

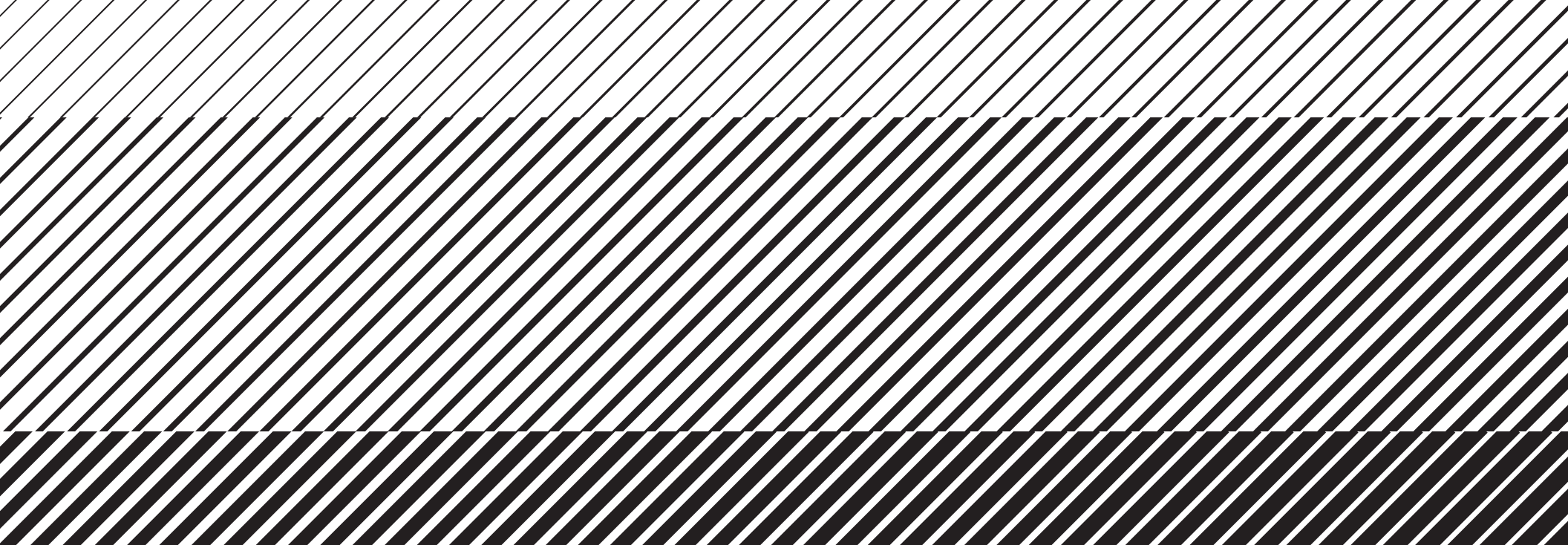
**2015 CREATIVE TIME SUMMIT:
THE CURRICULUM NYC**

NOVEMBER 14 & 15, 2015

**BOYS AND GIRLS HIGH SCHOOL
BROOKLYN NY**

DEBATE, DISCUSS, DISSEMINATE
@CREATIVETIMENYC
#CTSUMMIT
CREATIVETIME.ORG/SUMMIT

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The Curriculum NYC

Welcome from Katie Hollander

Katie Hollander
Acting Director, Creative Time



Welcome to the *Creative Time Summit: The Curriculum NYC*! It feels great to be back in New York, the Summit's historic home, and we're thrilled to be returning to the Boys and Girls High School Campus, which we had the great pleasure of collaborating with on our 2014 project *Funk, God, Jazz and Medicine: Black Radical Brooklyn*, presented in partnership with Weeksville Heritage Center.

With special thanks to Okwui Enwezor, Artistic Director of La Biennale di Venezia, for inviting us to bring the Summit to Venice this past August to address the topic of learning and knowledge production, we are pleased to be presenting *The Curriculum NYC*, which will focus on the effects of specific education policies and phenomena in the United States. And

where better to grapple with these issues than in a public school that deals every day with the relationship among pedagogy, social justice, and citizenship?

The Creative Time Summit is intended to be a convening space for artists, activists, and others, including like-minded organizations, who are committed to exploring the intersection of art and social justice. With this in mind, the Summit team has once again outdone itself and brought together an incredible range of presenters, from artists, writers, and musicians, to politicians, educators, and student activists from high school through graduate school, among others. These two days will cover a lot of ground and give participants and presenters the opportunity to discuss, debate,

and dig deep. In a new format for the Summit, we are offering 36 classroom sessions, comprising open discussions, roundtables, and workshops that we hope will create a vibrant exchange of ideas and information.

Events like this do not happen without a dedicated team, devoted supporters, and people like you who feel just as strongly as we do that art matters in society and that artists should weigh in on the most pressing issues of our time. I start by thanking the incredibly hard working and devoted team at Creative Time, in particular Chief Curator Nato Thompson, who is the force behind the Summit, and Curator of Engagement Sally Szwed, without whom none of this would happen. Additionally, I'd like to recognize Sophie Landres, our Mellon Global Initiatives Fellow, Lynnette Miranda, our Summit Coordinator, and Suhaly Bautista-Carolina, our Engagement & Education Manager. Lynette and Suhaly worked with many of the students you'll see this weekend from the Nelson Mandela School for Social Justice and Research and the Service High School—two schools that are part of the Boys and Girls High School Campus.

I'd also like to express our deepest gratitude to Summit funders, the Trust for Mutual Understanding, the Malka Fund, the Mark Kruger Charitable

Fund, and The Gladys Krieble Delmas Foundation as well as our 2015 programming supporters, the Ford Foundation, Lambent Foundation, and Stavros Niarchos Foundation, the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts. They are all champions of artists and education, and they understand the value and impact that convenings like the Creative Time Summit have on the world we live in. I also want to acknowledge the dedication and support of Creative Time's wonderful Board of Directors. And finally, I salute our former Director, Anne Pasternak, who for two decades led Creative Time with great vision, who continues to be an unrelenting champion of artists and the role they play in society.

I hope that being on this incredible campus will bring us all back to when we were in high school, and perhaps first developed the passionate belief that we could change the world. While roaming the halls, I encourage you to take in the extensive art collection and the rich history of this institution, whose illustrious alumni range from Lena Horn to Randy Weston, from Shirley Chisholm to Norman Mailer, and from Alan King to Rita Hayworth.

To a life of learning!



CREATIVE TIME STAFF ON STAGE AT THE CREATIVE TIME SUMMIT: THE CURRICULUM AT LA BIENNALE DI VENEZIA 2015. PHOTO BY GINEVRA FORMENTINI, 2015

Message from Nato Thompson

Nato Thompson
Chief Curator, Creative Time



What should we learn? How should we learn? Under what conditions should we learn? These questions act as a through line in both of Creative Time's 2015 Summits. The *Creative Time Summit: The Curriculum NYC* follows the *Creative Time Summit: The Curriculum*, which took place at La Biennale di Venezia as part of Okwui Enwezor's exhibition *All the World's Futures*. That iteration took a broad and even abstract approach to thinking about curriculum, while the New York Summit focuses on issues that are particularly germane to the United States.

The crisis in American education is far-reaching. Public schools have trouble maintaining good teachers. It has been estimated that 80 percent of students from low-income backgrounds read below their grade level. According to Editorial Projects for Education (EPE), some 1.1 million American students drop out of school every year, and that for African-American and Hispanic students across the country, dropout rates are close to 40 percent, compared to the national average of 27 percent. The repercussions of this are drastic. The Organization for Economic Co-operation and Development has found that American public schools no longer serve as the great, democratic equalizer. They are no longer vehicles

of social mobility and instead reinforce class strata.

Higher education is also at a breaking point. The U.S. Department of Labor predicts that in order to earn a living wage in today's economy, employees need at least some postsecondary education. Yet almost three-quarters of college graduates have nearly \$30,000 of student loan debt, one-fifth of which derives from predatory private loans with unforgiving repayment options. The administrative solution to this crisis has been to defund liberal arts programs, rely on underpaid adjunct faculty, and refashion education as a relationship between student-customers and teachers whose role it is to provide job-training services.

