CREATIVETIME SUNNIT

JCTOBER 25 & 26, 2013 NYU SKIRBALL CENTER

PARTICIPATE

KEEP YOUR PHONES ON (BUT YOUR RINGERS OFF)!

We will be live-tweeting throughout the Summit weekend. Join the conversation with our community of online viewers and screening sites from across the globe.



@creativetimeNYC, @ArtistsReport

After the Summit, post comments on Summit presentation pages—creativetime.org/summit—and then share them on the social-media platform of your choice.



ART, PLACE & DISLOCATION IN THE 21ST CENTURY CITY

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WELCOME

At Creative Time, we are committed to helping artists expand their role in public life, because we know that *art matters*, not only to artists, or collectors, or museum-goers or the Summit community—but also to the men in the supermax prison that Laurie Jo Reynolds helped to shut down, the people of the Lower Ninth Ward in New Orleans who actively participated in our production of *Waiting for Godot*, by Paul Chan, and so many others whose lives have been helped, or whose burden has been lightened, or whose dignity has been illuminated by art and artists. Artists truly can and do move the needle of social justice.

But being an artist also means looking deeply and honestly, taking a skeptical view of received wisdom and peering bevond the chatter. That is what we are doing at the 2013 Summit, as we examine the expanding role of artists in the growth and development of cities worldwide. By 2050, the number of people living in cities will have grown from 3.6 billion to over 6 billion-an alarming statistic that points to urgent challenges in need of creative solutions. Artists must be a part of those solutions, not part of the problem: Just ask anyone who has been priced out of a neighborhood they lived in for decades until artists "pioneered" its "transformation" into a hot place to live.

I am excited to hear how the artists, architects, planners, and thinkers who will take the stage at this year's Creative Time Summit-our fifth-address this dilemma. They are sure to raise lots of provocative questions and lead us to new understandings.

This year, for the first time, our Leonore Annenberg Prize for Art and Social Change will be given to two artists: the amazing Khaled Hourani and Laurie Jo Reynolds. Based in Ramallah, Khaled creates multilayered, provocative work about the complexities, impossibilities, and absurdities of life in Palestine. Laurie Jo's "legislative art" aims at concrete political change; as noted earlier, it is in large part due to her extraordinary efforts that the Tamms supermax prison was closed last January. Khaled and Laurie Jo will speak with the great Sally Tallant and John Forté on day two of the Summit.

The Leonore Annenberg Prize was the first annual award for artists who work for social justice. We cannot begin to adequately thank the Rosenstiel Foundation and Elizabeth K. Sorensen. Elizabeth, who is Leonore Annenberg's granddaughter and a most cherished Creative Time board member,

ANNE PASTERNAK PRESIDENT AND ARTISTIC DIRECTOR CREATIVE TIME



has been a passionate, steadfast supporter of the Prize, ensuring its continuity. We also thank our 2013 jury: Homi Bhaba, Director of the Humanities Center at Harvard University; Sally Tallant, Director of the Liverpool Biennial; Fernando García-Dory, artist and 2012 Annenberg Prize winner; and nonfiction writer Lawrence Weschler.

Creative Time is pleased to continue its partnership with New York University's Skirball Center and our colleagues at the University's Steinhardt Department of Art and Art Professions. In addition, the Creative Time team itself has once again pushed the envelope, adding lots of new features to this year's Summit. Nato Thompson has dug deep, creating a conference that addresses a topic of worldwide urgency, while Director of Global Initiatives Laura Raicovich and Program Manager Sally Szwed have brought hundreds of moving parts together into a dynamic and coherent whole with the participation of the entire devoted Creative Time team.

Of course, there would be no Summit without our supporters. Our deep gratitude goes to lead supporters Surdna Foundation, Panta Rhea Foundation, The Shelley & Donald Rubin Foundation, Laurie M. Tisch Illumination Fund, Trust for Mutual Understanding, The Nathan Cummings Foundation, and Mark Krueger Charitable Trust. Thanks also to The Gladys Krieble Delmas Foundation. Gabriel Catone. Andrew Ruth, and SAHA, Istanbul. The Standard, Fleurs Bella, Creative Edge, and The Factory East enable us to offer Summitrelated events and hospitality. With love, we thank the amazing Creative Time Board, as well as our Ambassadors. Their generosity makes it possible for us to develop and present the highest-quality projects and programs.

Above all, we thank the artists who inspire us every day and who have joined us for the 2013 Summit. Thanks also to *you*, for being part of this exciting weekend. Some of you have become regular Summit attendees we love you—and others are new to the Summit. We want to hear from you all via our post-event online survey so that we can make sure that the Summit gives you what you and the field need, and to continue to make every year's Summit better than the last. And we look forward to seeing you at other Creative Time events in the coming year!



CREATIVETIMESUMMIT // 7

SCHEDULE // KICK-OFF & DAY ONE

THURSDAY, OCTOBER 24

7:00 PM - 9:00 PM // SUMMIT KICK-OFF PARTY

Judson Memorial Church, 55 Washington Square Park South Featuring a participatory urban-planning project created by Paul Ramírez Jonas Music by The Rude Dudes Beverages provided by Lagunitas Brewing Co., Sofia Coppola, and Perrier

FRIDAY, OCTOBER 25

10:00 AM // Introduction & Opening Remarks

Anne Pasternak Nato Thompson

10:15 AM // PERFORMANCE

Mario Ybarra, Jr.

10:30 AM // Keynote presentation

Neil Brenner: *Place, Capitalism, and the Right to the City*

10:50 AM // Section 1: Making A Place Moderated by Gregory Shoi ette

The term "placemaking" has swept grantmaking organizations as well as city governments hoping to use the arts to make cities more vibrant. What are productive models to consider when thinking about the making of place through culture? What are its limitations?

Jenenne Whitfield John Fetterman Anne Gadwa Nicodemus Lize Mogel Roberto Bedoya

11:45 AM // Break

12:00 PM // In conversation

Rick Lowe and Nato Thompson

12:30 PM //

SHORT FILM Occupy Gezi News: T/

Occupy Gezi News: The First Week of Gezi Resistance in Istanbul

12:35 PM // Regional Report: Turkey

Fulya Erdemci

1:00 PM // Lunch: "The sixth Borough" @ Judson Church

Special ticketed lunch created by Stefani Bardin and Mihir Desai

2:30 PM // WHAT'S NEW AT THE SUMMIT Laura Raicovich

FRIDAY, OCTOBER 25

2:40 PM // Section 2: My Brooklyn Moderated by Risë Wilson

In the contentious debate on development in New York City, no borough is featured more prominently in the stories of gentrification than Brooklyn. This section uses the borough as a case study to consider the specifics of resistance, placemaking, and overall use of culture in the transformation of a place many call home.

Kelly Anderson

Michael Premo

Steve Powers Rylee Eterginoso and Elissa Blount-Moorhead

3:45 PM // Short Film

Beyza Boyacioglu and Sebastian Diaz: *Toñitas*

3:50 PM // Regional Report: South Africa

Marcus Neustetter

4:10 PM // Break

4:25 PM // SECTION 3: BUILT FROM THE GROUND UP MODERATED BY JOSHUA DECTER

Urban development is not always "top down"—it can also be generated by the grassroots. This section features alternative forms of economy and social action that come out of local planning and movements.

Kenneth Bailey, DS4SI Christoph Schäfer Chido Govera Alfredo Brillembourg

5:20 PM // Short Films

Francis Alÿs: Paradox of Praxis 1 (Sometimes Doing Something Leads to Nothing)

Gordon Matta-Clark: Conical Intersect

5:30 PM // SECTION 4: FLANEURS MODERATED BY MARY JANE JACOB

Beyond its physical realities, the city is often a muse to its citizens. Flaneurs do not necessarily resist or build, but instead take inspiration from the evolving social conditions and innate tensions of the built environment.

Tony Chakar

Vito Acconci

Althea Thauberger

The Amanda Weil Lecture: Madeline Blount

6:25 PM //

DAY ONE CLOSING REMARKS

Nato Thompson

7:00 PM // Summit dinner conversations

Various locations, for dinner ticket holders only

SUMMIT SOCIALS

@ Judson Church featuring #ShadowSummit by Works Progress Beverages provided by Lagunitas Brewing Co. and Perrier

SCHEDULE // DAY TWO

SATURDAY, OCTOBER 26

10:00 AM // WAKE UP @ JUDSON CHRUCH Bagels and coffee by 'wichcraft

11:00 AM //

WELCOME Laura Raicovich

11:10 AM // Keynote presentation

Rebecca Solnit: A Thousand Stories in the Naked City

11:30 AM // Section 5: Accessing the green City Moderated by Mel Chin

Questions of sustainability in the city must also confront the existing class dimensions in its composition. This section proposes successful models for contending with their confluence.

Emmanuel Pratt

Lara Almarcegui Lucy Orta Raúl Cárdenas Osuna

12:25 PM // SHORT FILM

Storyboard P and the Bullitts: Close Your Eyes

12:30 PM // REGIONAL REPORT: COLOMBIA

Ana María Míllan

12:50 PM // LUNCH BREAK

1:50 PM // Keynote presentation

Lucy Lippard: Location/Dislocation

2:10 PM // The leonore Annenberg Prize For Art and social change

Introduced by Elizabeth K. Sorensen Sally Tallant with Khaled Hourani John Forté with Laurie Jo Reynolds

3:20 PM // SHORT FILM Halil Altindere: *Wonderland*

3:30 PM // Break

3:45 PM // In Conversation: The Absurd And Urban Transformation

Pedro Reyes & Antanas Mockus Šivickas

4:15 PM // Section 6: Resistors Moderated by IVET Urlin, What, How, And For Whom

Resisting the tide of urban development can at times feel like a Herculean task. Nevertheless, looking at effective local strategies for resistance can be applied to the transformation of metropolitan areas on a global scale.

Jimmy McMillan Ann Messner Chen Shaoxiong Levan Asabashvili Rachel LaForest

5:20 PM // PERFORMANCE Invincible

5:35 PM // Closing Remarks

Nato Thompson and Laura Raicovich

5:45 PM // Judson Social Space

@ Judson Church featuring
#ShadowSummit by Works Progress
Drinks provided by Lagunitas Brewing Co.
and Perrier

MUSICIANS

Featuring "Music Under New York" Artists:

Natalia "Saw Lady" Paruz, Musical Saw Paul Mueller, Hammer Dulcimer Salieu Suso, Kora Marc Mueller, Didgeridoo

INTRODUCTION

The diversity of presenters who will take the stage at the 2013 Summit is a profound testament to the key role played by artists in the evolution of the contemporary city worldwide. At Creative Time, we are advocates for artists and what they do best: provoke us to see the world in a different way than we've seen it before. We believe that artists' ideas about our

most pressing social and political issues, including the future of cities, must be foregrounded and brought forcefully into public debate.

