerging DIY media and art practices in Cleveland.

Melissa Smedley is an artist, writer, and educator currently based in the Salinas/Monterey region of central California. Whether designing three-dimensional objects for a public setting, making performative gestures, blogging, or teaching, her goal is to engage art through the performance of everyday life: to find, create and transmit excellent art, however it may manifest. Smedley received her undergraduate education at Brown University, and her MFA at The University of California, San Diego. She is a lecturer for the Visual and Public Art Department at CSU Monterey Bay, sited on the former Fort Ord

30 military base. She has also served at UCSD and Southwestern College. In addition to *Frack-Age: An Opera*, she is currently fabricating a “lettuce curtain” to engage the labor dilemmas of her local region in the nation’s “salad bowl.”
melissasmedley.net

Craig Smith, PhD is an American media artist whose art and research focuses on the process, aesthetics, and ethics of human-to-human interactivity in contemporary art, especially photography, sound, and socially engaged performance. He has had 21 solo exhibitions of photography and other media in the last 10 years of his career and has published the books *Training Manual for Relational Art* (2009) as well as *On the Subject of the Photographic* (2007). Smith’s forthcoming book publication, entitled *Relational Art: A Guided Tour*, will be published by I.B. Tauris, LTD. Smith is an alumnus of the Whitney Museum of Art’s Independent Study Program (Studio, 2009) as well as the American Photography Institute (2007). Smith has held teaching positions at numerous universities and colleges including New York University, Goldsmiths College, and the London College of Communication (University of the Arts London). Smith joined the University of Florida in 2010. His exhibitions of photography, live sound performances, lectures, and other media have been featured internationally, including the Corcoran Gallery of Art in Washington DC, PS1MOMA Contemporary Art Institute in New York, The Tate Modern in London, The George Eastman House in Rochester, the Hudson River Museum, CEPA Gallery (Buffalo), Galerie Schuster Photo (Berlin), RARE Art (New York), SCM Hong Kong, ARTSPACE Sydney, The Kent Gallery and White Columns (New York).

John D. Spiak (SPAN) is the Director/Chief Curator of California State University, Fullerton’s Grand Central Art Center (GCAC). His curatorial emphasis is on social engaged practices and video. Through an artist-in-residence initiative, he has hosted artists at GCAC as they work to realize projects, including Paul Ramirez Jonas, Jules Rochielle, Carmen Papalia, Aida Šehović, Cog•nate Collective (Misael Diaz and Amy Sanchez), Lisa Bielawa and Daniel Tucker. From 1994–2011 he was Curator at the Arizona State University Art Museum (ASUAM). Spiak curated the ASUAM residency series *Social Studies*, initiating social practice projects with Gregory Sale, Julianne Swartz and Ken Landauer, Josh Greene, Jarbas Lopes, Jillian McDonald and Jennifer Nelson. He has curated over 100 solo and group exhibitions, working directly with artists including Pipilotti Rist, Matthew Moore, Nadia Hironaka, Sean Duffy, Angela Ellsworth, Brent Green, Adam Chodzko and Adriana Salazar. Spiak currently serves on the Editorial Board for

the journal *Museum and Social Issues*, Advisory Committee for SPART (Social Practice Art Los Angeles) and is co-founder of Santa Ana Sites, featuring recent programs with David Harrington (Kronos Quartet), Backhausdance, wildUp Orchestra and Steve Roden. The programs Spiak has developed have been supported with funding by such institutions as: The National Endowment for the Arts (2009), Metabolic Studio (2013) and The Warhol Foundation for the Visual Arts.

Carol A. Stakenas (SPAN) is curator, educator and organizer whose work is deliberately varied in scope and content to align the strength of an artist’s practice with a new challenge and timely context. She has produced multidisciplinary public art in surprising locations from the Brooklyn Bridge Anchorage to the top of City Hall in Los Angeles and on the front of the Los Angeles Police Department. Stakenas has worked closely with many artists including Heather Cassils, Piero Golia, Jeanne van Heeswijk, Marjetica Potrc, Steve Roden, Ultra-red, Denise Uyehara with James Luna and Marina Zurkow and scholars such as Marie de Brugerolle, Jennifer Doyle, Amelia Jones, Peggy Phelan, Michael Ned Holte and Clay Shirky. Recently, she commissioned and produced Suzanne Lacy’s *Three Weeks in January*, a large-scale public art work with scores of LA-based collaborators concerned with violence against women and Natalie Bookchin’s *Now he’s out in public and everyone can see*, an 18-channel video installation exploring popular attitudes and anxieties about race. She is SPAN’s curator-at-large. Previously, she was Executive Director of LACE (Los Angeles Contemporary Exhibitions) and Deputy Director/Curator of Creative Time (New York).