American public schools no longer serve as the great, democratic equalizer. They are no longer vehicles of social mobility.

Meanwhile, approximately 20 percent of college women will have been sexually assaulted on campus by the time they graduate and public schools average one deadly school shooting per week. Physically, economically, and intellectually, our students are in danger.

The Creative Time Summit serves as a gathering place for the growing community of those interested in discussing art in conjunction with social issues such as these. Art historian Grant Kester has used the term "dialogic" to describe artworks that emphasize dialogue and discussion. Such art seems to create a pedagogic space that, while not always utilitarian, can serve as an alternative form of knowledge-making, one that produces an engaged relationship with the viewer. This quality is ubiquitous in socially engaged art today. Thus, the dialogic is the underlying principle of the Summit's presentations on curriculum, testing, debt, infrastructure, and privatization. It will also be the foundation of the afternoon classroom sessions, which focus more squarely on issues within socially engaged art such as cultural equity, techniques of criticism, and how this field manifests in graduate programs.

As with previous Creative Time Summits dedicated to the intersection of art and politics, *The Curriculum NYC* has a radical leaning. We keep in mind a statement by Paulo Freire, the radical educator who considered education to be a confrontation with power and a source of agency for the powerless. Freire believed that education was not a passive act, but a radical practice.

He believed that beyond transforming individuals, education carries the revolutionary potential to transform the world. "Liberation is a praxis," he wrote, "the action and reflection of men and women upon their world in order to transform it."

And so we continue a relationship between Creative Time and the Boys and Girls High School (BGHS) that was initiated when artist Xenobia Bailey collaborated with the school in our 2014 exhibition *Funk, God, Jazz, and Medicine: Black Radical Brooklyn*. We are excited to have now forged relationships with the other incredible high schools on the BGHS campus: the Research and Service High School and the Nelson Mandela School for Social Justice. With its impressive collection of African American art and commitment to making the world a better place, this dynamic campus is the ideal setting for our learning praxis. From within the very rooms where pedagogical structures are being rethought and young scholars practice good citizenship, we welcome you to *The Curriculum NYC*.

Getting to Know Boys and Girls High School Campus



A Message from Stanley Kinard, Manager, College and Career Care Center, Boys and Girls High School Campus

I would like to welcome the Creative Time Summit to the historic Boys and Girls High School Campus. This Summit will advance the discussion of “curriculum,” which obviously means many different things to many different people. At this historical juncture however, it is important that when we look at what we call the “curriculum,” it is in relation to the racial injustice and miseducation that is prevalent in urban communities. At the same time that we critique this, we must use the

Summit as a “creative time” to explore how to undo that which is wrong and to create a model that will inspire and empower our youth and communities. I am appealing to all of the activists and artists to come out and participate in roundtables, workshops, and discussions where new models or ideas may be advanced. Let this be the beginning of a sustainable and critical dialogue involving art, activism, creativity, social justice, and youth.



BOYS AND GIRLS HIGH SCHOOL CAMPUS'S THEATER. PHOTO BY BRIAN WELESKO, 2015

About Boys and Girls High School Campus

Founded in 1878, **Boys and Girls High School** is the oldest public high school in Brooklyn. Its mission is to prepare students for achieving their full potential, making positive choices, and having a plan for life after high school. It aims to teach its students to think critically and conscientiously about themselves, their community, and their global village. Notable alumni include Shirley Chisholm, Lena Horne, Rita Hayworth, Norman Mailer, Man Ray, Randy Weston, Aaron Copland, and Alan King.



ENTRANCE TO BOYS AND GIRLS HIGH SCHOOL CAMPUS. PHOTO BY HENRY MURPHY, 2015

In addition to the Boys and Girls High School, the campus is home to the Nelson Mandela School for Social Justice, the Research and Service High School, and an important collection of work by African American artists including Ed Wilson, Todd Williams,

Chris Sheldon, Ernest Crichlow, Norman Lewis, Vincent Smith, and Eldzier Cortor.

The mission of the **Nelson Mandela School for Social Justice** is to create lifelong, socially-conscious leaders who use education as a powerful tool to change the world. In the spirit of *Ubuntu* (human kindness) and *Harambeehe* (collective effort for the common good), the school explores social justice themes through a challenging and engaging academic curriculum in which students develop critical thinking and problem-solving skills.

Research and Service High School fosters intellectual curiosity and lifelong learning through civic engagement and cultural relevancy. The school believes that students learn best when what they learn is personally meaningful and when they are empowered to take an active role in designing and implementing plans for community economic, social, and political development.

Opening Night

Friday, November 13

Visible on the High Line: Making Collaboration

Curated by Visible (Matteo Lucchetti and Judith Wielander)

The Curriculum NYC kicked off with an opening event, *Visible on the High Line: Making Collaboration*, co-presented with High Line Art. Curated by Matteo Lucchetti and Judith Wielander of the Visible Project, this event included site-specific performances by Marinella Senatore and Nástio Mosquito. During the event, Visible announced the winner of the 2015 Visible Award.

Visible is a contemporary art research project devoted to producing and sustaining socially engaged art practices. Since 2010, it has taken a global and interdisciplinary approach to researching the physical and theoretical spaces in which these practices effect society. In 2011, Visible initiated the Visible Award, the first European award for socially engaged artistic practices. The Visible Project is supported by Cittadellarte – Fondazione Pistoletto in collaboration with Fondazione Zegna.



MARINELLA SENATORE'S SCHOOL OF NARRATIVE DANCE PROCESSION AT THE
CREATIVE TIME SUMMIT: THE CURRICULUM AT LA BIENNALE DI VENEZIA 2015.
PHOTO BY GINEVRA FORMENTINI, 2015

With Gratitude

Thank You

Creative Time would like to thank Stanley Kinard for facilitating our ongoing partnership with the Boys and Girls High School campus. Without his support, *The Curriculum NYC* would not have been possible. We are also incredibly grateful to everyone at the Research and Service High School and the Nelson Mandela School for Social Justice who have invited us into their classrooms and shared their expertise with us. In particular, it has been a privilege to collaborate with Principal Allison Farrington, Principal Tabari Bomani, and Ms. Sade Elhawary. We would also like to acknowledge all of the brilliant students we have had the pleasure to meet, as well as those we are thrilled to count among us at the 2015 *Creative Time Summit: The Curriculum NYC*!

Staff

The Creative Time Summit is the result of profound teamwork. As an underlying value system, we believe in a collective method of working and thus, want to acknowledge that each role is important and critical in making a space for a shared experience.

Creative Time Summit Team

Katie Hollander, Acting Director
Nato Thompson, Chief Curator
Sally Szwed, Curator of Engagement
Sophie Landres, Mellon Global Initiatives Fellow
Lynnette Miranda, Summit Coordinator
Lucy O'Brien, Public Relations Consultant
Ben Bromley, Visuals Manager
Suhaly Bautista-Carolina, Engagement and Education Manager

Summit Interns

Katharine Suarez
Sofie Jamal
Marloe Mens

Leadership

The 2015 Creative Time Summit at Boys and Girls High School Campus is made possible with the support of our dedicated friends and champions. Lead support has been generously provided by the Trust for Mutual Understanding, the Malka Fund, the Mark Krueger Charitable Fund, and The Gladys Krieble Delmas Foundation.

Major Creative Time programming support for 2015 has been provided by:



Creative Time's 2015 official lodging partner is Airbnb.