We have made lots of changes to the 2013 Summit, many of them drawn directly from your feedback. You asked for more flexible pricing—you got it with pay-whatyou-choose tickets. You asked for a variety of formats on stage—

you got it with on-stage conversations, moderators to elucidate each section, short films, and regional curatorial reports. You asked for more social space—you got it. Judson Church, just a block away, has been transformed into an indoor park. Use it as the Summit annex to meet people before the days' talks begin, after they end, or anytime in-between. Hang out, make connections, and debate the issues raised in the presentations. Continue what we started at last night's kick-off event and build your own Lego city, courtesy of Paul Ramírez Jonas. In the evenings, you can participate in a #ShadowSummit created by the Minneapolis-based collective Works

WE BELIEVE THAT ARTISTS' IDEAS ABOUT OUR MOST PRESSING SOCIAL AND POLITICAL ISSUES MUST BE FOREGROUNDED AND BROUGHT FORCEFULLY INTO PUBLIC DEBATE Progress, proposing a topic for discussion by a self-organized working group. Or just get together with some friends and share a beer.

Our artist-designed Summit Lunch is back by popular demand. This year, Stefani Barden and Mihir Desai have created "The Sixth Borough," a culinary experience that gets us thinking about the

continually shifting cultural landscapes in New York City's five boroughs through an exceptional shared meal.

Since we're always thinking about exciting ways to expand the Summit discussions, we've created Summit Dinners, taking the

LAURA RAICOVICH DIRECTOR OF GLOBAL INITIATIVES CREATIVE TIME



conversation into the homes of some very generous friends of Creative Time (thank you!) and adding presenters, food, and drink. As we always say, Summit audience members could just as easily be on stage, and many of you have signed up for a chance to get to know one another and share your work and thinking on the topics at hand.

On Sunday, after the Summit officially wraps, a series of walking tours and workshops held by a number of organizations and individuals will keep the momentum going. There's a list of Sunday events on page 59 of this program. We hope you'll give them a go.

This year, we are also providing a wealth of resources about the Summit topic. Our Summit Reader, to be found at www. creativetime.org/summit, is a selection of texts that address what we see as the core issues of culture's intersections with urban development. And on Creative Time Reports you can find a series of relevant dispatches produced in the weeks leading up to the Summit. They include ideas from Rick Lowe, David Byrne, Rebecca Solnit, and a handful of others. Check out creativetimereports.org for these and other artists' perspectives on today's most pressing issues. And while you're there, sign up for our newsletter, which will bring our latest stories to your inbox twice per month.

Finally, I want to shout out the 60-plus art spaces, universities, and community centers around the world that are hosting live screenings of the Summit, from Morocco and Kathmandu to St. Louis and Mexico City. We are thrilled that the Summit is being shared with a growing international network.

Whether you are experiencing the Summit at the Skirball Center or elsewhere, we think you'll be wowed by the lineup. Keep your phones ON (with ringers off!), post to your social networks often (#ctsummit), and use our time together to ask the important questions of yourselves and one another.

FROM THE CURATOR

The 2013 Creative Time Summit sets its sights on the fact that culture, for good or bad, is an active ingredient in the construction and shaping of the contemporary city. Tapping into widespread debate on this issue, this year's Summit provides a global platform for consideration of the trials, tribulations, artistic practices, campaigns, theories, and practicalities that accompany this phenomenon. As the active role of culture in the city gains traction not only with artists but also with architects, city planners, philanthropists, and developers-from eve-popping monumental sculpture, to arts districts, to battles over eviction and

squatting—this year's Summit provides a timely opportunity to debate and consider a variety of artistic approaches to this contemporary condition.

While theorists have long foretold the shift cities would experience in transitioning to

the information economy, the language most commonly adopted to describe these urban transformations derives from that

CULTURE, FOR GOOD OR BAD, IS AN ACTIVE INGREDIENT IN THE CONSTRUCTION AND SHAPING OF THE CONTEMPORARY CITY

of Richard Florida, who is perhaps most famous for coining the term "the creative class." Influenced by Florida's writings, among others, many cities are taking art and culture more seriously, viewing it as a catalyst for economic development and a magnet for capital.

Today, the correlation between place and cultural production has found its way into foundations, with terms like "placemaking" used to describe culture's current and potential role in the expanding metropolis. Newer terms, including "creative economies," are also being introduced as governments, the private sector, and foundations increasingly incorporate the

> idea of culture-as-urbancatalyst into their thinking about the city. With this kind of attention, the role of culture in the city demands the careful consideration of the arts communities that are invested in the

connection between social justice and art.

The shift toward the information economy

NATO THOMPSON CHIEF CURATOR CREATIVE TIME



in cities has been accompanied by the heavily debated and very familiar phenomenon described as "gentrification." With its overtones of displacement, racial exclusion, and class inequity, the term signals a glaring downside to the influence integrating into the built environment? What instructive models are being deployed by today's city planners and mayors? How can foundations and governments support a kind of cultural production that makes cities economically sustainable for

TAKEN TOGETHER, THESE NARRATIVES POINT TO SOMETHING PROFOUND: ART IS AN INTEGRAL PART OF THE VIABILITY OF CONTEMPORARY CITIES

of culture on urban neighborhoods. Gentrification is now a familiar part of cities across the globe, from Istanbul to Los Angeles, from Buenos Aires to Moscow. It incurs debate, frustration, and theorizing, and has touched the lives of countless people worldwide.

Artists today must wrestle with a myriad of fascinating implications as the arts reach a new level of engagement with a heterogeneous public. The Summit is an apt place to address this topic, and to ask such questions as: How can equity be achieved in an economic and political environment of vast inequity? What new forms of civic participation and engagement are artists all of their inhabitants? How can culture contribute to the city beyond the economic realm? How does culture contend with the impact of the environmental crisis on the city, as we recently experienced in New York following Superstorm Sandy?

Every city has a different story to tell, and there is much to be gleaned from the frustrations felt and battles endured in radically different contexts. Taken together, these narratives point to something profound for consideration: art is an integral part of the viability of contemporary cities, and its implications are as complex as the cities themselves.



HEIDELBERG PROJECT

"OJ HOUSE" SHORT FOR "OBSTRUCTION OF JUSTICE" HOUSE PHOTO BY ELAYNE GROSS



COVERED IN FOUND OBJECTS, THE HOUSE REPRESENTED THE PROBLEMS THAT THE HEIDELBERG PROJECT HAS HAD WITH THE STATE GOVERNMENT. HEIDELBERG STREET WAS THE SUBJECT OF AN ACT OF ARSON ON MAY 3, 2013.

SCREENING SITES AS OF OCTOBER 17, 2013 CHECK WEBSITE FOR COMPLETE LIST

THE CREATIVE TIME SUMMIT WILL BE SCREENED AT MORE THAN 60 LIVE EVENTS ACROSS THE GLOBE, HOSTED BY THE PARTNERS LISTED BELOW

126 Gallery & Galway-Mayo Institute of Technology Galway City, Ireland

1708 Gallery Richmond, Virginia

Alberta College of Art and Design Calgary, Canada

Anyang Public Art Project Anyang, South Korea

Antioch College Yellow Springs, Ohio

Arizona State University, Herberger Institute for Design and the Arts Tempe, Arizona

Arrow Factory and HomeShop Bejing, China

Artchange, Inc. Sitka, Alaska

Arts Research Center at UC Berkeley Berkeley, California

Artspace New Haven, Connecticut

Athens Institute for Contemporary Art Athens, Georgia

Bennington College Bennington, Vermont

Beta-Local San Juan, Puerto Rico

California College of the Arts and UC Berkeley San Francisco and Berkeley, California

Casa Tres Patios Medellín, Colombia Center for Contemporary Arts and Sante Fe University of Art and Design Sante Fe, New Mexico

Center for Cultural Partnerships, University of Melbourne Melbourne, Australia

CONA Bombay, India

CO-PILOT Istanbul, Turkey

Create London London, United Kingdom

Creative India Hyderabad, India

Crystal Bridges Museum of American Art Bentonville, Arkansas

Dar al-Ma'mûn Marrakech, Morocco

Diablo Rosso Casco Viejo, Panama

Elsewhere Company, University of North Carolina Greensboro Greensboro, North Carolina

ETH Zurich, Department of Architecture Zurich, Switzerland

Fundación ARS TEOR/éTica San José, Costa Rica

George Mason University Fairfax, Virginia

Humber Institute of Technology and Higher Learning Toronto, Canada

Institute of Visual Arts (Inova), University of Wisconsin-Milwaukee Milwaukee, Wisconsin Intermediae Madrid, Spain

Katara Art Center Doha, Quatar

Kathmandu University, School of Arts, Center for Art and Design Kathmandu, Nepal

Limerick School of Art and Design Limerick, Ireland

Locust Projects Miami, Florida

The Luminary Center for the Arts St. Louis, Missouri

Maryland Institute College of Art Baltimore, Maryland

MASS MOCA North Adams, Massachusetts

MCA Santa Barbara Santa Barbara, California

McMaster University Ontario, Canada

Moderna Museet Malmö Malmö, Sweeden

Monserrat College of Art Boston, Massachusetts

Montana State University of Art Bozeman, Montana

National College of Art and Design Dublin, Ireland

NYU Abu Dhabi Abu Dhabi, United Arab Emirates

Office for Public Culture Grand Rapids, Michigan

Original Affluent Society (OAS) Sydney, Australia

Portland State University Portland, Oregon Project Row Houses Houston, Texas

Public Art Norway Oslo, Norway

RAYGUN Projects Toowoomba, Australia

Roundhouse/Emily Carr University Vancouver, Canada

Sala Uno Rome, Italy

San Jose State University San Jose, California

The School of the Art Institute of Chicago Chicago, Illinois

SMU Meadows School of the Arts Dallas, Texas

Spaced 2 Future Recall Perth, Australia

Springboard for the Arts St Paul, Minnesota

SUNY New Paltz New Paltz, New York

Tamayo Museum Mexico City, Mexico

Transformer Washington, D.C.

University of Hawaii Hilo, Hawaii

University of Liberal Arts Bangladesh Dhaka, Bangladesh

Visual Arts at the Department of Architecture, University of Patras Patras, Greece

Wayne State University Detroit, Michigan

VISIT CREATIVETIME.ORG/SUMMIT/SITES FOR THE MOST UPDATED LIST

"ART BEARS A UNIQUE RESPONSIBILITY IN THE SEARCH FOR TRUTH." -AI WEIWEI

> "I WANT TO LIVE IN A WORLD THAT IS Moving Toward Common Trust Rather Than Universal Fear." -Pedro Reyes

"PHOTOGRAPHING WAS A POLITICAL ACT, Equal in importance to demonstrating." -lara baladi

WE WANT TO HEAR FROM YOU!

FROM ELECTIONS TO CLIMATE CHANGE, CENSORSHIP AND UPRISINGS, CREATIVE TIME REPORTS FEATURES THE UNFLINCHING PERSPECTIVES OF ARTISTS FROM ALL DISCIPLINES ON THE MOST CHALLENGING ISSUES OF OUR TIMES.