Paul Stewart is currently the research assistant and coordinator of the Tate Research Centre: Learning at Tate Gallery and a HLF funded PhD Researcher at Teesside University focusing on the role artists play in questioning neo-liberal hegemony. He is the curator of the Alternative Art College, and has presented and published on the topic of alternative forms of artists-led knowledge production.

Laurencia Strauss is an artist and landscape designer based in St. Louis and Miami who investigates the vulnerabilities of interdependency and self-reliance. In public actions and participatory installations, she responds to social and environmental ecologies with spatial practices that heighten consciousness of self and other. These relational inquiries span the personal space of family and the public space of the city.

Tamira Sawatzky (Public Studio) is an architect and artist. She worked with the award-winning architectural firm MacLennan Jaunkalns Miller Architects from 1998–2010, and has since established her own private practice. Public Studio, based in Toronto, is the collective practice of Sawatzky and filmmaker Elle Flanders. See Elle Flanders for more on Public Studio.

Michael Stone-Richards is professor in the department of Liberal Arts, College for Creative Studies, Detroit where he teaches Critical Theory and Visual Studies. He has published widely in English and French on the history and critical theory of the avant-garde. His book *Logics of Separation* (readings of Fanon, Cha, Celan, Ellison, and DuBois) appeared with Peter Lang in 2011. He is working on two books: *Care of the City: Studies in the Question of (Social) Practice and Art in Detroit and The Great Camouflage: A Reading of Suzanne Césaire's Final Work*. Stone-Richards is the founding editor of *Detroit Research*, a journal devoted to post-studio practices and critical theory. He also a founding member of the Program Committee, MOCAD and a member of the Board of the Friends of Modern and Contemporary Art, DIA, and a founding member of Write-A-House, a literary competition where the prize is a refurbished Detroit house.

Taliesin Thomas has worked in the field of contemporary Chinese art since 2001 after living two years in rural Hubei Province, China. She is the founding director of AW Asia in New York, a private organization that exclusively promotes contemporary Chinese art in the west and beyond. AW Asia works closely with internationally renowned artist Ai Weiwei on a number of special projects, including the *Circle of Animals/Zodiac Heads* sculpture series. Thomas holds an MA in East Asian Studies from Columbia University and she is currently a PhD candidate in art theory and philosophy with the Institute for Doctoral Studies in the Visual Arts. She has previously published with *Art Asia Pacific* magazine, *Red Box Review*, and *China Law & Policy*. This fall she has forthcoming articles featured in *ArtPulse* magazine and the *Journal of Contemporary Chinese Art*. taliesin@awasiany.com

Christina Vassallo (SPAN) recently relocated to Cleveland from New York City, to become the new Executive Director of SPACES during a very special moment in the organization's 36-year history. Prior to joining the SPACES team Christina was the Executive Director of Flux Factory, a nonprofit organization and art collective in Queens, where she promoted the production of collaborative projects through residencies, exhibitions, and educational initiatives. Additionally, she has independently curated exhibitions for a variety of nonprofit and forprofit venues, including Jersey City Museum, chashama, NURTUREart, Artspace, Lafayette College, and New Haven University. Christina holds a BA in art history and MA in visual arts management, both from New York University.