Setting the Stage



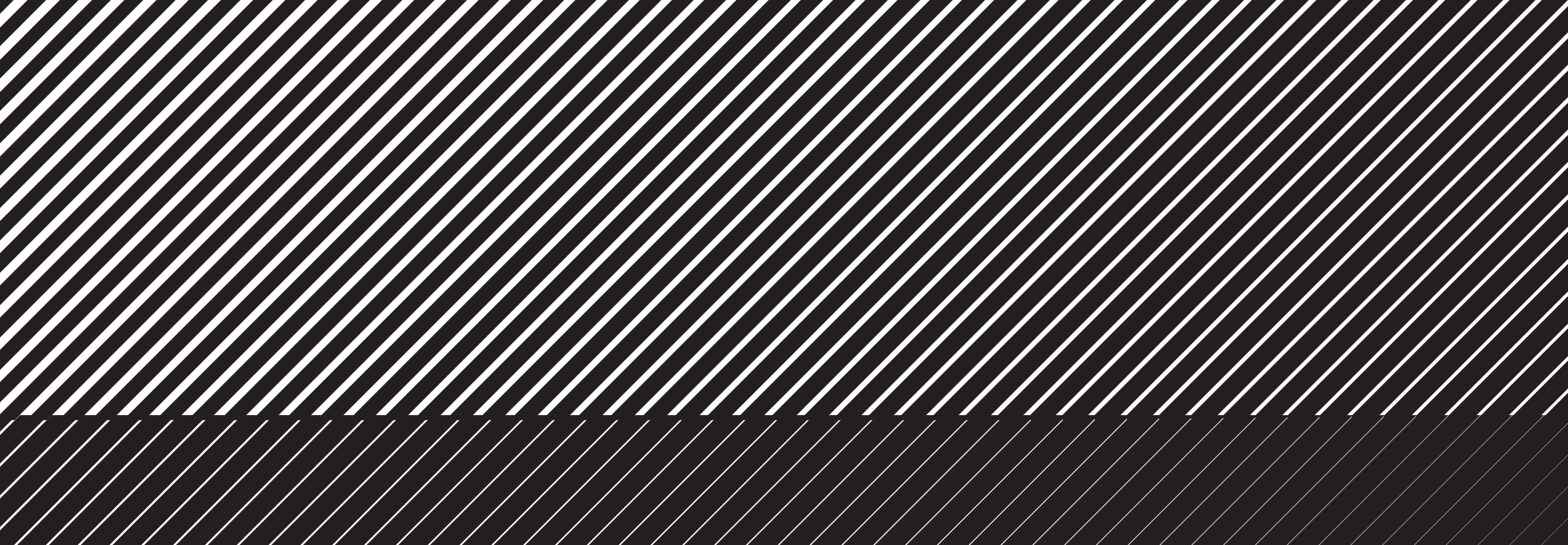
CHTO DELAT'S STAGE DESIGN AT THE *CREATIVE TIME SUMMIT: THE CURRICULUM* AT LA BIENNALE DI VENEZIA 2015. PHOTO BY ISABELLA BALENA, 2015

Chto Delat (What is to be done?) is a collective comprising artists, critics, philosophers, and writers from St. Petersburg and Moscow. Responding to a sense of urgency about the need to merge political theory, art, and activism, it was founded in St. Petersburg in 2003. Chto Delat produces art projects, theatrical plays, videos, radio programs, educational seminars, public murals, and political campaigns. It also publishes a newspaper called *Chtodelat?* Printed in Russian and English, this covers culture and politics from around the world. In 2013, the collective founded The School of Engaged Art in St. Petersburg. Recent exhibitions include *Time Capsule. Artistic Report on Catastrophes and Utopia, Secession Building*, Vienna (2014); *Excluded: In a Moment of Danger*, São Paulo Biennale (2014); *Really Useful Knowledge*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2014–15); and *Art Turning Left: How Values Changed Making 1789–2013*, Tate Liverpool (2013).

Chto Delat derived its idea for the stage design of both the Venice and New York iterations of the 2015 *Creative Time Summit: The Curriculum* at la Biennale di Venezia from the way the Soviet Houses of Culture (venues established to house all recreational activities) decorated community events such as trade union meetings, political rallies, or celebrations. Traditionally, their designs were intended to greet visitors and didactically encourage them to participate in the event's agenda. Applying this method to the Summit, Nikolay Oleynikov and Dmitry Vilenky have created a series of banners that correspond with the Summit's main themes. Each banner contains image and word games that approach the themes from various intellectual, political, and aesthetic perspectives.



DETAIL OF CHTO DELAT'S BANNERS AT THE *CREATIVE TIME SUMMIT: THE CURRICULUM* AT LA BIENNALE DI VENEZIA 2015. PHOTO BY ISABELLA BALENA, 2015



Day One

Schedule

Day One: November 14

10:00 AM Introduction and Welcome Remarks

KATIE HOLLANDER
NYC COUNCIL MEMBER ROBERT E. CORNEGY, JR.
RASHANNA JACKMAN
CALVIN BROWN
NATO THOMPSON

10:20 AM Keynote BOOTS RILEY

10:50 AM Section I: A Curriculum's Contents

SANDRA JACKSON-DUMONT
MODERATOR
NAEEM MOHAIEEMEN
TAHIR HEMPHILL
HANS HAACKE
SIMONE LEIGH

11:50 AM Break

12:05 PM Conversation LEONARD LOPATE ANDREW ROSS

12:35 PM Section II: Debt and Wages SARAH KENDZIOR MODERATOR EMILY BARNETT THE DEBT COLLECTIVE (LAURA HANNA AND ASTRA TAYLOR) MFA NO MFA

1:20 PM Classes in Session SALLY SZWED

1:25 PM Power and Soul Lunch

FEATURING A SPECIAL PROJECT BY
DOUGLAS PAULSON AND VALERIA MOGILEVICH
SEE PAGE 40 FOR DESCRIPTION

2:30 PM Classroom Sessions I OPEN DISCUSSIONS, WORKSHOPS, ROUNDTABLES SEE PAGE 42 FOR FULL SCHEDULE AND DESCRIPTIONS

3:30 PM Break

3:45 PM Classroom Sessions II OPEN DISCUSSIONS, WORKSHOPS, ROUNDTABLES SEE PAGE 42 FOR FULL SCHEDULE AND DESCRIPTIONS

4:45 PM Break

5:00 PM Performance JENNIFER REID

5:15 PM Statement EMMA SULKOWICZ

5:25 PM Wrap-Up RASHIDA BUMBRAY NATO THOMPSON

STAGE MUSICIANS MIKEL BANKS AND NGOMA
BURNTSUGARINDEX.COM/PERSONNEL/MIKEL-BANKS
NGOMAZWORLD.COM

Presentations

Day One

Council Member Robert E. Cornegy, Jr.

As New York City Council Member for Bedford-Stuyvesant and northern Crown Heights, Robert E. Cornegy, Jr., chairs the Committee on Small Business and is the lead sponsor of Avonte's Law, a bill designed to improve school safety by increasing the number of audible alarms on public school doors. He previously taught marketing at Brooklyn College, ran a residential treatment center for chemically dependent men, and was a legislative policy analyst for the City Council, supporting the committees on Aging and Veterans and the Task Force to Combat Gun Violence.



**Democrat; Community
Organizer; Educator; NYC
Council Member**

Brooklyn, NY, USA

The Creative Time Summit turns the stage over to a current student and a recent graduate of Research and Service High School. In turn, their insights set the stage for The Curriculum NYC.

Rashanna Jackson, Research and Service High School alum
Calvin Brown, Research and Service High School student

Presentations

Day One



KEYNOTE

Boots Riley

Musician; Activist

Oakland, CA, USA

Boots Riley is a provocative and prolific American poet, rapper, songwriter, producer, screenwriter, humorist, political organizer, community activist, lecturer, and public speaker. He is best known as the lead vocalist of political hip hop groups The Coup and Street Sweeper Social Club. Fervently dedicated to social change, Boots has been deeply involved with the Occupy Oakland movement and was the head of the activist group The Young Comrades.

Presentations Day One

SECTION I

A Curriculum's Contents

Within an infinite field of possible studies, any given curriculum is but a partial and subjective selection of information. Presentations in this section shed light on content that tends to be excluded and the politics behind the selection process.

Sandra Jackson-Dumont, Moderator
Naeem Mohaiemen
Tahir Hemphill
Hans Haacke
Simone Leigh



SIMONE LEIGH'S "FREE PEOPLE'S MEDICAL CLINIC," PART OF *FUNK, GOD, JAZZ, AND MEDICINE: BLACK RADICAL BROOKLYN*. PHOTO BY SHULAMIT SEIDLER-FELLER, 2014.