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Email us your ideas: editorial@creativetime.org

THE LEONORE ANNENBERG PRIZE For Art and social change

ABOUT THE ANNENBERG PRIZE

The Leonore Annenberg Prize for Art and Social Change furthers Creative Time's 40-year-long commitment to providing opportunities for artists to explore new ideas and innovation, and fostering a culture of free public expression. This year, Creative Time is privileged to honor artist, writer, and curator Khaled Hourani and artist, policy advocate, and researcher Laurie Jo Reynolds-each with an award \$15,000, generously supported by of Creative Time board member Elizabeth K. Sorensen and the Rosenstiel Foundation. Different, but equally powerful, both Reynolds and Hourani exemplify Creative Time's commitment to artists whose work provokes awareness of and engagement

with critical issues of our time and advances the cause of equity and justice. Hourani's artistic practice often responds to the surrealism and comic absurdity of current events in order to share responses and witness change. Reynolds has for the two decades countered the media's demonization of people in prison through participation and intervention in government systems. Hourani and Reynolds were selected by a panel of four judges: Homi Bhaba, Director of the Humanities Center at Harvard University; Sally Tallant, Director of the Liverpool Biennial; Fernando García-Dory, artist and 2012 Annenberg Prize winner; and nonfiction writer Lawrence Weschler.





ELIZABETH K. SORENSEN AWARD PRESENTATION Creative Time trustee Elizabeth K. Sorensen will present the Leonore Annenberg Prize for Art and Social Change to Khaled Hourani and Laurie Jo Reynolds in honor of her grandmother Leonore Annenberg. Sorensen received her MA in Contemporary Art in 2006 from Sotheby's in London. She has worked at Phillips de Pury & Company and helped launch the Museum of Everything. In 2010, she opened Skylight Projects, an experimental art space that focuses on the work of international emerging artists. Sorensen is a trustee of the Annenberg Foundation's Sunnylands Trust, and sits on the boards of Creative Time, the Serpentine Gallery, and Artangel.

THE LEONORE ANNENBERG PRIZE FOR ART AND SOCIAL CHANGE



KHALED HOURANI @khaledhourani Khaled Hourani, born in Hebron, Palestine, is an artist, writer, and curator based in Ramallah, Palestine, where he is currently Director of the International Academy of Art Palestine. From 2004 to 2006, he served as General Director of the Fine Arts Department of the Palestinian Ministry of Culture. Later turned into an award winning film, his 2011 work titled Picasso in Palestine brought Picasso's painting Buste de Femme to Ramallah for an exhibition examining the complicated ways in which art enters a war zone and transcends geopolitical borders. On this project, he has said, "In any art project, the important thing is to share and to witness." In 2007, Hourani responded to the publication of left-wing Israeli political party Kadima's (Hebrew for "forward") manifesto by translating its text into Arabic and replacing each mention of "Palestine" and "Palestinian" with "Israel" and "Israeli," and vice versa. Published in one of Palestine's most widely read newspapers, the work, entitled Kadima, resulted in scores of inquiries about how to contact the nonexistent Palestinian "Forward" party. Hourani's 2009 Jerusalem Milestone highlighted the difficulty many Palestinians face in occupied territories when traveling even short distances by marking a sign made of ceramic tiles with the distance, 15 kilometers, from Ramallah to Jerusalem. Hourani's work has been included in numerous exhibitions, including dOCUMENTA (13), in 2012, and the Sharjah Biennial 10, in 2011, among others. He curated the Young Artist of the Year Award for the A.M. Qattan Foundation in 2000 and 2002, and the Palestinian Pavilions for the Alexandria Bienniale in 2001 and the Bienal de São Paulo in 2004. Hourani is an active member of the boards of many cultural and art institutions, including the Palestinian Association of Contemporary Art, the Palestinian Artist League, the Khalil Sakakini Cultural Center, and the Al Matal Gallery.



JOHN FORTÉ In Conversation

Grammy-nominated singer, songwriter, and producer John E. Forté, perhaps most famous for his work with the multi-platinum group the "The Fugees," was the quintessential rising star before landing in a federal penitentiary in 2000 on charges of possession



Picasso in Palestine, 2012

of illegal drugs. In 2008, he was one of only 11 commutations granted by President George W. Bush, a testament to the dedication of those who tirelessly campaigned on his behalf in protest against harsh mandatory minimum drug sentencing. Forté resumed his career by recording in the studio, writing his memoir, and serving as the subject of a feature-length documentary. He is currently Chief Executive Officer of Le Castle, a production company he founded in 2011, and is releasing his full-length album, *The Water Suite*.

THE LEONORE ANNENBERG PRIZE FOR ART AND SOCIAL CHANGE



LAURIE JO REYNOLDS @lauriejoR Laurie Jo Reynolds, a native of Atlanta, Georgia, is an artist, policy advocate, and researcher who has dedicated two decades of work to addressing the negative representations of people in prison. Her "Legislative Art" participates and intervenes in government systems, with the goal of concrete political change. For the past eight years Reynolds has focused on Tamms Correctional Center, the notorious supermax prison in southern Illinois designed for sensory deprivation. In 2007, she collaborated with former and current inmates at Tamms, their families, and other artists to launch Tamms Year Ten, a volunteer grassroots legislative campaign seeking to reform or close the prison. Tamms supermax-which came to symbolize our increasingly punitive, dehumanizing, and counter-productive criminal justice system-was shuttered on January 4, 2013, in part due to Reynolds's efforts. The campaign featured relentless lobbying and cultural projects, such as Photo Requests from Solitary, which invited men in isolation to request a photograph of anything, real or imagined. Her previous work includes the 2007 cult classic Space Ghost, an experimental video depicting a series of telephone calls from prison juxtaposed with found footage of astronauts and prisoners; and ASK ME!, a 2001 installation that placed Tamms family members and others affected by the prison system behind wooden booths to facilitate conversations with gallery visitors. As a 2010 Soros Justice Fellow, Reynolds researched and advocated for best practices to stop sexual abuse and reduce crime recidivism. She produced cultural events and conceptual art objects as part of an education program to open dialogue about the unintended consequences of the public sex-offender registry and residency restrictions. Reynolds was awarded a 2013 Creative Capital grant for the Honey Bun Comedy



SALLY TALLANT IN CONVERSATION

Curator **Sally Tallant** oversaw the development and execution of an integrated program of exhibitions, architecture, education, and public programs as Head of Programs at the Serpentine Gallery, London. She has developed projects including *The Edgeware Road Project*,



Hour, a video and performance variety show depicting the horror, boredom, and small mercies of prison life. The work was named after a packaged dessert that is one of the rare joys in prison, but which also constitutes an addiction and a form of currency. Individual segments from this work will be shown to decision makers as part of targeted campaigns for policy change. Laurie Jo is honored to accept the award on behalf of Tamms Year Ten, and to be joined by survivors Darrell Cannon and Reginald "Akkeem" Berry, Sr., along with Brenda Townsend, whose son was incarcerated in Tamms supermax prison.

Skills Exchange, Turning the World Upside Down, large-scale sculptures by Anish Kapoor in Kensington Gardens, and Disassembly with Runa Islam, Christian Boltanski, Yona Friedman, and Faisal Abdu'Allah. Tallant is currently Artistic Director and CEO of the Liverpool Biennial, the UK's Biennial of International Contemporary Art. She has lectured in graduate and postgraduate courses at the Otis College of Art and Design and is a regular contributor to conferences nationally and internationally.

KEYNOTE SPEAKERS



LUCY LIPPARD Santa Fe, New Mexico

For over 50 years, Lucy Lippard, art critic, writer, curator, and activist, has played a critical role in shaping—and simultaneously deconstructing—what we define as "art." After becoming a critic for *Artforum* in 1964, Lippard eventually rejected conventional art criticism on the basis of its need for "so-called objectivity" and lack of contact with artists and their practice. She went on to become a key figure and commentator on Minimal and Conceptual art. Her book *Six Years: The Dematerialization of the Art Object* (1973) both catalogued and described the development of Conceptual art practices

"THE INTERSECTIONS OF NATURE, CULTURE, HISTORY, AND IDEOLOGY FORM THE GROUND ON WHICH WE STAND—OUR LAND, OUR PLACE, THE LOCAL. THE LURE OF THE LOCAL IS THE PULL OF PLACE THAT OPERATES ON EACH OF US, EXPOSING OUR POLITICS AND OUR SPIRITUAL LEGACIES."

in the late 1960s and early '70s. It is now widely considered an essential reference work for the period and is a staple of contemporary art syllabi in classrooms across the globe. In addition to *Six Years* and an impressive body of essays, Lippard has published more than 20 books on feminism, art, politics, and place since 1966.

Always seeking more active ways to bring pressing issues to the forefront of national dialogue, Lippard has helped start such artist groups as the Heresies Collective (a group of feminist artists that published the journal Heresies: A Feminist Publication on Art and Politics from 1977 to 1992), Political Art Documentation/ Distribution, and Artists Call Against U.S. Intervention in Central America. She has also curated more than 50 exhibitions and has been a visiting professor at the School of Visual Arts, New York; Williams College, Williamstown, Massachusetts; The University of Queensland, Australia; and the University of Colorado Boulder.



REBECCA SOLNIT SAN FRANCISCO, CALIFORNIA

Writer, historian, and activist Rebecca Solnit has written 14 books about environment, landscape,

community, art, politics, hope, and memory, the most recent of which is *The Faraway Nearby* (2013), a book on empathy and storytelling. In *Wanderlust: A History of Walking* (2000), Solnit draws from the work

of philosophers, poets, and scientists who endorsed the act of walking as a necessary component of our everyday lives and provides intriguing arguments for why walking is still important, even in the age of more efficient modes of transportation. Solnit revisits "wandering" again in *A Field Guide to Getting Lost* (2005).

Her 2009 book, A Paradise Built in Hell: The Extraordinary Communities that Arise in Disaster, began as an essay entitled "The Uses of Disaster: Notes on Bad Weather and Good Government," published by Harper's the day that Hurricane Katrina hit the Gulf Coast. In a conversation with filmmaker Astra Taylor for BOMB magazine, Solnit summarized the radical theme of the book: "What happens in disasters demonstrates everything an anarchist ever wanted to believe about the triumph of civil society and the failure of institutional authority." Other titles by Solnit include Infinite City: A San Francisco Atlas (and the forthcoming New Orleans sequel); Hope in the Dark: Untold Histories, Wild Possibilities; and River of Shadows, Eadweard Muybridge and the

> *Technological Wild West* (for which she received the National Book Critics Circle Award in criticism, and the Lannan Literary Award).

> A product of the California public education system from kindergarten to graduate school, Solnit works with the group 350.

org on climate issues. She is a contributing editor to *Harper's* and a regular contributor to the political site TomDispatch.com.