Gabriel Villalobos is an independent art and architecture promoter and critic, and Guest Lecturer at the Faculty of Architecture at UNAM in Mexico City. He recently completed the Master in Design Studies program in Art, Design and the Public Domain at Harvard Graduate School of Design. His research has focused on modalities of public engagement in participatory and socially engaged art, urban and architectural interventions, as well as contemporary curatorial practices. He graduated in Architecture from UNAM, with honors for his thesis on installation art as a medium for experimentation in the social realm. He has professional experience in museum education, public programming, and exhibition development. He collaborates with publications of art and architecture criticism in Mexico. gvillalo@post.harvard.edu

Justine Williams is an interdisciplinary artist/performer/teacher/scholar, working across the disciplines of theater/music/film/video art/technology and social art practice. She has collaborated with Nepalese domestic workers on a piece about the future with The Rubin Museum of Art and The Foundry Theater; performed atop an 18-foot scissor lift with Empire Drive-In, an artist-run drive-in and performance space constructed for the Queens Museum; and, co-created a multimedia augmented reality tour for the Met Museum with older adults from the Westbeth Artist Residency. She has published articles and presented papers on Contemporary and Queer Performance, Devised-Theater and Social Art Practice. She is a faculty member at the Yale School of Drama, and co-director of the Summer Institute for Performance and Interactive Media Arts at Brooklyn College, a new hub for collaborative, interdisciplinary investigations across art, performance and technology.

Nanette Yannuzzi was born in El Paso, TX. She is a visual artist and writer whose creative work draws inspiration from the social, personal, and political machinations of the everyday. Yannuzzi has collaborated with many artists and writers who share similar concerns and interests in art, the environment, writing and performance. She received her MFA from The University of California, San Diego, during which time she was also a fellow at the Whitney Museum ISP. She received her BFA in Painting from The Cooper Union School of Art. She has exhibited nationally and internationally and is based in Oberlin, Ohio where teaches the practice of Art at Oberlin College & Conservatory. In addition to *Freckle-Age: An Opera*, she is currently working on a series of drawings using solar printing techniques and a series of photographs of ice crystals taken during the polar vortex of 2014. nymacias.com

32 Dor Guez (b. Jerusalem) is an artist, scholar, and head of the Photography Department at Bezalel Academy of Arts and Design, Jerusalem. His installations combine diverse modes of video and photographic practices. Guez's work raises questions about contemporary art's role in narrating unwritten histories, and re-contextualizing visual and written documents.

The artist's cultural heritage, Christian Palestinian and Jewish Tunisian, is reflected in his artistic interest and examination of Arab culture.

Maj Hasager is a Danish artist currently based in Copenhagen, Denmark. She has studied photography and fine art in Denmark, Sweden and in the UK, and she completed her MFA from Malmö Art Academy, Sweden in 2008.

Her work deals with ideas and notions of power structures, identity, memory, construction of history, architecture and how these are interlinked and interpreted culturally, spatially and through representation. Her artistic approach is research-based and interdisciplinary, working predominantly in text, sound, video and photography.

She has exhibited her work internationally both in galleries and in the public realm including Future Movements Liverpool Biennial (2010), *Between Here and Somewhere Else*, al-Hoash, al-Kahf gallery and Sakakini Cultural Centre, Jerusalem, Bethlehem & Ramallah (2010) *The Other Shadow of the City*, al-Hoash, Jerusalem (2009); Overgaden Institute for Contemporary Art (2009), Copenhagen; *A farewell to postcolonialism—The Third Guangzhou Triennial, China* (2008); *A Public Affair - Gallery 21*, Malmö (2008); *LOOP Film festival*, Barcelona (2008); EMERGED Space, Glasgow (2007); KargArt festival in Istanbul (2007).

She is the recipient of several international residencies, and in 2009 she undertook four residency periods of research, one in Akureyri, Iceland, two at the A M Qattan Foundation, Ramallah, and one at The National Workshops for Art, Copenhagen, Denmark. Hasager has been awarded grants in support of her work from the Danish Arts Council, The Danish Arts Foundation, Arab Fund for Arts and Culture, ArtSchool Palestine, Danish Centre for Culture and Development and the Danish Arts Agency.

Since 2007 she has spent a significant amount of time in Palestine and Israel, both researching for independent film/photo projects, and delivering creative workshops. She is the supervisor and program leader of Critical and Pedagogical studies at Malmö Art Academy, and is teaching at the International Academy of Art–Palestine, Dar al-Kalima College, Bethlehem. She occasionally writes essays, catalogue texts and articles.