Presentations

Day One

MODERATOR

Sandra Jackson-Dumont

Sandra Jackson-Dumont is responsible for the vision and management of The Metropolitan Museum's education and public programs designed for diverse audiences. She was previously the Deputy Director for Education and Public Programs and an Adjunct Curator in the Modern and Contemporary Art Department at the Seattle Art Museum. Sandra is invested in curating experiences that foster dynamic exchanges between art/artists, past/present, public/private, and people/places.



**Frederick P. and Sandra P. Rose Chairman of Education,
The Metropolitan Museum
of Art**

New York City, USA

Naeem Mohaiemen

Naeem Mohaiemen researches borders, wars, and belonging after postcolonial ruptures. His long-term project, *The Young Man Was*, explores the revolutionary left as a form of tragic utopia. The latest chapter, *Last Man in Dhaka Central*, premiered at La Biennale di Venezia 2015 with support from Creative Time and a Guggenheim Fellowship.



**Historical Anthropologist;
Artist; Ph.D. candidate,
Columbia University**

Brooklyn, NY, USA;
Dhaka, Bangladesh

Section I: A Curriculum's Contents

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Presentations

Day One

Tahir Hemphill

Tahir Hemphill is an award-winning advertising creative and multimedia artist, interested in interdisciplinary collaboration, thought, and research. Influenced by artistic approaches to science and by art that deploys the scientific method, Tahir investigates how systems generate form and makes art with tools that remove his hand from the process. For *Rap Almanac* (2010) he created a database that analyzes the language in Hip Hop and enables him to draw shapes from the data, revealing a layer of aesthetics that is related to music yet non-musical. Tahir studied at Morehouse College (BA, 1995) and Pratt Institute (M.Sci., 2000).



Artist

New York City, USA

Hans Haacke

Born in Germany, Hans Haacke lives and works in New York City. He is widely considered to be an artist who does not pull any punches. Since the 1970s he has often used his art to illuminate political and sociological issues. His work has been included in four Documentas and in Tokyo, Sydney, São Paulo, Venice, Johannesburg, Whitney, Gwangju, and Sharjah biennials.



Artist

New York City, USA

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Presentations

Day One

Simone Leigh

Influenced by feminism, African art, and ethnographic research, Simone Leigh creates surreal juxtapositions that subvert traditional iconographic systems and the power structures they support. She was a facilitator of the roaming Asiko Art School program organized by Bisi Silva at The Centre for Contemporary Art in Lagos, Nigeria (2012), and in Dakar, Senegal (2014). Simone has appeared in exhibitions around the world, received numerous awards, and was a resident at the Studio Museum in Harlem (2010–11).



Artist

New York City, USA

Section I: A Curriculum's Contents

Within an infinite field of possible studies, any given curriculum is but a partial and subjective selection of information. Presentations in this section shed light on content that tends to be excluded and the politics behind the selection process.

Presentations Day One

CONVERSATION

The University as Institution

A complicated political economy is part and parcel of any institution of higher education. As universities expand globally, how does this political economy operate and how does it impact the quality or purpose of education?

Leonard Lopate
Andrew Ross



GULF LABOR INTERVENTION AT LA BIENNALE DI VENEZIA 2015, PHOTO BY GULF LABOR AND G.U.L.F (GLOBAL ULTRA LUXURY FACTION), 2015

Presentations

Day One

Leonard Lopate

As host of the celebrated *Leonard Lopate Show*, Leonard has interviewed writers, actors, political figures including ex-presidents and a future president, economists, scientists, chefs, comedians, dancers, historians, movie stars, filmmakers, and do-it-yourself experts. Thirty-eight of his guests have been Nobel Prize winners, and the program itself has been honored with numerous awards, including a Peabody, three Associated Press Awards for Best Interview, and three James Beard Awards for Best Shows on Food. In addition to his work with New York Public Radio, Leonard has made frequent appearances as an interviewer and moderator at major venues throughout the New York Metropolitan area.



Host, The Leonard Lopate Show

New York City, USA

Andrew Ross

Andrew Ross is a Professor of Social and Cultural Analysis at New York University and a contributor to the *The Guardian*, *The New York Times*, *The Nation*, *Artforum*, and *Al Jazeera*. He recently edited Gulf Labor's book, *The Gulf: High Culture/Hard Labor* (OR Books, 2015), and is the author of *Creditocracy and the Case for Debt Refusal* (OR Books, 2013), among other titles.



Professor; Social Activist

New York City, USA

Conversation

A complicated political economy is part and parcel of any institution of higher education. As universities expand globally, how does this political economy operate and how does it impact the quality or purpose of education?

Presentations Day One

SECTION II

Debt and Wages

College tuition is rising so drastically, many students take out expensive loans in order to stay in school. At the same time, adjunct professors and university employees such as cafeteria workers and security guards often earn less than a living wage. This section invites students, employees, and activists to address the economic inequalities of higher education.

Sarah Kendzior, Moderator

Emily Barnett

The Debt Collective (Laura Hanna and Astra Taylor)

MFA NO MFA



PART-TIME FACULTY AND MEMBERS OF THE ACT-UAW RALLY OUTSIDE THE NEW SCHOOL'S UNIVERSITY CENTER. PHOTO BY ANNELISE MCGOUGH, COURTESY THE NEW SCHOOL FREE PRESS, 2015

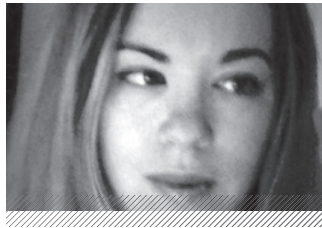
Presentations

Day One

MODERATOR

Sarah Kendzior

Sarah Kendzior is a regular contributor to *The Guardian* and was previously an op-ed columnist for *Al Jazeera English*. Her writing has also appeared in *Politico*, *Foreign Policy*, *The New York Times*, *The Chronicle of Higher Education*, and many other publications. She has a Ph.D. in anthropology from Washington University in St. Louis.



Writer

St. Louis, MO, USA

Emily Barnett

Emily Barnett serves as President of ACT-UAW Local 7902, the union representing adjuncts at New York University and part-time faculty at The New School. Emily also teaches Color Theory at The New School. She is a painter, printmaker, and collage and installation artist whose current work uses nature and science imagery to create visual dialogues.



President, ACT-UAW Local 7902; Part-Time Assistant Professor, The New School

New York City, USA

Section II: Debt and Wages

College tuition is rising so drastically, many students take out expensive loans in order to stay in school. At the same time, adjunct professors and university employees such as cafeteria workers and security guards often earn less than a living wage. This section invites students, employees, and activists to address the economic inequalities of higher education.

Presentations

Day One

The Debt Collective

The Debt Collective (represented by co-founders Laura Hanna, left, and Astra Taylor) is a debtors union. As part of Strike Debt's Rolling Jubilee education initiative, it leverages collective power to challenge the way education is financed. In addition to their work with The Debt Collective, Laura and Astra are filmmakers and co-founded the multimedia activist website Hidden Driver. Laura has directed four films about death row inmates: *Gattis*, *James*, *Hammer*, and *Williams* (2008–12). Taylor directed *Zizek!* (2005) and *Examined Life* (2008), and wrote *The People's Platform: Taking Back Power and Culture in the Digital Age* (Picador, 2015), which won an American Book Award.

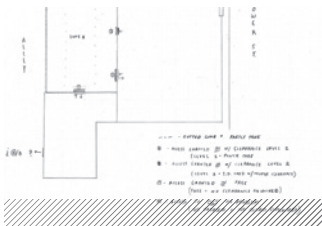


Membership organization

New York City, USA

MFA No MFA

Julie Beaufils, Lauren Davis Fisher, Sid M. Duenas, George Egerton-Warburton, Edie Fake, Lee Relvas, and Ellen Schafer are the seven artists who constituted the MFA class that entered the University of Southern California's Roski School of Art and Design in September 2014. In protest against administrative malfeasance and “unnecessary institutional bullshit,” they collectively dropped out of the MFA program in May 2015. In shifting ways, under the collective drop-out action, MFA No MFA, they continue to work together toward more weirdness and more joy.