REBECCASOLNIT.COM

FATE IS COMMON AND THAT WE LIVE IT OUT TOGETHER AND CHANGE IT TOGETHER, ONLY TOGETHER"

WE KNOW OUR

KEYNOTE SPEAKERS



NEIL BRENNER BOSTON, MASSACHUSETTS

Neil Brenner is Professor of Urban Theory at the Harvard Graduate School of Design (GSD), where he teaches classes on critical urban theory, urban political economy, and socio-spatial theory and works closely with architects, landscape architects. planners, and cartographers to develop new approaches to understanding, representing, and contemporary influencing urban transformations. His most recent book. Implosions/Explosions, to be released in 2014, will build upon Henri Lefebvre's ideas to elaborate the methodological foundations for investigating 21st-century

forms of global urbanization. Other books include New State Spaces (2004), a study of urban governance and state spatial restructuring in Europe during the second half of the 20th century, and several volumes on the need for a critical approach to urban questions in the age of neoliberal capitalism (including *Cities* for People, Not for Profit: Critical Urban Theory; The Right to the City, co-edited with Margit Mayer and Peter Marcuse; and Spaces of Neoliberalism, co-edited with Nik Theodore).

Also at Harvard GSD, Brenner directs the Urban Theory Lab, a research collective that uses the tools of critical urban theory, historical geopolitical economies, and radical cartography to decipher of urbanization. emergent patterns dispossession, and struggle under 21stcentury capitalism. The Lab's current work explores the urbanization of Earth's most remote places-"extreme territories" such as the Arctic, the Amazon, the Sahara Desert, the Himalayas, and the Gobi steppe, as well as the oceans and the atmosphere. Brenner is also currently collaborating with Christian Schmid of the ETH-Zurich on a book project entitled Planetary Urbanization.

> @URBANTHEORYLAB HARVARD.EDU



ALFREDO BRILLEMBOURG

TORRE DAVID, A SQUATTED SKYSCRAPER IN DOWNTOWN CARACAS, IS HOME TO AROUND 750 FAMILIES. WITHOUT GOVERNMENT APPROVAL, THEY HAVE TRANSFORMED WHAT WAS ONCE A VACANT CONSTRUCTION PROJECT INTO A MULTI-USE SOCIAL HOUSING PROJECT.

PRESENTERS IN ORDER OF APPEARANCE

PERFORMANCE



MARIO YBARRA, JR. Los Angeles, California

Mario Ybarra, Jr., is a visual and performance artist, educator, and activist who combines street culture with fine art in order to produce what he calls "contemporary art that is filtered through a Mexican American experience in Los Angeles." He has received critical acclaim for site-specific urban interventions that often bring to light little-known aspects of a particular location's cultural history. Ybarra earned his MFA from the University of California, Irvine, in 2001, and has exhibited internationally at recent exhibitions including the Whitney Biennial, Whitney Museum of American Art (2008); Possible Worlds: Mario Ybarra Jr., Karla Diaz, and Slanguage Studio Select from the Permanent Collections, Los Angeles County Museum of Art (2011): Mario Ybarra, Jr: The Tio Collection, Santa Barbara Contemporary Arts Forum (2012); and Made in L.A. 2012, organized by the Hammer Museum in collaboration with LAXART, Los Angeles (2012), among others.

@MARIOYBARRAJR, @SLANGUAGESTUDIO MARIOYBARRAJR.COM

MAKING A PLACE



GREGORY SHOLETTE NEW YORK, NEW YORK

Artist, writer, and curator Greg Sholette is a founding member of the REPOhistory artist collective, which in the 1980s and early '90s created site-specific works that highlighted forgotten histories of workingclass communities, and of Political Art Documentation and Distribution, an artist-activist collective that created a seminal archive on activist art in the 1980s. Sholette has also written and curated extensively, and co-edited The Interventionists: Users' Manual for the Creative Disruption of Everyday Life with Creative Time's Nato Thompson. He is a frequent lecturer and seminar leader in the U.S. and abroad, teaches at Queens College and the CUNY Graduate Center. is active in Social Practice and a member of Gulf Labor Coalition, and serves as an academic adviser for the Home Workspace Program in Beirut, Lebanon.

@GSHOLETTE GREGORYSHOLETTE.COM

MAKING A PLACE



JENNENE WHITFIELD DETROIT, MICHIGAN

Before Jennene Whitfield joined the Heidelberg Project, in Detroit, she worked in banking. But in 1993, she took a wrong turn and found herself on a street that was a colorful and chaotic mix of paint and people, where she asked a paint-spattered man, "What is all this?" The man was artist Tyree Guyton and what he told her sparked an obsession that changed her life. Whitfield could never have imagined giving up her 14-year career to work in a nonprofit arts-related venture, but she recognized this seemingly wrong turn as a higher calling, and embarked on the challenge of a lifetime to become director of the Heidelberg Project, which brings art to neglected neighborhoods. Since then, the Project has expanded its goals to include acquisition and restoration of property in the Heidelberg area, and implementation of community art and education programs.

> @JW_HEIDELBERG HEIDELBERG.ORG

MAKING A PLACE



JOHN FETTERMAN Braddock, Pennsylvania

In 2005, John Fetterman was elected mayor of Braddock, Pennsylvania - a town that during the 1970s had fallen victim to the same plight affecting the American steel industry. By 2001, Braddock had lost 90 percent of its population, seen its buildings decay, and become notorious for widespread poverty and a high crime-rate. During his tenure as mayor, Fetterman has overseen a series of creative placemaking and community initiatives that have included the creation of public art installations, the first art gallery in the region, the renovation of abandoned buildings to attract urban pioneers, and the establishment of programs such as an organic farm that is worked by local teenagers. These and other initiatives led to his reelection in 2009 and to an unprecedented amount of media attention, including being dubbed America's "coolest mayor" by London newspaper The Guardian.

PRESENTERS

MAKING A PLACE



ANNE GADWA NICODEMUS EASTON, PENNSYLVANIA

Anne Gadwa Nicodemus, a researcher, writer, speaker, and advocate for the intersection of arts and community development, is principal of Metris Arts Consulting, which provides research, analysis, and planning support to help arts strengthen communities-and vice versa. A choreographer/arts administrator turned urban planner, Nicodemus writes and speaks extensively about creative placemaking and artist spaces. She has published widely, including "Creative Placemaking" (co-authored with Ann Markusen), the report for the Mayors' Institute on City Design (2010) that defined the field as "public, private, not-for-profit, and community sectors partner[ing] to strategically shape the physical and social character of a neighborhood...city, or region around arts and cultural activities". Her journal article "Fuzzy Vibrancy" (Cultural Trends, 2013), and forthcoming book, The Creative Placemakers' Playbook, look more deeply at creative placemaking as cultural policy, including its ethics and practical challenges.

MAKING A PLACE



LIZE MOGEL NEW YORK, NEW YORK

Artist Lize Mogel straddles the fields of art and cultural geography. For the last decade, she has created and disseminated "counter cartography," mapping that challenges the mainstream narrative of a site or history and offers new understandings of social and political issues. She connects the real history of and our collective imaginary about specific places to larger narratives of global economies. Mogel uses conventional maps as readymades, appropriating them in order to examine the power relations they contain and to reconfigure them into new geographies. In so doing, she creates alternative histories of the places mapped, and subverts the idea that maps and information graphics represent "the truth." She inserts her counter-cartographies into public spaces and distributes them via publications.

PUBLICGREEN.COM

@METRISARTS METRISARTS.COM

MAKING A PLACE



ROBERTO BEDOYA TUCSON, ARIZONA

Roberto Bedoya has consistently supported art-based civic engagement projects and advocated for expanded definitions of inclusion and belonging throughout his career. As executive director of the Tucson Pima Arts Council (TPAC), he established the innovative P.L.A.C.E (People, Land, Arts, Culture and Engagement) Initiative to support artist initiatives in Tucson, Arizona. Bedova's tenure as executive director of the National Association of Artists' Organizations (NAAO) from 1996 to 2001 included serving as co-plaintiff in the lawsuit Finley vs. NEA. His essays "U.S. Cultural Policy: Its Politics of Participation, Its Creative Potential" and "Creative Placemaking and the Politics of Belonging and Dis-Belonging" reframed the discussion on cultural policy to shed light on exclusionary practices in cultural policy decision making. Bedoya is also a poet, whose work has appeared in numerous publications, and an art consultant, with projects for Creative Capital Foundation, the Ford Foundation, The Rockefeller Foundation, and the Urban Institute.

@TUCSONPIMAARTS TUCSONPIMAARTSCOUNCIL.ORG

IN CONVERSATION



RICK LOWE HOUSTON, TEXAS

Rick Lowe's Project Row Houses (PRH), founded two decades ago, has created a blueprint for using urban renewal practices within an artistic context to enrich lives. Located in Houston's Northern Third Ward, one of the city's oldest African-American neighborhoods, PRH is founded on the principle that art and the community it creates can be the foundation for revitalizing depressed inner-city neighborhoods (an idea that derives in part from Joseph Beuys's concept of "social sculpture"). At its founding, PRH consisted of 22 houses on a block-and-a-half; today it occupies six blocks that are home to 40 properties, including exhibition and residency spaces for artists, office spaces, a community gallery, a park, low-income residential and commercial spaces, and houses in which young mothers can live for a year and receive support as they work to finish school and get their bearings. These are all accompanied by programs that encompass arts, neighborhood revitalization, education, preservation, and community service.

PRESENTERS

REGIONAL REPORT: TURKEY



FULYA ERDEMCI AMSTERDAM, NETHERLANDS; ISTANBUL, TURKEY

Based in Turkey and the Netherlands, internationally renowned curator and writer Fulya Erdemci was the director of SKOR (Stichting Kunst en Openbare Ruimte, or Foundation for Art and Public Domain), in Amsterdam, from 2008 to 2012. Her projects there included a collaborative work with the Witte de With Center for Contemporary Art entitled Morality Wall: Between You and I (2009), comprising four massive artworks mounted as billboard-sized banners. aiming to create space for reflection on the contemporary meaning of "morality." Erdemci was among the first directors of the Istanbul Biennial (1994-2000) and went on to direct Proje 4L, in Istanbul (2003-2004), and to serve as curator of temporary exhibitions at Istanbul Modern (2004–2005). She returned to the Istanbul Biennial to curate the 2013 edition, entitled "Mom, Am I Barbarian?" (referencing Lale Müldür's book of the same title), an exhibition exploring the notion of the public domain as a political forum.

MY BROOKLYN



RISË WILSON NEW YORK, NEW YORK

Risë Wilson is the founder of the nonprofit Laundromat Project, which utilizes laundromats as makeshift galleries to display work by local artists. Wilson tailored her career path to bring the organization to fruition, gaining experience in arts administration by working for institutions like ARAMARK. the Painted Bride Art Center. The Museum of Modern Art, and the International Center for Photography. In 2004 she earned a fellowship from the Echoing Green Foundation as one of the "World's Best Emerging Social Entrepreneurs." Wilson has also been the recipient of fellowships from the College Arts Association and New York University. where she earned an M.A. in Africana Studies. She currently offers her expertise as a consultant to other nonprofits and teaches at Parsons The New School for Design, helping students of product design apply their talents to improving the public sphere.
MY BROOKLYN



KELLY ANDERSON BROOKLYN, NEW YORK

Acclaimed filmmaker Kelly Anderson creates documentaries that tackle difficult issues and illuminate trends that negatively impact marginalized groups. Her most recent film, My Brooklyn, focuses on the gentrification and redevelopment of downtown Brooklyn, a once popular Caribbean and African-American shopping destination. Anderson also won acclaim for Every Mother's Son, a documentary about mothers whose children have been killed by police officers and chosen to become national spokespeople on the issue of police reform. The awardwinning filmmaker's other projects include the documentaries Never Enough, about clutter, collecting, and Americans' relationships with their stuff, and Out at Work (with Tami Gold). The onehour drama SHIFT, about the volatile relationship between a North Carolina waitress and a prison inmate in a corporate work program conducting phone surveys, aired on PBS stations across the United States. Anderson is currently an Associate Professor in the Department of Film and Media Studies at Hunter College in New York City.