Susan Jahoda is an artist, educator, and organizer whose work includes video, photography, text, performance, installation and research based collaborative projects. Venues include group and solo exhibitions in London, Paris, New York, Seoul, and Moscow. Currently, Jahoda is a core member of BFAMFAPhD (bfamfaphd.com), and a co-founder of NYC To Be Determined (nyctbd.com) and The Pedagogy Group (susanjahoda.com/Listening,%20Thinking,%20and%20Acting%20Together.pdf), collectives of socially engaged artists and educators based in New York City.

Jahoda has organized exhibitions and screenings including *Documents from the Greenham Common Women's Peace Camp*, Interference Archive, NYC (upcoming 2014-5), The Martha Rosler Library, and *Beyond the Instance of an Ending*, (2009), *Setting in Motion* (2006), and *Global Priority* (2002) Herter Art Gallery, UMass, Amherst. She has published short stories and essays including "Spring Flowers," in *Class and its Others*, University of Minnesota Press, (2000) and "Theatres of Madness," in *Deviant Bodies*, Indiana University Press, (1995). In 1993, Jahoda joined the collective and journal, *Rethinking Marxism*, where she continued to serve as arts editor until 2014.

Her projects have received funding from the National Endowment for the Arts, The New York Foundation for the Arts, and The Trust for Mutual Understanding, NYC. Jahoda is currently a Professor of Art at the University of Massachusetts, Amherst and she resides in New York City. susanjahoda.com

José Carlos Teixeira (Portugal, 1977) is an artist and scholar, holding an MFA in Interdisciplinary Studio from UCLA, and a BFA from the University of Porto. His work has been shown in Europe and in the USA, as well as in Brazil, Singapore, China, and South Africa, in venues such as the Hammer Museum (Los Angeles), Armory Center for the Arts (Pasadena), Art Interactive (Boston), Museum of the City of New York, Residency Unlimited (NY), MMOCA (Madison), Peter B. Lewis Center for the Arts (Princeton), Württembergischer Kunstverein (Stuttgart), DAZ, Berlinerpool (Berlin), Rencontres Internationales Paris/Berlin (Paris), National Center for Contemporary Art (Moscow), M. K. Ciurlionis National Museum (Kaunas), Hélio Oiticica Art Center (Rio de Janeiro), S.P. Cultural Center (São Paulo), Oriente Foundation (Macao), EDP Museum, Gulbenkian Foundation, Goethe-Institut (Lisbon), and Soares dos Reis Museum (Porto), to name a few.

Teixeira is represented in several art collections, and he has been the recipient of a Fulbright Grant, Samuel Booth Award, D'Arcy Hayman Award, Gulbenkian Foundation/FLAD Grant, Fuso Video Festival Jury Prize, and the 2005 EDP New Artists Prize nomination, among others. He was an

artist-in-residence at the Akademie Schloss Solitude (Germany), MacDowell Colony, and the Headlands Center for the Arts (USA). Currently, Teixeira is the Champney Family Professor at CWRU and the Cleveland Institute of Art.

josecarlosteixeira.com

Caroline Woolard is an artist and organizer based in Brooklyn, New York who works between the solidarity economy and conceptual art. Making media, sculptures, furniture, and events, Woolard co-creates spaces for critical exchange, forgotten histories, and desire inducing narratives. Her practice is research-based and collaborative. Sensing that each project transforms the people who make it, Woolard opens spaces for co-production rather than toiling alone. In 2009, Woolard cofounded three organizations to support collaborative cultural production; three long-term infrastructure projects that support short-term artworks: a studio space, OurGoods.org, and Trade School.coop. Working with conceptual artists, educators in the solidarity economy movement, and technologists in start-ups, Caroline Woolard labors for political economies of cooperation.

Understanding artists as long-term residents, Woolard works on the rise of the BFA-MFA-PhD, the Social Life of Artistic Property, footnote systems for research-based art, socially engaged failure, compensation in the arts, and incommensurability. Forthcoming writing will focus on a project at MoMA that closed last June, as well as the implications of debt and duration for social practices. By 2018, Woolard hopes to celebrate the creation of a new community land trust in New York City with community organizers, computer engineers, and artists who are dedicated to lifelong commoning.