**Collective drop-out action;
Artists**

Los Angeles, CA, USA

Section II: Debt and Wages

College tuition is rising so drastically, many students take out expensive loans in order to stay in school. At the same time, adjunct professors and university employees such as cafeteria workers and security guards often earn less than a living wage. This section invites students, employees, and activists to address the economic inequalities of higher education.

Power and Soul Lunch Day One

Douglas Paulson

Douglas Paulson maintains collaborative practices with many of his favorite people. He loves creating sprawling cultural and educational projects that bring together people with disparate backgrounds. In collaboration with Heidi Neilson, he recently staged *Menu For Mars Kitchen* (The Boiler, 2015), which was an interactive kitchen created to prototype food for the Red Planet.



Artist; Educator
New York City, USA

Valeria Mogilevich

Valeria Mogilevich is a visual storyteller who collaborates with social justice organizations to create tools for audience participation. She also consults with cultural institutions, education nonprofits, and other organizations on community engagement and youth education. She is the former Deputy Director of The Center for Urban Pedagogy (CUP).



Designer; Consultant
New York City, USA

Power and Soul Lunch

Cafeteria, 2nd Floor – 1:25 PM

Based on conversations with local residents and students from the Boys and Girls High School campus, Douglas Paulson and Valeria Mogilevich turn the school cafeteria into space for reflecting on "power lunches," "soul food," students' experiences, and the power dynamics sometimes at play when we sit down to eat.

Classroom Sessions Day One

SESSIONS I AND II

Open Discussions, Workshops, and Roundtables

Both afternoons of the *Creative Time Summit: The Curriculum NYC* are dedicated to open discussions, roundtables, and workshops held in the school's auditorium and third floor classrooms. These sessions will provide opportunities for more intimate exchanges among attendees, special guests, Summit presenters, and both students and teachers from Boys and Girls High School campus. While diving deeper into urgent pedagogical issues, they will also address issues specific to the field of socially engaged art.

Open Discussions put 3-4 speakers in dialogue in core topics in the socially engaged art field, followed by responses from the audience.

Workshops take the form of hands-on, discursive activities between small groups of attendees.

Roundtables facilitate topic-driven conversations between speakers and a small group of participants.

Session I 2:30 – 3:30 PM

Session II 3:45 – 4:45 PM

The open discussion topics are different each session. Workshop and roundtable topics are the same in Session I and Session II.

Open Discussions

Session I

- AUDITORIUM **EDUCATION AND THE RIGHT TO THE CITY**
Ingrid Haftel, Rachel LaForest, Jennifer A. Scott
- 3RD FLOOR **SOCIALLY ENGAGED ART IN THE GLOBAL CONTEXT**
Tania Bruguera, Matteo Lucchetti, Judith Wielander
- 3RD FLOOR **THE COLLECTIVE IMPACT OF STUDENT, ACTIVIST, AND ARTIST ENGAGEMENT IN CURRICULUM DESIGN**
Stanley Kinard and students from Boys and Girls High School Campus

Open Discussions

Session II

- AUDITORIUM **SOCIALLY ENGAGED ART AND THE UNIVERSITY**
Ann Messner, Marlène Ramírez-Cancio, Gregory Sholette, Daniel Tucker
- 3RD FLOOR **CONTEMPORARY PRACTICES IN SOCIAL MOVEMENTS**
Janisha Gabriel, Gan Golan, Silvia Juliana Mantilla Ortiz
- 3RD FLOOR **MUSEUMS AND PUBLIC ENGAGEMENT**
Sandra Jackson-Dumont, Sheetal Prajapati, Sarah Schultz

Workshops

Sessions I and II

- ALL ON
3RD FLOOR **CENTER FOR ARTISTIC ACTIVISM**
AIMEE MEREDITH COX
NOAH FISCHER
FLUX FACTORY
HOPE GINSBURG
ALICIA GRULLON

Roundtables

Sessions I and II

- ALL ON
3RD FLOOR **NAEEM MOHAIEEM**
ADEOLA ENIGBOKAN AND TRACEE WORLEY
CHLOË BASS AND ERICA MAPP
BETTY'S DAUGHTER ARTS COLLABORATIVE
DAONNE HUFF
SIMONE LEIGH

Classroom Sessions – Day One

Open Discussions

SESSION I 2:30 – 3:30 PM, AUDITORIUM

EDUCATION AND THE RIGHT TO THE CITY

Ingrid Haftel



**Program Manager,
The Center for Urban
Pedagogy (CUP)**
Brooklyn, NY, USA

Ingrid Haftel manages Community Education programs at The Center for Urban Pedagogy (CUP), a Brooklyn-based nonprofit that uses design and art to increase meaningful civic engagement, particularly among historically underrepresented communities. Before joining CUP, she was Curator of Exhibitions at the Chicago Architecture Foundation, where she developed creative public projects on contemporary urban planning and design.

Rachel LaForest



**Social Activist; Community
Organizer; Executive
Director, Right to the City**
New York City, USA

Founded in 2007, Right to the City, based in Brooklyn, NY, is a national alliance of economic, environmental, and racial justice organizations, dedicated to halting the displacement of marginalized groups from urban neighborhoods. Before working there, Rachel directed the Organizing and Public Policy departments at the Transport Workers Union Local 100 in New York City, where she mobilized union members to confront city and state government, designed public policy education, and was a lead coordinator of the 2005 New York City transit strike. She was also the first Public Policy Director for Actors' Equity and served as Lead Organizer and Co-campaign Director at Jobs with Justice.

Jennifer A. Scott



**Director, Jane Addams
Hull-House Museum**
Chicago, IL, USA

See bio on page 74.

Open Discussions

SESSION I 2:30 – 3:30 PM, 3RD FLOOR

SOCIALLY ENGAGED ART IN THE GLOBAL CONTEXT

Tania Bruguera



Artist
Havana, Cuba;
New Haven, CT, USA

Tania Bruguera researches the application of art to everyday political life, focusing on transforming “viewers” into active “citizens” and social affect into political effectiveness. Her long-term projects intervene with the ways institutions structure collective memory, education, and politics. To define her practice, Tania uses the terms *Arte de Conducta* (Conduct/ Behavior Art), *Arte Útil* (Useful Art), political-timing specific, and aest-ethics. *Cátedra Arte de Conducta* (Behavior Art Department, 2002–9), the art school for performance and political art that she founded in Havana, Cuba, has inspired others to create similar institutions, particularly in Latin America.

Matteo Lucchetti



**Co-director and Co-Curator
of the Visible Project**
Brussels, Belgium

Interested in expanding the field of curatorial action, Matteo Lucchetti conceived of an exhibition as a pop-up political party office in Paris (*Enacting Populism*, 2012) and curated a program in Edward Snowden’s hotel room in Hong Kong (*Don’t Embarrass the Bureau*, 2014). He and Judith Wielander have also turned the announcement for the Visible Project (the Pistoletto Foundation and Fondazione Zegna’s juried award for socially engaged artistic practices) into a public event (Van Abbemuseum, 2013; Tate Liverpool, 2015).

Judith Wielander



**Co-director and Co-Curator
of the Visible Project**
Brussels, Belgium

Since 2009, Judith Wielander has co-curated the Visible Project with Matteo Lucchetti. The Visible Project is a biennial research award on socially engaged artistic practices in a global context (Pistoletto Foundation and Fondazione Zegna). In 2010, Judith also curated *Contemporary Myths* by Wael Shawky and in 2014 she co-curated the Belgian Pavillion at the 14th International Architecture Exhibition, La Biennale di Venezia. She is currently co-curating *Brussels Parckdesign 2016*.

Classroom Sessions – Day One

Open Discussions

SESSION I 2:30 – 3:30 PM, 3RD FLOOR

THE COLLECTIVE IMPACT OF STUDENT, ACTIVIST, AND ARTIST ENGAGEMENT IN CURRICULUM DESIGN

Stanley Kinard



Cultural Activist
Brooklyn, NY, USA

See bio on page 68.

Stanley Kinard will be accompanied by students from Boys and Girls High School Campus.