@KELLYBKLYN LASTINGSCARS.COM

MY BROOKLYN



MICHAEL PREMO BROOKLYN, NEW YORK

Artist, cultural worker, and humanrights activist Michael Premo fights for those who risk displacement, such as families struggling to prevent foreclosures or hurricane victims rebuilding their communities. Premo is the co-director of Housing Is a Human Right (HHR), a creative storytelling project that explores the complex fabric of community and the human right to housing, land, and the dignity of a place to call home. Following Hurricane Sandy he helped launch the Occupy Sandy network and cocreated Sandy Storyline, a participatory documentary film that collected and shared stories about the impact of Hurricane Sandy on neighborhoods and communities. The project won the Transmedia Award at the Tribeca Film Festival in 2013. Premo has also created. produced, and presented original works of art and media with theater companies including Hip-Hop Theater Festival, The Foundry Theater, The Civilians, Penny Arcade, Company One, and StoryCorps.

@MICHAELPREMO MICHAELPREMO.COM

MY BROOKLYN



STEVE POWERS BROOKLYN, NEW YORK

In 1999, Steve Powers stopped writing graffiti and tending bar, and dedicated himself to being a full-time artist. Later, in 2007, Powers used his Fulbright Scholarship to paint in the streets in Dublin and Belfast, inspired by the area's political murals. He told The New York *Times* that he was "taking the form of the murals, which are powerful for all the wrong reasons, and trying to retain some of the power and use it in a really good way." His ongoing work A Love Letter for You discusses the complexities and rewards of relationships and is based on his work in Ireland. Powers's 50plus murals painted along Market Street in West Philadelphia were sponsored by a grant from the Pew Center for Arts & Heritage and produced with the Philadelphia Mural Arts Program. Powers is also the author The Art of Getting Over (1999), on graffiti history, and the graphic collection of short stories First & Fifteenth: Pop Art Short Stories (2005). His work has been shown at the Venice and Liverpool Biennials and in numerous exhibitions at Deitch Projects.

@STEVEESPOPOWERS FIRSTANDFIFTEENTH.NET

MY BROOKLYN



ELISSA BLOUNT-MOORHEAD AND RYLEE ETERGINOSO ON WEEKSVILLE HERITAGE CENTER BROOKLYN, NEW YORK

Current Public Programs Curator Rylee Eterginoso and former Vice Director and Director of Design, Programming, and Exhibitions Elissa Blount-Moorhead represent the Weeksville Heritage Center. a multidimensional museum dedicated to preserving the history of the 19thcentury free African American community of Weeksville in Brooklyn, New York. Blount-Moorhead created and co-curated The Garden Party Series of music and culture, developed the education and programming for the Weeksville Heritage Center, and acted as the internal project director and design consultant for the construction of the forthcoming LEED Gold Sustainable Education and Cultural Arts Building. Eternginoso curated and produced the Brilliant Corners concert that brought energetic jazz talent to Weeksville in summer 2013. She also received an inaugural Emerging Leaders of New York Arts Fellowship (2011) and was a chair of the Brooklyn Arts Council's Visual Arts Regrant panel from 2007 to 2009 and in 2011.

@WEEKSVILLEHC.COM

REGIONAL REPORT: SOUTH AFRICA



MARCUS NEUSTETTER JOHANNESBURG, SOUTH AFRICA

Marcus Neustetter explores the intersection between art. science, and technology, acknowledging that "the process does not always resemble a purely artistic experience." Instead, working in collaboration with scientific partners, Neustetter allows "the concept, the context, and the audience" to determine which technologies best fit with his artistic process. This multifaceted approach informed his project The Observatory in the Making, which brought together drawings, laser experiments, and community-based workshops that Neustetter implemented while researching the development of an observatory for artistic practice and exploration among international telescopes in Sutherland. South Africa. He also founded "sanman" (Southern African New Media Art Network), a collective that works with groups and institutions both locally and internationally to promote the use of art and technology in producing new media.

@MNEUSTETTER MARCUSNEUSTETTER.COM, ONAIR.CO.ZA

BUILT FROM THE GROUND UP



JOSHUA DECTER NEW YORK, NEW YORK

Joshua Decter is a New York-based writer, curator, theorist, art historian. His forthcoming book, Art Is a Problem: Selected Criticism, Essays, Interviews and Curatorial Projects, examines contemporary art in relation to a variety of ideological, public, and social contexts. He also contributes to Artforum. Afterall, Texte zur Kunst, Flash Art, and The Exhibitionist. Decter's curatorial approach involves experimenting with new technological interfaces to rethink traditional design and display systems, and proposing unusual interactions between visual art, architecture, and the materials of everyday, popular, and media cultures. Decter directed the Master of Public Art Studies Program at the University of Southern California from 2007-2011: he has also taught at the Center for Curatorial Studies at Bard College, the School of Visual Arts in New York, New York University, UCLA, and the School of the Art Institute of Chicago.

JOSHUADECTER.COM

BUILT FROM THE GROUND UP



KENNETH BAILEY PRESENTING WITH JUDITH LEEMANN, LEAD ARTIST IN RESIDENCE, DS4SI BOSTON, MASSACHUSETTS

Urban designer Kenneth Bailey founded Design Studio for Social Intervention (DS4SI) in 2005. Devoted to the improvement of civil society and everyday life, DS4SI operates at the intersections of design thinking and practice, social justice and activism, public art and social practice, and civic/popular engagement, designing and testing social interventions with and on behalf of marginalized populations, controversies, and ways of life. Bailey, who believes that public areas are places where individuals can relax and unwind or voice their disapproval with elected officials, promotes the use of symbolic demonstrations to reclaim public space that has become hostile or inaccessible to those who need it. The Studio's "Let's Flip It" campaign turned a symbol of Boston gang violence, baseball hats, into a symbol of nonviolence by distributing an all-white, no-allegiances hat via a youth-toyouth network. The pop-up Public Kitchen designed by the Studio was billed in part as an effort to dissociate the connotations of "cheap" and "run-down" from the word "public." @DS4SI DS4SI.ORG **BUILT FROM THE GROUND UP**



CHRISTOPH SCHÄFER HAMBURG, GERMANY

Since the 1990s, the work of Hamburg, Germany-based artist Christoph Schäfer has focused on urban life and the production of public spaces. He is closely involved with the group Park Fiction, which worked collaboratively to oppose the planned transformation of a section of the Hamburg harbor into housing and offices, and to establish instead a community park. The reclamation and advancement of public space required not only protest but also collective action within the community and the creation of platforms for exchange between people from different cultural fields. Schäfer also collaborates with the Hamburg activist network "It's Raining Caviar" to work against gentrification, the "Right to the City" movement, and Occupy Gezi. His independent works have included the installation *Melrose Place*, in Bangalore, India which investigates the influence of new media on urban processes and imaginations in that software metropolis, and Hoang's Bistro (2005), which deals with Asian shadow cities in Leipzig. Christoph's work will be shown in the 2013 Istanbul Biennial.

BUILT FROM THE GROUND UP



CHIDO GOVERA HOUT BAY, SOUTH AFRICA

"I believe that everyone has a story," Chido Govera has stated. Her own remarkable life demonstrates how a story of hardship can be transformed into one of innovation, compassion, and success. Govera's begins with a brave child from a village near Mutare, Zimbabwe, guitting school at age nine to provide for her family after losing her mother to AIDS in 1993. Three years later, she was among the first participants in a mushroom-cultivation training program at Africa University in Mutare, beginning a farming practice soon thereafter. By age 16, Govera was making enough money selling mushrooms to feed and care for her family. Since then, she has dedicated her life to teaching others to cultivate mushrooms, working with orphans, single mothers, destitute individuals, and villages to demonstrate that everyone can and must contribute to the betterment of their own circumstances. Today, Chido is committed to teaching mushroom cultivation to struggling communities in Zimbabwe, Tanzania, India, Colombia, the Congo, and elsewhere.

> **@CHYGOVERA** CHIDOGOVERA.ORG, CHIDOS.ORG

BUILT FROM THE GROUND UP



ALFREDO BRILLEMBOURG URBAN-THINK TANK CARACAS, VENEZUELA; NEW YORK, NEW YORK; ZURICH, SWITZERLAND

Architect and urban designer Alfredo Brillembourg founded Urban-Think Tank (U-TT) in Caracas, Venezuela, in 1993. With the help of current U-TT co-director Hubert Klumpner, he has developed the organization into a breeding ground for design innovation, regularly bringing together architects, civil engineers, environmental planners, landscape architects, and communications specialists to "study the dynamic conditions acting on modern cities." U-TT received the Gold Lion Award for Best Project at the 2012 Venice Architecture Biennale for the installation Torre David: Gran Horizonte, which documented the extralegal and makeshift community of 750 families that reside in the unfinished 45-story office tower in Caracas known as the Centro Financiero Confinanzas. In addition to his work at U-TT, Brillembourg has served as a guest professor at Columbia University's Graduate School of Architecture, Planning and Preservation since 2007, where he and Klumpner founded the Sustainable Living Urban Model Laboratory. The two also serve as co-chairs of Architecture and Urban Design at the Swiss Federal Institute of Technology (ETH-Zurich).

@URBTHINKTANK U-TT.COM

FLANEURS



MARY JANE JACOB CHICAGO, ILLINOIS

Through hundreds of exhibitions, sitespecific and community-based projects, and public programs, curator Mary Jane Jacob has worked with artists to expand the practice and public discourse on art as a shared process. She has critically engaged the discourse around public space with landmark exhibitions, like Culture in Action, in Chicago, and Places with a Past, for the Spoleto Festival USA. The latter launched two decades of public activity in Charleston, South Carolina, and was hailed by Michael Brenson as "the most moving and original exhibition in the United States this season" in 1991. The recipient of numerous awards and honors, Jacob currently serves as Professor and Executive Director of Exhibitions and Exhibition Studies. at The School of the Art Institute of Chicago, where she is spearheading a major research project on Chicago social practice.