From 2008–2013, Woolard was supported by the infrastructure projects mentioned above, as well as unemployment benefits, transformative organizers she met as the media coordinator for SolidarityNYC.org, a Fellowship at Eyebeam, a residency at the MacDowell Colony, Watermill, iLAND, and a major grant from the Rockefeller Cultural Innovation Fund.

Woolard is currently an Artist in Residence at the Queens Museum, a lecturer at Cooper Union, the Rhode Island School of Design, and the New School. Woolard is proud to be an organizing member of BFAMFAPhD, New York City, To Be Determined, Trade School, and the Pedagogy Group. Caroline Woolard serves on the Board of Directors of the Schumacher Center for a New Economics, participates in the education working group for the New York City Community Land Initiative, is currently in The Center for Neighborhood Leadership NYC Organizing Academy, and lives in a 17-year-old collective house in Brooklyn. carolinewoolard@gmail.com

Cleveland Institute of Art

The Cleveland Institute of Art is one of the nation's leading accredited independent colleges of art and design. For more than 130 years, the college has been an educational cornerstone in Cleveland, Ohio, and produces graduates competitive as studio artists, designers, photographers, contemporary craftsmen, and educators.

Community Works

In addition to this public programming, the Community Works series also involves CIA students and faculty in new field-based project courses, working on issues related to poverty, health care, and the environment. Some of the community partners include: Case Western Reserve University's (CWRU) Mandel School of Applied Social Sciences and its Center on Urban Poverty and Social Change; Cleveland Clinic; Cleveland Metroparks; Council of Independent Colleges; Kent State University's College of Architecture & Environmental Design; Lutheran Metropolitan Ministry's 2100 Lakeside Men's Shelter; and MOCA Cleveland.

For more information, visit cia.edu/communityworks

Cores + Connections

Community Works activities are examples of CIA's Cores + Connections, the college's commitment to building better futures by engaging students in real-world projects, community-based learning, and social practices in art + design.

For more information, visit cia.edu/cores-connections

Unruly Engagements

Conference Organizers

Dr. Gary D Sampson, Professor, Art and Design History, Cleveland Institute of Art

José Carlos Teixeira, Champney Family Professor, Art History and Art, Case Western Reserve University and Cleveland Institute of Art

Tina Cassara, Professor, Chair, Sculpture + Expanded Media, Cleveland Institute of Art

Bruce Checefsky, Director, Reinberger Galleries, Cleveland Institute of Art; Chair, Planning Committee for *Community Works: Artist as Social Agent*

Nikki Woods, conference coordinator

Richard Sarian, marketing, design, and event coordination

Panel Moderators

David Hart, Indra Laxis, Erica Levin

[#unrulyengage](https://twitter.com/unrulyengage)

While you're in University Circle

Dining

CIA's Gund Building is conveniently located in the middle of University Circle, with many dining options.

ACROSS THE STREET

Cleveland Museum of Art

Provenance and Provenance Cafe, literally across the street, is open for lunch from 11am–3pm; dinner on Wednesdays and Fridays from 5–9pm.

Provenance is a 76-seat fine dining restaurant and lounge that features locally sourced and globally inspired cuisine and a prix fixe menu that complements current museum exhibitions.

Provenance Café features lunch, dinner and snack options with an open kitchen concept so patrons can watch as chefs create their dish. Guests can take their food to go, enjoy their meal inside the contemporary café or while seated amongst the airy light of the Atrium, the centerpiece of the museum renovation project.

CWRU Tinkham Veale University Center

Michelson and Morley and Food Court, across the street, is open daily from 11am–10pm.

Food Court options include cafes specializing in salads, flatbreads, Indian food, melted cheese sandwiches, and a coffee shop. Michelson and Morley is an American-style bistro with full bar, serving local and seasonal snacks, small plates, pizzas, sandwiches and entrées.

Cleveland Botanical Garden

Garden Cafe, across the street, is open daily from 11am–5pm. Soups, salads, sandwiches, chili, as well as tempting, artisanal snacks and pastries, are offered every day.