Open Discussions

SESSION II 3:45 – 4:45 PM, AUDITORIUM

SOCIALLY ENGAGED ART AND THE UNIVERSITY

Ann Messner



Artist; Teacher,
Pratt Institute, MFA
Interdisciplinary Practices
New York City, USA

Ann Messner's multidisciplinary work has an interventionist strategy. She is currently co-developing a transdisciplinary program in social practice at Pratt Institute, Brooklyn. She is also working collaboratively on a yet-to-be-disclosed facility that will serve as a New York-based community resource center for artists and activists.

Marlène Ramírez-Cancio



Associate Director, Arts & Media, Hemispheric Institute of Performance and Politics, New York University
New York City, USA

At the Hemispheric Institute of Performance and Politics, Marlène Ramírez-Cancio activates creative thinkers in the Americas who are involved in artistic practice and cultural transformation. The Institute's international network researches socially engaged performance and disseminates it through gatherings, publications, courses, and digital platforms. Its mission is to create new avenues for thought and action.

Gregory Sholette



Artist; Associate Professor, Queens College
New York City, USA

Gregory Sholette helped establish the MFA Concentration in Social Practice at Queens College. He is a founding member of Political Art Documentation/Distribution, Gulf Labor Coalition, and REPOhistory. In 2010, Sholette wrote *Dark Matter: Art and Politics in an Age of Enterprise Culture* and he co-edited *It's The Political Economy, Stupid* with Oliver Ressler in 2013. His recent art projects include *The Precarious Workers Pageant* (Venice, Italy) and *Imaginary Archive* (University of Pennsylvania; Zeppelin University, Germany).

Daniel Tucker



Director, Social and Studio Practices, Moore College of Art and Design
Philadelphia, PA, USA

Daniel Tucker makes documentaries, publications, and events inspired by his interest in social movements and the people and places from which they emerge. Tucker is currently curating the traveling exhibition *Organize Your Own: The Politics and Poetics of Self-Determination Movements* and recently completed the feature-length video essay *Future Perfect: Time Capsules in Reagan Country*.

Classroom Sessions – Day One

Open Discussions

SESSION II 3:45 – 4:45 PM, 3RD FLOOR

CONTEMPORARY PRACTICES IN SOCIAL MOVEMENTS

Janisha R. Gabriel



Artist; Designer; Organizer; Founder, Speak My Name Project
Bronx, NY, USA

Janisha R. Gabriel is a painter, graphic designer, and web designer. She has been involved in numerous social justice initiatives centering on Black liberation, gender justice, and LGBTQ equality. Janisha is the founder of the Speak My Name Project, a board member of The BLK Projek, and the Technology and Design organizer for #BlackLivesMatter.

Gan Golan



Artist; Author; Community Organizer
Brooklyn, NY, USA

Gan is a *New York Times* bestselling author and an activist and artist who has worked in direct action and social justice movements for twenty-five years. By combining grassroots community organizing with high-profile, media-genic public spectacles, he creates work that alters popular narratives and mobilizes communities. Recently, he helped design The People's Climate March, which was the largest climate mobilization in history.

Silvia Juliana Mantilla Ortiz



Artist; Educator; Organizer
New York City, USA

Silvia Juliana Mantilla Ortiz's work is located at the intersection of oral history, migration, and feminism. She is the Immigrant Movement International Corona Community Organizer and the Queens Museum's Artist Services Coordinator, as well as a member of the transdisciplinary collective Talk Is Cheap: Unincorporated Languages Laboratories.

Open Discussions

SESSION II 3:45 – 4:45 PM, 3RD FLOOR

MUSEUMS AND PUBLIC ENGAGEMENT

Sandra Jackson-Dumont



Frederick P. and Sandra P. Rose Chairman of Education, The Metropolitan Museum of Art
New York City, USA

See bio on page 24.

Sheetal Prajapati



Educator; Artist; Assistant Director of Learning and Artists Initiatives, The Museum of Modern Art (MoMA)
Brooklyn, NY, USA

In addition to her work at MoMA, Sheetal Prajapati is a cultural producer. She co-organizes Open Engagement, an annual conference on art and social practice. Sheetal received her BA from Northwestern University and her MA from the School of the Art Institute of Chicago.

Sarah Schultz



Curator
New York City, USA;
Minneapolis, MN, USA

Sarah Schultz has worked in museum education for two decades. She was previously the Director of Education and Curator of Public Practice at the Walker Art Center, where she launched Open Field, an experimental platform for social interaction, collective action, and socially engaged art. She is currently working with the Golden Gate Park National Conservancy, City of Philadelphia Mural Arts Program, Moore College of Art and Design, and several artist-run institutions. Her publications include *Open Field: Conversations on the Commons* (Walker Art Center, 2011) and *Cat is Art Spelled Wrong* (Coffee House Press, 2015).

Classroom Sessions – Day One

Workshops

SESSION I, 2:30 – 3:30 PM AND SESSION II, 3:45 – 4:45 PM

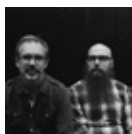
WHAT IS WINNING? & HOW TO WIN!

Artists and activists often focus on immediate problems, only rarely envisioning our desired outcomes. In this two-part workshop, the directors of the Center for Artistic Activism will expand the possibilities of what's possible and share practical tools for getting there.

LED BY

Center for Artistic Activism

Stephen Duncombe and Steve Lambert are co-directors of the Center for Artistic Activism, a research and training institute that aims to help activists think more like artists and artists think more like activists. Steve Lambert is a practicing artist whose work has been presented in Times Square, collected by the Library of Congress, and incorporated into protest marches around the world. Stephen Duncombe is an activist who has written and edited six books on politics and culture.



**Artists;
Educators
New York
City, USA**

SHAPESHIFTING: EXPRESSING OUR LIVES THROUGH MOVEMENT AND WORD

Participants in this workshop will use their bodies to tell stories and share experiences, using choreography inspired by discussion and writing exercises. Through embodied creative capacities, participants will collectively shapeshift and map new possibilities.

LED BY

Aimee Meredith Cox

Aimee Meredith Cox is the author of *Shapeshifters: Black Girls and the Choreography of Citizenship* (Duke University Press, 2015) and the forthcoming book *Gender & Space* (MacMillan). She has written peer-reviewed articles and book chapters on performance, race, and gender in youth culture, and the politics of cultural production. She is the founder of BlackLight, an activist art initiative, led by young women of color, that produces community-based projects in Detroit, Newark, and New York City.



**Cultural
Anthropologist;
Movement
Artist;
Professor,
African
and African
American
Studies
Department,
Fordham
University
New York
City, USA**

Workshops

SESSION I, 2:30 – 3:30 PM AND SESSION II, 3:45 – 4:45 PM

MUSEUM OCCUPATIONS: THE BACKSTAGE TOUR

Peek beyond the media screen. Contemplate the practical, emotional, artistic, and conceptual dimensions of direct action. Participants will discuss the skills most essential to organizing, from writing pithy manifestos, to dealing with the press, knowing your legal rights, and learning from mistakes. Why does it take a community to do this work and what public action is most urgently needed?

LED BY

Noah Fischer

Noah Fischer initiated Occupy Museums and is a member of Gulf Labor Coalition and G.U.L.F. (Global Ultra Luxury Faction), which targets the global systems and local conditions that jeopardize migrant worker rights during the construction of Guggenheim Abu Dhabi and other museums on Saadiyat Island. He has co-organized direct actions at The Museum of Modern Art, the Whitney Museum, ZKM, the 7th Berlin Biennale, and La Biennale di Venezia 2015. Noah is currently collaborating on Debtfair.



**Artist;
Occupy
Museums,
Global Ultra
Luxury
Faction
(G.U.L.F.)
Brooklyn,
NY, USA**

ONE HOUR OF TRUST FALLS

A troop of Flux Factory artists will lead this fast-paced and playful workshop that explores image-making and obsolescence. Participants will work in teams to create rayograph images using found objects in the classroom, then display them in the school halls. Expect a healthy dose of surprise and competition!

LED BY

Flux Factory

In August 1993, seven artists rented a former spice factory on the East River, thus founding Flux Factory. The group of artists was born from the needs of artists who came to New York City to take part in the city's cultural life. Decades later, Flux's DIY DNA persists in Long Island City, where the group has grown to become a leading supporter of emerging artists through residencies, exhibitions, and collaborations.