MARYJANEJACOB.ORG

FLANEURS



TONY CHAKAR BEIRUT, LEBANON

Tony Chakar is a Lebanese architect and writer whose work incorporates literature, philosophy, and theory, and has been included in numerous exhibitions internationally. His work One Hundred Thousand Solitudes (2012) is a lectureperformance that examines images that have emerged from the Arab revolutions. Chakar shows how unlikely towns outside of the capital cities in the Middle East, once considered backward and marginal, have now emerged as creative centers of the revolt against political oppressors such as Bashar al Assad. The performance also includes an image of a protester in Tahrir Square holding a sign that reads: "From Egypt to Wall St. Don't be afraid. Go ahead." demonstrating that Egyptian citizens are vocal and willing to encourage their counterparts in Western democracies to voice their opposition to current representations of authority and power. Chakar contributes to art and architecture magazines and teaches history of art and architecture at the Académie Libanaise des Beaux-Arts, University of Balamand, Beirut.

@CHAKARTONY TONYCHAKAR.COM

FLANEURS



VITO ACCONCI NEW YORK, NEW YORK

Artist Vito Acconci has redefined both art and performance, treated language as matter, and shifted art from object to interaction between people and spaces. He played a critical role in the movement to remove art from the gallery and museum in order to explore such issues as the relationship between public and private. For Following Piece (1968), for example, every day for a month, he followed a randomly selected stranger through the streets of New York until he or she entered a private location. In Seedbed (1972), Acconci lay hidden beneath a gallery-wide ramp, masturbating while vocalizing into a loudspeaker his fantasies about the visitors walking above him, thereby involving the audience in the production of the work and exploring the reciprocal interchange between artist and viewer. In the 1980s, he created Acconci Studio, a design firm that mixes poetry and geometry, computer-scripting and sentencestructure, narrative and biology, chemistry and social-science to create everything from clothing, to vehicles, to buildings. Acconci's work has been the subject of numerous retrospectives, including those organized by the Stedelijk Museum in Amsterdam and the Museum of Contemporary Art in Chicago.

@VITOACCONCI, @ACCONCISTUDIO ACCONCI.COM

FLANEURS



ALTHEA THAUBERGER VANCOUVER, CANADA

The works of Vancouver-based artist and filmmaker Althea Thauberger are often developed through an extended process of cooperation and dialogue with their subjects, and are informed by critical and historical readings of the physical, social, and institutional sites in which they take place, as well as by histories of photographic image-making and reflections on representational power dynamics. Thauberger has gained international recognition for exhibitions in numerous cultural institutions and for projects in sites across the public realm. Her 2012 project Marat Sade Bohnice exhibited at The Power Plant Contemporary Art Gallery and the Liverpool Biennial, was an experimental documentary/video installation about the staging of Peter Weiss's 1963 play Marat/ Sade at the Bohnice Psychiatric Hospital, in Prague. In it, she approached timely issues of institutionalization in relation to structural reform and shifting political terrains.

@ALTHEART1

FLANEURS



MADELINE BLOUNT THE AMANDA WEIL LECTURE BROOKLYN, NEW YORK

Madeline Blount is a Brooklynbased artist, scientist, and writer She undertook a year-long investigation of the poetics and politics of war spaces and border zones in Cyprus, making work in photography, film, ethnography, and dance-theatre. She co-organized community actions in the divided city of Nicosia and analyzed the various methods of international conflictresolution on the island. She has also worked with collectives in New Orleans and London, performed at the Athens Festival in Greece, and conducted research on minimum detectable quantities of matter at a nuclear reactor in Portland, Oregon.

@MAD253

The Amanda Weil Lecture recipient is selected through an international open call.

ACCESSING THE GREEN CITY



MEL CHIN BURNSVILLE, NORTH CAROLINA

Artist Mel Chin, who has played an important role in the rise and continuation of conceptual art since the 1970s, is known for works that defy easy categorization. Chin has garnered international acclaim for his use of art to spread political awareness and expose social injustice, working with sculpture, video, and land art, among other mediums. His land-based work Operation Paydirt (2008-ongoing), seeks to use soil remediation to neutralize lead from the soil surrounding New Orleans. Chin's The Fundred Dollar Bill Project seeks support for this ongoing work by encouraging communities around the nation to make their own Fundred Dollar Bills-original, hand-drawn interpretations of the U.S. \$100 bill—to be exchanged by the U.S. Congress for real funding. His influential oeuvre has won him an extensive list of awards, from organizations including the National Endowment for the Arts, the New York State Council on the Arts, and Art Matters.

MELCHIN.ORG

ACCESSING THE GREEN CITY



EMMANUEL PRATT CHICAGO, ILLINOIS

Emmanuel Pratt has dedicated himself to learning and teaching others about the issues that plague modern cities. A doctoral candidate in Urban Planning at Columbia University, he is the Executive Director of The Sweet Water Foundation, which seeks to integrate hands-on sustainable farming practices with interdisciplinary educational programming. The Mycelia Project has put this into practice by turning a deteriorating shoe factory into an aquaponic farm that uses nitrogen waste from tilapia-filled tanks to fertilize vegetables and herbs. He distributes these locally grown products to restaurants in the South Side of Chicago. In addition, The Mycelia Project has introduced a curriculum that educates everyone from kindergartners to graduate students about sustainability, repurposing, and urban renewal to schools across Chicago.

THEMYCELIAPROJECT.ORG

ACCESSING THE GREEN CITY



LARA ALMARCEGUI ROTTERDAM, NETHERLANDS

The work of Spanish artist Lara Almarcegui, who is based in Rotterdam, often explores neglected or overlooked sites, carefully cataloguing and highlighting each location's tendency toward entropy. Her projects have ranged from a guide to empty lots in and around Amsterdam to the display-in their raw form—of the materials used to construct the galleries in which she exhibits. In 2010, for her first solo exhibition in New York at Ludlow 38, Almarcegui surveyed the four-mile-long Flushing River in Queens, where she found that its exploitation had left a number of unused and ignored areas. Continued research culminated in a publication consisting of 12 photographs with concise descriptions outlining the history, present state, and future potential of those spaces. Most recently, Almarcegui represented Spain at the 55th Venice Biennale, where her work was composed of two parts, one tackling the physical space of the Spanish Pavilion in the Giardini, the other exploring an empty plot of land beside the island of Murano.

@EDB_PROJECTS EDBPROJECTS.COM

ACCESSING THE GREEN CITY



LUCY ORTA PARIS, FRANCE

Paris-based Lucy and Jorge Orta's collaborative practice draws upon urgent issues of ecological and social sustainability to create artworks employing diverse media. Their signature works include Refuge Wear and Body Architecture (1992–1998), portable habitats bridging architecture and dress, which have been used by those without a home in Paris and Munich. Renowned critical art theorist Nicolas Bourriaud has described these works as "operational aesthetics." Clouds, a series of sculptures assembled from recycled water bottles, and OrtaWater, mobile water units fabricated from boats and old vans, have addressed the increasing scarcity of clean water and the problems arising from its pollution and corporate control. This project helped them win the Green Leaf Award for Sculpture, given for artistic excellence with an environmental message, from the United Nations Environment Programme in partnership with the Natural World Museum, awarded at the Nobel Peace Center in Oslo. Norway, in 2007.

ACCESSING THE GREEN CITY



RAÚL CÁRDENAS OSUNA Torolab Tijuana, mexico

In 1995, artist and innovator Raúl Cárdenas Osuna founded the Tijuanabased Torolab, a consortium of artists and designers who explore ways to improve urban environments. Their project COMA (2006), developed in response to the poor diets of Mexican workers, entailed the creation and distribution of a food product containing the vitamins and nutrients absent from the standard urban Mexican diet. In 2005. Torolab created *Nine Families: Emergency* Architecture, its first solo exhibition in New York (at the Storefront for Art and Architecture). For this, Torolab conducted research and worked with nine families to develop a proposal for a community designed for the families in Lagunitas, an underdeveloped neighborhood in Tijuana. Raúl Cárdenas Osuna is one of four artists working with the Museum of Modern Art's Department of Education to develop programs offering new opportunities for public engagement.

@TOROLAB TOROLAB.ORG

STUDIO-ORTA.COM

REGIONAL REPORT: COLOMBIA



ANA MARÍA MILLÁN Helena producciones Cali, colombia

Colombian visual artist Ana María Millán works both individually and with collective platforms like the award-winning Helena Producciones. This nonprofit, interdisciplinary group operates in the City of Cali, Colombia, and abroad, utilizing different modes of institutional critique in its projects. It is perhaps best known for producing the Festival de Performance de Cali. Now in its eighth edition, the Festival has created a platform for both local and international artists, and performances have ranged from Santiago Sierra's American flag mounted on the wall of the Tertulia Museum to French artist Pierre Pinoncelli's famous finger amputation in protest against the 2002 kidnapping of presidential candidate Íngrid Betancourt. In her own work, Millán examines subcultures and their exclusion from historical discourse. Her projects have appeared in exhibitions internationally.

ANAMARIAMILLAN.ORG HELENAPRODUCCIONES.ORG

IN CONVERSATION



ANTANAS MOCKUS ŠIVICKAS BOGOTÁ, COLOMBIA

Antanas Mockus Šivickas, the child of Lithuanian immigrants, earned his degree in mathematics in France before applying his unusual political philosophy to Colombian politics as mayor of Bogotá (1995-1998; 2001-2003). While mayor, Mockus developed such innovative undertakings as hiring 420 mimes to mock traffic violators (believing that Colombians feared being ridiculed more than being fined). He also organized a "Women's Night," with free outdoor concerts and bars offering womenonly specials, while men stayed home with the children and the city's female police kept the peace. When he asked Bogotá residents to pay an additional 10 percent in taxes, 63,000 did so. Between his mayoral terms, Mockus ran unsuccessfully for president. Prior to serving as mayor, he was a professor, researcher, vice president, and president at the National University of Colombia. He has also been a visiting professor at Harvard University and a visiting fellow at Harvard's Kennedy School of Government.

@ANTANASMOCKUS

IN CONVERSATION



PEDRO REYES MEXICO CITY, MEXICO

Pedro Reyes is a Mexican artist whose work encompasses design, film, architecture, and pedagogy, aiming to create solutions to social problems by increasing the capacity for individual and collective action. His ongoing work Baby Marx (2008-present) is an inquiry into the assumption that capitalism is the final model for the way the world functions. In 2012, Reyes was asked by a government official to work with weapons that were collected by the army and police of Ciudad Juárez. He transformed 6,700 killing machines, destined to be buried or destroyed, into musical instruments. As Reves puts it, "This exercise of transformation we see with guns is what we would like to see with society."

@_PEDROREYES PEDROREYES.NET

RESISTORS



IVET CURLIN WHAT, HOW, AND FOR WHOM ZAGREB, CROATIA

Ivet Curlin is a member of the Zagrebbased curatorial collective WHW, along with artists Ana Devic, Nataša Ilic, and Sabina Sabolovic, and designer and publicist Dejan Kršic. The collective's name was taken from the title of its first project-a 2000 work dedicated to the 152nd anniversary of The Communist Manifesto. It represents the three essential economic guestions "What?," "How?," and "For whom?," which also are fundamental to the planning, conception, and realization of exhibitions, as well as to the artist's position in the labor market. Since 2003, WHW has directed the city-owned nonprofit Gallery Nova, collaborating with culture and activism organizations to question topics suppressed within public discourse and establish trans-generational and international links and contexts. WHW has curated exhibitions there and at venues including the Technical Museum, Zagreb; Apexart, New York; the Museum of Contemporary Art, Belgrade; Kunsthalle Fridericianum, Kassel; and the 11th Istanbul Biennial.