The Coffee House

Independent coffee house, serving international coffees and teas, soups, sandwiches and pastries. 11300 Juniper Rd

Trentina

Upscale, intimate, Northern Italian-inspired restaurant offering locally sourced ingredients, including a 12-course menu; a tasting menu; and an a la carte menu. Open for lunch and dinner. 1903 Ford Dr

L'Albatros Brasserie

Upscale, contemporary French destination with patio seating, cheese courses and daily specials. Open for lunch and dinner. 11401 Bellflower Rd

SHORT WALK

Uptown

At the intersection of Euclid Avenue and Ford Drive, offers a range of casual dining options:

East of Ford Drive:

ABC The Tavern
Chipotle
Coquette Patisserie
Crop Bistro
Happy Dog at the Euclid Tavern
Jimmy John's
Mitchell's Ice Cream
Panera Bread Co.
Piccadilly Ice Cream
Potbelly Sandwich Shop
Wrapp Pita Bar
Starbucks

West of Ford Drive:

Chopstix
Felaful Cafe
Ninja City
Qdoba Mexican Grill
Rascal House Pizza
Starbucks
Tropical Smoothie Cafe

LONGER WALK

Little Italy

South of Euclid Avenue, on Mayfield Road (opposite Ford Drive), is Cleveland's Little Italy neighborhood, with a variety of bakeries, coffee shops, and Italian eateries.

Cornell Drive

Washington Place Bistro

Club Isabella

Cornell Drive, at roughly 11300 Euclid Avenue, is the primary street for University Hospitals. Toward the end of that street (two blocks) is Club Isabella, serving eclectic, French-inspired fare and cocktails, served in elegant surrounds with weekly live music. Washington Place Bistro offers classic American cuisine, featuring produce from local growers, hand-cut steaks, fresh seafood, house-made soups and grilled sandwiches.

Culture

Cleveland Museum of Art

The Museum's collection is rich in work from Asia and medieval Europe, along with Old Master, Impressionist and Modern masterpieces.

Currently on view:

Forbidden Games: Surrealist and Modernist Photography

The Netherlandish Miniature, 1260–1550

Floral Delight: Textiles from Islamic Lands

The Believable Lie: Heineken, Polke, and Feldman

Epic Systems: Three Monumental Paintings by Jennifer Bartlett

Maine Sublime: Frederic Church's Twilight in the Wilderness

Aleksandra Domanović

Jacob Lawrence: The Toussaint L'Ouverture Series

Julie Wachtel

Museum of Contemporary Art Cleveland

Its iconic new building designed by the architect Farshid Moussavi is located at Euclid and Ford Dr.

Currently on view:

Ferran Adrià: Notes on Creativity

Kirk Mangus: Things Love

Jennifer Steinkamp: Judy Crook, 4

Severance Center

Home of the Cleveland Orchestra, one of the most acclaimed performing ensembles in the world.

This weekend:

Weilerstein Plays Elgar

Sat Nov 8, 8pm, Sun Nov 9, 3pm

The Sculpture Center

The Sculpture Center exhibits the highest quality contemporary sculpture by rapidly rising, mid-career, and established artists of our greater region.

Currently on view:

Japanese Contemporary Fiber Sculpture in

Miniature: Japanese Fiber Art MINI, part II

Cleveland Institute of Music

Offering world-class music education.

This weekend:

CIM Opera Theater: Handel's Alcina

Thu–Sat, 7:30pm

Also in University Circle

Western Reserve Historical Society

Crawford Auto Aviation Museum

Cleveland Botanical Gardens

OUTSIDE UNIVERSITY CIRCLE

SPACES

SPACES is a presenting contemporary art venue dedicated to artists who explore and experiment.

This weekend:

Irina Spicaka (Latvia): Process

Unruly Potluck: Social Practice Gets Messy

Fri Nov 7, 7:30–10:00pm

2220 Superior Viaduct

Cleveland OH 44113

spacesgallery.org

Transformer Station

A new contemporary art museum on Cleveland's west side, owned by the Fred and Ruth Bidwell Foundation. The Bidwells' have gathered a collection of contemporary photography that reflects the state of photography today.

On View:

Anicka Yi: Death

NEIGHBORHOODS

Ohio City

W.25th and Lorain Avenue

Tremont

W.14th and Starkweather

Waterloo Arts District/Collinwood

Waterloo Rd (E.152nd to E.161st)

Detroit Shoreway

Detroit Avenue and W.65th

Superior Arts District

Superior Ave (E.22 to E.30th)

CIA