**Non-
profit Arts
Community
Space
Queens, NY,
USA**

Classroom Sessions – Day One

Workshops

SESSION I, 2:30 – 3:30 PM AND SESSION II, 3:45 – 4:45 PM

PHYSICAL EDUCATION: LAND DIVE TEAM

“Breathing on Land” is an endurance exercise that combines scuba diving and meditation. Learn about Ginsburg’s ongoing exploration with the “Land Dive Team” and hone awareness of the environment, sound, and breath in a group meditation that entails breathing through full scuba gear.

LED BY

Hope Ginsburg

See bio on page 76.



**Artist;
Educator**
Richmond,
VA, USA

A BEGINNER’S GUIDE TO CLIMATE JUSTICE

Don’t know much about climate justice? Learn how justice relates to climate change and which organizations are working on these issues. Leave with tools and tactics to embark on climate justice research and take action! This workshop is part of a PERCENT FOR GREEN, an art project focused on addressing climate change in New York City’s environmental justice communities.

LED BY

Alicia Grullon

Alicia Grullon examines encounters between people as a way to open discussions about race, class, gender, and activism. Her interdisciplinary projects consider the role and service of the artist in the community. She has exhibited at El Museo del Barrio, the Bronx Museum of the Arts, and Open Engagement, among other art spaces in the United States and abroad.



Artist
New York
City, USA

Roundtables

SESSION I, 2:30 – 3:30 PM AND SESSION II, 3:45 – 4:45 PM

THE WORK OF ART IN THE AGE OF BOYCOTT

Withdrawing one’s participation is a powerful and contested political option. The Gulf Labor Coalition boycott of the Guggenheim Abu Dhabi is feted, while the Boycott, Divestment, and Sanctions movement’s opposition to the occupation through non-violent non-participation faces criticism. What makes only one of these forms of withdrawal a celebrated example of artist activism?

LED BY

Naeem Mohaiemen

See bio on page 24.



**Historical
Anthropologist;
Artist; Ph.D.
Candidate,
Columbia
University**
Brooklyn,
NY, USA;
Dhaka,
Bangladesh

BY LAW OR BY DESIGN: BUILDING LEARNING ENVIRONMENTS THAT WORK

Discuss current trends in education policy and legislation, such as No Child Left Behind, that promote high-stakes testing and accountability. How do they promote or undermine educationally effective school architecture and design?

LED BY

Adeola Enigbokan and Tracee Worley

Adeola Enigbokan’s art and research investigates urban design and urban experience. She explores the potential for transformative exchanges in everyday interactions with institutional authorities. She holds a Ph.D. in Environmental Psychology and has taught in New York City public schools and universities since 2000.



Artist
New York
City, USA

Tracee Worley is an instructional designer who loves to create student-centered learning experiences. Her work forms connections between design and the theoretical and scientific study of learning. The intention is to create environments that enable communities to learn, work, play, and connect more richly.



**Designer;
Educator**
New York
City, USA

Classroom Sessions – Day One

Roundtables

SESSION I, 2:30 – 3:30 PM AND SESSION II, 3:45 – 4:45 PM

WHO BENEFITS FROM THE AESTHETICS OF DETERMINED AUTONOMY?

Investigate self-sufficiency within communities comprised of racial minorities or low-income communities. What is its historic necessity, its legacy, and its impact on neighborhood progress?

LED BY

Chloë Bass and Erica Mapp

Chloë Bass is a conceptual artist focusing on the co-creation of performances, situations, installations, and publications that are dedicated to questioning the everyday. She is a native New Yorker and proud resident of Bedford-Stuyvesant



Artist; Public Practitioner
Brooklyn, NY, USA

Raised in Trinidad, Erica Mapp has written two poetry manuscripts and is currently working on a book of essays. Her visual art has been exhibited across the United States. Erica received a BFA from Cooper Union and an MA in Art Education from New York University's School of Education.



Writer; Visual Artist
New York City, USA

FREEDOM IN THE TIME OF FERGUSON

Join this creative exploration of cultural organizing and performative strategies. Discuss liberation pedagogy, actions aimed at interrupting police brutality, and ways to amplify self-determined safety in our communities.

LED BY

Betty's Daughter Arts Collaborative

Through rigorous community-designed, culturally relevant, creative projects, Betty's Daughter Arts Collaborative works to inspire and incite progressive social change. Ebony Noelle Golden, who is at the helm of the organization, is a co-designer and principal engagement strategist for the organization's project *Freedom in the Time of Ferguson*. She is also a director and choreographer who stages site-specific rituals and live art projects that explore the complexities of freedom today.



Cultural Artist; CEO and Principal Engagement Strategist at Betty's Daughter Arts Collaborative, LLC
New York City, USA

Roundtables

SESSION I, 2:30 – 3:30 PM AND SESSION II, 3:45 – 4:45 PM

RECLAIMING COMMUNITY NARRATIVE AND IDENTITY FROM WITHIN

Learn about "Transform/Restore: Brownsville," a two-year public art initiative with the mission to transform the narrative of Brownsville, Brooklyn. Through five large-scale mural projects, residents reframed and reclaimed the power to tell their stories and lived experiences in their own way.

LED BY

Daonne Huff

Daonne Huff is a Project Manager at Groundswell, a mural organization in Brooklyn, New York. She is also the founding curator and co-creator of Black Artstory Month on Myrtle Avenue, a series of free exhibitions and events celebrating African Americans in the visual and performing arts. A native of Birmingham, AL, Daonne holds an MA in Visual Arts Administration from New York University and a BA in Art History from Vassar College.



Arts Administrator; Curator; General Creative
Brooklyn, NY, USA

FREE PEOPLE'S MEDICAL CLINIC WITH MASTER HERBALIST KAREN ROSE

How does an art practice that is underground or strategically invisible serve a social justice, community-oriented, and self-determined agenda?

LED BY

Simone Leigh

See bio on page 28.



Artist
New York City, USA

Afternoon Presentations

Day One

Jennifer Reid

Jennifer Reid has sung broadsides on BBC Radio and in work by artist Jeremy Deller. During La Biennale di Venezia 2015, she trained Italian singers in Lancashire dialect songs and broadside ballads and performed in the Giardini in conjunction with Deller's *All That is Solid Melts into Air* (2014) and *Factory Records* (2015). Jennifer has discussed nineteenth-century social revolution in Manchester on BBC2. She holds an Advanced Diploma in Local History from Oxford University.