RESISTORS



JIMMY MCMILLAN New York, New York

Jimmy McMillan, a political activist, karate expert, Vietnam War veteran, and onetime private investigator, ran for New York City mayor in 2009 under the banner of the "Rent Is Too Damn High" Party, whose mission is to "provide a roof over your head, food on the table, and money in your pocket." McMillan has gained recognition for such unconventional campaign methods as performing a spoken-word song at the "Occupy" protests about how the constitution gives one the right to protest and picket, but also the right to vote for the wrong person. He also ran for governor of New York in 2010, and made waves at the gubernatorial debate by refusing to take a backseat to his more popular and established counterparts.

@RENTISTO JIMMYMCMILLAN.ORG RENTISTOODAMNHIGH.ORG

RESISTORS



ANN MESSNER NEW YORK, NEW YORK

Throughout her career, artist and activist Ann Messner has consistently challenged the unresolved schisms between notions of private life/space and public/civic experience, focusing on the relationship between the individual and the larger social body encountered within public space or discourse. Her interest in investigating "inhabitable space" led to her participation in the groundbreaking *Real Estate Show* in 1980, which sought to expose the City's relationship with lowincome neighborhoods by appropriating an abandoned building to present an art show on the subject. Her recent work has traversed the line between the directly political and the cultural, working with the direct-action collective A.R.T. (Activists Response Team) to produce a series of tabloid and video works that critically analyze the "war on terror." Messner's work has been recognized through fellowships and awards, including the National Endowment for the Arts Individual Fellowship, Henry Moore International Fellowship, Guggenheim Fellowship, Anonymous Was a Woman Award, and a Gottlieb Foundation Fellowship, among others.

ANNMESSNER.NET

RESISTORS



CHEN SHAOXIONG XIJING MEN GUANGZHOU, CHINA

The Xijing Men is an artist collective comprising Chen Shaoxiong (China), Tsuyoshi Ozawa (Japan), and Gimhongsok (Korea). "Xijing" is a fictitious city, the name of which is composed of Chinese characters meaning "western capital," playing on the names of real cities: Beijing ("northern capital"), Nanjing ("southern capital"), and Tokyo, known in Chinese as Donjing ("eastern capital"). Using humor and satire, the collective documents the culture and politics of "Xijing" through performance, photography, and other art forms. Prior to joining Xijing Men, Chen was a founding member of the "Big Tail Elephant Group" of conceptual artists in Guangzhou. In his independent work, he uses a combination of mediums to confront issues affecting contemporary Chinese society, including rapid urbanization, the nature of the crowd, the aesthetics of globalization, and collective memory. His work has been featured in exhibitions and art fairs around the world.

RESISTORS



LEVAN ASABASHVILI **URBAN REACTOR** TBILISI, REPUBLIC OF GEORGIA

Initially trained in Delft, Netherlands, Georgian architect Levan Asabashvili is a co-founder and member of Urban Reactor, a collective of architects and planners based in Tbilisi, Republic of Georgia. The organization undertakes debate, research, and education, seeking to expand the practice of architecture and planning and to imbue them with deeper social and cultural meanings. Its projects have included the creation of a timeline of urban development in Georgia, including government-run "beautification initiatives" aimed to superficially restore and redevelop the country's main historic towns. Prior to joining Urban Reactor, Asabashvili was a member of the Urban Asymmetries studio, in Delft, where he and his peers conducted research for a case study in Mexico City in order to understand the processes and conditions that produce uneven or asymmetrical development in contemporary urban environments.



@XIJINGMEN CHENSHAOXIONG.NET

RESISTORS



RACHEL LAFOREST NEW YORK, NEW YORK

Rachel LaForest is a New York City-based social activist and community organizer. Since 2011 she has been executive director of Right to the City, which is dedicated to halting the displacement of low-income individuals, people of color, and other marginalized groups from urban neighborhoods. Founded in 2007, Right to the City is a national alliance of economic, environmental, and racial justice organizations currently active in 11 states. Prior to her work there, LaForest directed the Organizing and Public Policy departments at the Transport Workers Union (TWU) Local 100, was the first Public Policy Director for Actors Equity, and served as Lead Organizer/Co-campaign Director at Jobs with Justice. At TWU, she organized and led multiple mobilizations of thousands of union members to City Hall and the State government in Albany; designed education and training in public policy for rank-and-file members and officers: and was one of the lead coordinators for the union during the 2005 New York City transit strike.

> @LEHCARF, @OURCITY RIGHTOTHECITY.ORG

PERFORMANCE



INVINCIBLE DETROIT, MICHIGAN

Detroit-based MC Ilana Weaver, aka Invincible, scripts lyrics to communicate both personal experience and a desire to affect social change through clear delivery, witty wordplay, and conceptual songwriting. Invincible's "Locusts," which inspired a music video/documentary with commentary from housing activists and teenagers about changes in their neighborhood, is an incisive critique of the current efforts to beautify downtown Detroit, swapping metaphors for gentrification and large-scale colonization. They have also worked with Detroit Summer, a multi-racial, inter-generational collective in Detroit that has worked to transform communities through youth facilitative leadership, creativity, and collective action for the past decade. The artist co-coordinated and co-founded Detroit Future Youth, a network that supports social justice and media-based youth projects throughout the city.

> **@INVINCIBLEDET** EMERGENCEMEDIA.ORG



XUING OLYMPICS

"WELCOME TO XIJING" SWIMMING, 2008 VIDEO STILL IMAGES, XIJING MEN



THE XIJING MEN ENACTED THEIR OWN VERSION OF THE OLYMPIC GAMES THAT RAN PARALLEL TO THE BEIJING GAMES IN 2008. THE ARTISTS PLAYFULLY AND IRONICALLY CRITICIZED THE GAMES BY ORGANIZING AND ENGAGING IN 21 OLYMPIC-STYLE, SPORT-THEMED COMPETITIONS.

SHORT FILMS

WONDERLAND

HALIL ALTINDERE

2013, 8:25 minutes

Wonderland documents the anger, resistance, and hope voiced by the children of Sulukule, a neighborhood of Istanbul that for six centuries hosted the Roma population of the city and its culture, demolished in an effort to revitalize the neighborhood. The films represent Istanbul's attempts to concretize, gentrify, and "hygienize" Sulukule, voiced by the music group Tahribad-I Isyan and accompanied by Altindere's visuals. *Courtesy of Halil Altindere and Pilot Galerie, Istanbul.*

PARADOX OF PRAXIS 1 (SOMETIMES DOING SOMETHING LEADS TO NOTHING)

FRANCIS ALŸS 1997, 4:59 minutes

Courtesy of David Zwirner, New York/London.

TOÑITAS

BEYZA BOYACIOGLU AND SEBASTIAN DIAZ

2013, 5:21 minutes

Toñita's is a glance at the Puerto Rican community and culture in Brooklyn, through the only remaining Latino social club in South Williamsburg. The short documentary dives into the microcosm of the social club, Caribbean Club, in order to talk about urban space, displacement, and identity. *Toñita's is a part of Living Los Sures, a UnionDocs Collaborative Production. Courtesy of Beyza Boyacioglu and Sebastian Diaz.*

CONICAL INTERSECT

GORDON MATTA-CLARK 1975 Courtesy of Electronic Arts Intermix (EAI), NY and the Matta-Clark Estate.

CLOSE YOUR EYES

STORYBOARD P 2011, 5:39 minutes

World-renowned photographer Marc Baptiste directs Storyboard P the Battlefest Champion, legendary street dancer, and Mutation Master in a performance to "Close Your Eyes" by The Bullitts starring Lucy Liu and Jay Electronica. *Courtesy of Storyboard P and the Bullitts.*

OCCUPY GEZI VIDS

OCCUPY GEZI NEWS 2013, 7:36 minutes

This seven-minute video summarizes the events that took place around the people's occupation of Taksim Gezi Park in Istanbul during the first week of resistance in May 2013. *Courtesy of Occupy Gezi News*



WONDERLAND BY HALIL ALTINDERE

SUMMIT SOCIALS @ JUDSON CHURCH

JUDSON CHURCH SOCIAL SPACE

You asked, we listened! Lots of Summit attendees asked for more social spaces and opportunities to continue the discussion, so we have transformed the Judson Memorial Church meeting room into an indoor town square/social space for the Summit weekend. This, along with our first-ever Summit Dinners, will provide every attendee with a place to gather, relax, and voice their opinions.

Open to everyone for both nights after the Summit, the social space will flow with conversation and beer sponsored by Lagunitas Brewery. We are also proud to announce special programming just for Judson Church, including a #ShadowSummit led by artist collective Works Progress, and a specially curated lunch. Come on over to talk, unwind, or play on park benches and astroturf, visualized and brought to life by Creative Time board member Cristina Grajales. Also, be sure to look out for the participatory piece by artist Paul Ramírez Jonas, created especially for the 2013 Creative Time Summit!



JUDSON CHURCH 55 WASHINGTON SQUARE SOUTH ACCESSIBLE ENTRANCE: 243 THOMPSON STREET

THURSDAY, OCTOBER 24 // 7-9PM Summit kick off with a special interactive project by Paul Ramírez Jonas

Creative Time invites attendees and presenters to come together before the Summit for a lively evening of music, drinks, and city building, using everyone's favorite building material—Legos! Artist Paul Ramírez Jonas has created a social situation, game, and ice breaker that offers the opportunity to use thousands of the colorful blocks to collectively build, destroy, and rebuild a temporary city. The participatory work, *Public Charrette*, takes form of a 150-square-foot table covered with maps of vacant and conflicted spaces, pointing to the failures and oddities found in modern metropolises. Be prepared to put your drink and snacks down, argue, converse, and debate about the modern city as the city of Legos grows!

Paul Ramírez Jonas is a contemporary artist whose work is guided by an interest in participatory art and explores the notion of the unspoken contract between audience and artwork.

FRIDAY, OCTOBER 25 // 1PM Summit Roundtable Lunch: "The Sixth Borough"

This special lunch, created especially for the 2013 Summit by media artist Stefani Bardin and chef Mihir Desai, will take diners on an edible tour of New York City's five boroughs, taking a close and at times critical look at the shifting cultural landscapes found in each. Diners will consider the promises and failures of urban rooftop gardening in "Brooklyn," while those in "Staten Island" will participate in a traditional Sri Lankan wedding feast, and guests seated in "Queens" will dig into food-truck culture and the fusion foods born at the intersection of disparate cuisines. The culinary and social intersections highlighted at the lunch will form a temporary sixth borough: food.

Stefani Bardin is New York based multimedia artist whose work explores the influences of corporate culture and industrial food production on our food system and the environment through investigations in the form of single and multi-channel videos and, immersive and interactive installations.

Mihir Desai is the chef of the xSpecies Adventure Club, a roving supper club which explores themes of biodiversity, sustainability and urban agriculture through molecular cuisine. He consults internationally with restaurants keen to expand their experimental kitchens.

FRIDAY, OCTOBER 25 // 7-9PM SATURDAY, OCTOBER 26 // 6-8PM #Shadowsummit by works progress

Minneapolis-based public art-anddesign studio Works Progress has created a #ShadowSummit within the Judson Church space that serves as a place for conversation and discussion. Attendees will have an opportunity to use open-source presentation technology and custom-built discussion boards to continue the conversations started at the Summit.

Co-directed by **Colin Kloecker** and **Shanai Matteson**, Works Progress is an artist-run public art and design studio based in Minneapolis, Minnesota, that creates platforms for people to engage, connect, converse, and create with/in their neighborhoods and communities, across creative and cultural boundaries.

SUMMIT SOCIALS // DINNER CONVERSATIONS

FRIDAY, OCTOBER 25 // 7-9PM Various locations

We believe that the best "breakout groups" happen outside the conference site, especially when they involve dinner and drinks! For the very first time we are offering Summit attendees the opportunity to meet with presenters to continue the conversation that started on the main stage, meeting and exchanging ideas at dinners held in the homes of local members of the Creative Time community. Each dinner has a suggested topic, with presenters in attendance to help guide and contribute to the conversation.

Jay Buim, Director and Filmmaker with Althea Thauberger and Lize Mogel Blake Callaway, Senior Vice President. IFC with Lucy Orta and Joshua Decter Tom Finkelpearl, Executive Director, Queens Museum with Raúl Cárdenas Osuna of Torolab and Roberto Bedoya Deborah Fisher, Founder and Executive Director, Blade of Grass with Michael Premo and Mel Chin Flux Factory with Ana María Millán of Helena Producciones and Ivet Curlin of What, How, and For Whom Charlie Gepp, Partner and President, Melissa Shoes USA with Steve Powers and Kelly Anderson Lynn Gumpert, Director, Grey Art Gallery with Ann Messner Pablo Helguera, Artist and Director of Adult and Academic Programming, Musuem of Modern Art with Tony Chakar Kemi Ilesanmi, Director, The Laundromat Proiect with Emmanuel Pratt Paul Ramírez Jonas, Artist with Gregory Sholette and Jenenne

Whitfield of the Heidelberg Project Carin Kuoni, Director, The Vera List Center at The New School with Chido Govera and Mary Jane Jacob Steve Lambert & Steve Duncombe (The Center for Artistic Activism), Cofounders and Co-directors. Center for Artistic Activism with Kenneth Bailey of The Design Studio for Social Innovation and Anne Gadwa Nicodemus Colleen Ritzau Leth, Associate, Director's Office, Metropolitan Museum of Art with Marcus Neustetter Randy Polumbo & Meghan Boody, Artists with Lara Almarcegui and Alfredo Brillembourg of Urban-Think Tank **Duke Riley**, Artist with Invincible, Jimmy McMillan, and Chen Shoaxiang of Xijing Men Robert Stilin, Founder, Robert Stilin LLC with Mario Ybarra. Jr. Storefront for Art and Architecture with Levan Asabashvili of Urban Reactor and Christoph Schäfer Amanda Weil, Artist with Madeline Blount

SUMMIT SUNDAY // TOURS & WORKSHOPS

SUNDAY, OCTOBER 27 Various locations

For the first time ever we are carrying the Summit momentum into Sunday! On Sunday, October 27, we are partnering with organizations from around New York City to offer special walks and tours that will give you an opportunity to engage with the issues presented during the Summit. A sampling of these events follows.

VISIT CREATIVETIME.ORG/SUMMIT/SUNDAY TO LEARN MORE SIGN-UP SHEETS WILL ALSO BE AVAILABLE THROUGHOUT THE SUMMIT

CALL/WALKS

Organized by Mary Miss/City as Living Laboratory in partnership with Marfa Dialogues/NY, made possible with support by the Robert Rauschenberg Foundation.

Artist-and-scientist duos will discuss a variety of environmental challenges along the Broadway corridor, with particular focus on surrounding neighborhoods. Choose between tours the look at the health of New York City's marine life, discuss ways to encourage engagement with sustainability, and map a section of the roots of a great tree in Madison Square park.

RSVP: info@marymiss.com **LEARN MORE:** cityaslivinglab.org

MAPPING SOULVILLE

Presented by Laundromat Project

Building on her performance art score Mapping Soulville, which was developed during her residency at The Laundromat Project, Artist-in-Residence Aisha Cousins leads participants in a creative mapping exercise that links the country's various Malcolm X Boulevards. WHERE: Clean Rite Laundromat on the corner of Malcolm X Blvd/Lenox Avenue and 129th Street, New York, NY WHEN: 1:30pm - 3pm RSVP: http://goo.gl/2bk0L6

PRIVATELY OWNED PUBLIC SPACES

Presented by Aurash Khawarzad/Parsons the New School for Design

This tour will stop at three different privately owned public spaces (POPs) in the Financial District of Manhattan where we will investigate how POPs contribute to or detract from the social fabric of a community.

WHERE: Meet at 60 Wall Street WHEN: 2:30 - 5:00 p.m. RSVP: http://goo.gl/MvxUvN

RADICAL ALPHABET CITY TOUR

Lead by the Museum of Reclaimed Urban Space

Peek inside vibrant community gardens and legendary tenement buildings, Tompkins Square Park, the first community-based recycling center, and the Christodora House, a symbol of gentrification.

SUMMIT SUNDAY // TOURS & WORKSHOPS

WHERE: Museum of Reclaimed Urban Space at 155 Avenue C WHEN: 3:00 p.m. LEARN MORE: morusnyc.org Tours offered to Summit attendees with ticket or badge at 50 percent off.

RIDE THE TOUR DE BRONX

Presented by Boogie Down Rides Ride the famous "Tour de Bronx," 25 miles through the Bronx, and end with a music festival at the New York Botanical Garden led by Boogie Down Rides in collaboration with Bronx Borough President Ruben Diaz Jr. and Transportation Alternatives and produced by the Bronx Tourism Council.

WHERE: Meet at the corner of Grand Concourse and 161st Street by the Heinrich Heine Fountain at the south end of Joyce Kilmer Park.

WHEN: 10 a.m.

HOW: Larry's Freewheeling (301 Cathedral Parkway/110th Street at Frederick Douglass Circle/Central Park West, 212-280-7800) opens at 9:00 a.m. on Sunday and offers rentals for \$36 per day. It is approximately 3.5 miles (22 minutes) from the meeting point. RSVP: http://goo.gl/grauvC

ROOTS OF RADICALISM AND ACTIVISM TOUR

Hosted by the Museum of Reclaimed Urban Space

Learn the roots of radicalism and activism in the Lower East Side and take a walking tour and view a mobile historical slideshow through the existing and lost sites of grassroots activism.

WHERE: Museum of Reclaimed Urban Space at 155 Avenue C.

WHEN: 12:00 p.m. LEARN MORE: morusnyc.org. Tours offered to Summit attendees with ticket or badge at 50 percent off.

SOUTHSIDE STORIES: AUDIO WALK

Presented By Shannon Carroll

Experience Southside Stories, an immersive audio journey into the Williamsburg section of Brooklyn, featuring the residents of Los Sures, Williamsburg's southside community.

WHERE: 182 Bedford Avenue, Brooklyn, in front of the Dunkin' Donuts (formerly the Northside Pharmacy). Across street from L train subway entrance.

WHEN: 3:00 p.m. we will be hosting a special guided tour with a discussion afterward. Participants can also download the walk and instructions online (southsidewalk.tumblr.com) and complete it at anytime. RSVP: http://goo.gl/UDAoIB

SPONTANEOUS SOCIETY

Presented by artist and poet Jon Cotner, who revives the ancient and endangered practices of walking and talking.

With five other participants, take an interactive walk through the West Village that replaces urban anonymity with affection to generate "good vibes" with the people around us and also render us more aware of our environment.

WHEN: 12:00–1:30 p.m. and 3:00–4:30 p.m. WHERE: New York University Skirball Center for the Performing Arts at 566 LaGuardia Place. **RSVP:** jon.cotner@gmail.com

STOREFRONT TV

Presented by the Storefront for Art and Architecture

Storefront TV is a series of television shows broadcast from a temporary studio in the basement of the Storefront for Art and Architecture as part of the exhibition *BEING*. A special live taping will be produced with E.S.P TV, an organization dedicated to promoting the performing and media-based arts. Shows are produced for Manhattan Neighborhood Network public television (MNN), aired on Tuesday nights at 10:00 p.m. and posted online at storefrontnews.org.

WHEN: 7:00 p.m.

WHERE: Storefront for Art and Architecture at 97 Kenmare Street.

WALK THE NEIGHBORHOOD WITH THE TENEMENT MUSEUM

Hosted by The Tenement Museum Discover the Lower East Side and the way immigrants helped shaped the area and its culture.

WHEN: Varies

WHERE: The Tenement Museum at 103 Orchard Street.

RSVP: Visit www.tenement.org/tours.php to learn more about tours and workshops offered by the Tenement Museum. Bring your Summit ticket or badge to get 10 percent off.

TOWARD A NORTH BROOKLYN Wilderness Corridor

Lead by Dylan Gauthier

Join an interpretive walk through contested sites in North Greenpoint, Brooklyn, led by artist/writer Dylan Gauthier of Mare Liberum thefreeseas.org, culminating in a community dinner in a historically significant, secret location in the neighborhood.

WHERE: Greenpoint, Brooklyn. E-mail for starting location and special instructions. **WHEN:** Walk, 4:00–6:00 p.m. Potluck dinner, 7:00–10:00 p.m. (instructions on your contribution to the potluck will be given after RSVP).

RSVP: Email nbwc@thefreeseas.org (maximum number of participants: 10–15).

SCHEDULE IS SUBJECT TO CHANGE: PLEASE CHECK CREATIVETIME.ORG/SUMMIT/SUNDAY FOR UPDATES.



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- Deon Soogrim Cara Starke Benjamin Strauss Sally Szwed Leila Tamari Nato Thompson Brian Welesko

Special thanks to Sally Szwed for producing the 2013 Creative Time Summit and Deon Soogrim for production assistance.

CREATIVE TIME INTERNS

Alana Alireza, Lori Camilleri, Alina Cohen, Eduardo Gomez, Ayden Grout, Megan Guerber, Alina Hernandez Aguilar, Jessica Leslie, Lynnette Miranda, Maria Nicolacopoulou, Sharon Obuobi, Evalynn Rosado, Dylan Stilin, and Laura Wenus.

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Want a free or cheap ride home from the Summit?

Creative Time has partnered with on-demand transportation service **Uber** to provide new users with a free ride for a trip worth up to \$30, and up to \$30 off a longer ride!

Download the iPhone/Android app or sign up at uber.com/go/CREATIVETIME30.

Already riding with Uber? Use promo code **CREATIVETIME20** for 20% off your ride the day of the event.



PANTA RHEA Foundation





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