Lancashire Folk Enthusiast

Manchester, UK

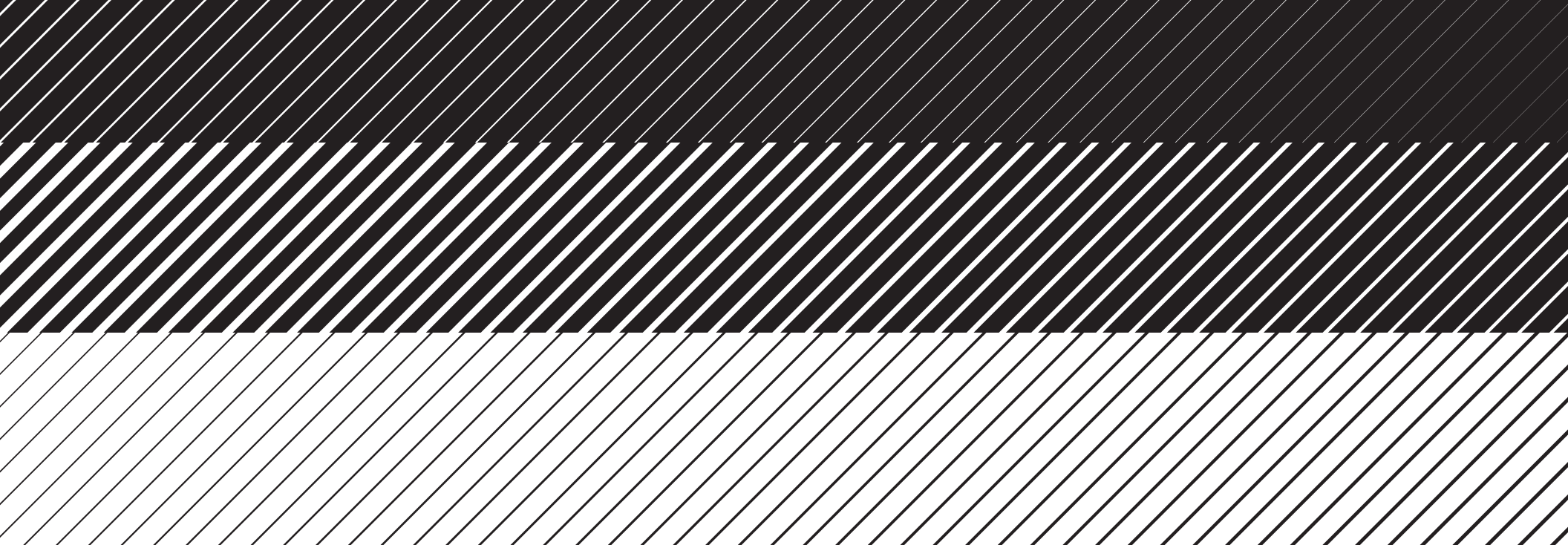
Emma Sulkowicz

Emma Sulkowicz's senior thesis at Columbia University was an endurance performance-work titled *Mattress Performance (Carry That Weight)* (2014–15). By carrying a heavy dorm-style mattress with her until her alleged rapist would leave the university, Emma drew international attention to campus sexual assault. Her recent internet-based work, *Ceci N'est Pas Un Viol*, continues her interest in exploring the ways the public reacts to rape.



Artist

New York City, USA



Day Two

Schedule
Day Two

10:00 AM	Introduction and Welcome Remarks NATO THOMPSON PRINCIPAL, NELSON MANDELA SCHOOL FOR SOCIAL JUSTICE, TABARI ZAID BOMANI
10:20 AM	Section III: The Geography of Learning KEMI ILESANMI MODERATOR JOLENE RICKARD STANLEY KINARD ATHI MONGEZELELI JOJA
11:10 AM	Break
11:25 AM	Statement TIA POWELL HARRIS
11:35 AM	Section IV: The Art of Pedagogy JENNIFER A. SCOTT MODERATOR PEDRO LASCH HOPE GINSBURG LUIS CAMNITZER
12:25 PM	Keynote NIKOLE HANNAH-JONES
12:50 PM	Classes in Session SALLY SZWED

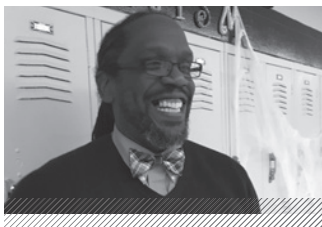
12:55 PM	Lunch
2:00 PM	Classroom Sessions III OPEN DISCUSSIONS, WORKSHOPS, ROUNDTABLES SEE PAGE 80 FOR FULL SCHEDULE AND DESCRIPTIONS
3:00 PM	Break
3:15 PM	Classroom Sessions IV OPEN DISCUSSIONS, WORKSHOPS, ROUNDTABLES SEE PAGE 80 FOR FULL SCHEDULE AND DESCRIPTIONS
4:15 PM	Break
4:30 PM	Section V: The State of Education BILL AYERS PEPÓN OSORIO PRINCIPAL, RESEARCH AND SERVICE HIGH SCHOOL, ALLISON M. FARRINGTON
5:00 PM	Closing Statements and Wrap-Up RASHIDA BUMBRAY KATIE HOLLANDER
	STAGE MUSICIANS MIKEL BANKS AND NGOMA BURNTSUGARINDEX.COM/PERSONNEL/MIKEL-BANKS NGOMAZWORLD.COM

Presentations

Day Two

Principal Tabari Zaid Bomani

Tabari Bomani, Principal of the Nelson Mandela School for Social Justice, has experience working as a social studies teacher, college advisor, and dean of Bushwick Community High School, a Brooklyn-based transfer high school. He was also an adjunct professor in the African Studies department at Manhattanville College in Purchase, New York. Bomani is a member of the MALIK fraternity and the Phi Alpha Theta National Historian Honor Society. He has lectured and performed poetry for community-based organizations, colleges, and universities.



**Principal, Nelson
Mandela School for
Social Justice**

Brooklyn, NY, USA

Presentations Day Two

SECTION III

The Geography of Learning

Speakers in this section explore the way learning can be site specific. Rather than assume that knowledge systems are the same across the world, they focus on geographic influence and how information is presented differently from location to location.

Kemi Ilesanmi, Moderator
Jolene Rickard
Stanley Kinard
Athi Mongezeleli Joja



“QGAGA-LOLA AMIRA” PERFORMANCE, GUGULECTIVE, 2009.

Presentations

Day Two

MODERATOR

Kemi Ilesanmi

Kemi Ilesanmi is inspired by the possibilities for joy and social impact that emerge at the intersection of art, justice, and community. Under her leadership, The Laundromat Project amplifies communities' creativity by bringing art, artists, and arts programming into community spaces. Kemi came to the position with nearly twenty years of experience working in similar capacities.



**Executive Director,
The Laundromat Project**

New York City, USA

Jolene Rickard

Jolene Rickard explores indigeneity within a global context. She was recently an advisor for *Sakahàn: 1st International Quinquennial of New Indigenous Art*, at the National Gallery of Canada, participated in New Zealand's Te Tihi Scholar/Artist Gathering, and co-curated the inaugural exhibition *Our Lives* for the Smithsonian's National Museum of the American Indian, in Washington, D.C. Jolene is from the Tuscarora Nation (Haudenosaunee). Her book *Visualizing Sovereignty* will be published in 2016.



**Visual Historian; Artist;
Curator; Director, American
Indian Program, and
Associate Professor, History
of Art and Art Departments,
Cornell University**

New York, USA

Section III: The Geography of Learning

Speakers in this section explore the way learning can be site specific. Rather than assume that knowledge systems are the same across the world, they focus on geographic influence and how information is presented differently from location to location.

Presentations

Day Two

Stanley Kinard

Stanley Kinard was raised in the Black Arts Movement and played a pivotal role as a student leader establishing the W.E.B Dubois Department of Afro-American Studies and the New African Cultural Center at the University of Massachusetts, Amherst. He was the founding Executive Director of the Carter G. Woodson Cultural Literacy Project and the Brownsville Heritage House, both of which focused on teaching African history and culture to New York public school students. Stanley is currently developing the Communiversity, an alliance of artists and activists committed to establishing culturally relevant community schools.



**Cultural Activist; Manager,
College and Career Care
Center, Boys and Girls High
School Campus**

Brooklyn, NY, USA

Athi Mongezeleli Joja

Athi Mongezeleli Joja is an MFA student at Wits University in Johannesburg and a member of the artist collective, Gugulective. He is also a visiting lecturer at Rhodes University, Grahamstown, and the editor of *New Frank Talk: Critical Essays on the Black Condition*. His writing has appeared in such international publications as *Chimurenga*, *Savvy*, *The Postcolonialist*, and *The Feminist Wire*. He contributes art criticism to the *Mail & Guardian*, *Contemporary And*, and *The Con*.



**Art critic; Member,
Gugulective**

Johannesburg, South Africa

Section III: The Geography of Learning

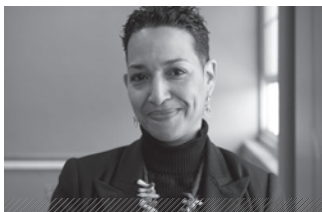
Speakers in this section explore the way learning can be site specific. Rather than assume that knowledge systems are the same across the world, they focus on geographic influence and how information is presented differently from location to location.

Presentations

Day Two

Tia Powell Harris

Tia Powell Harris's career as an arts educator and administrator spans more than thirty years. She is currently President and Executive Director of Weeksville Heritage Center, a multidimensional museum dedicated to preserving the history of the nineteenth-century African American community of Weeksville, Brooklyn.



President and Executive Director, Weeksville Heritage Center

Brooklyn, NY, USA



VIEW OF HISTORIC HUNTERFLY HOMES AT WEEKSVILLE HERITAGE CENTER, 2014.

Presentations

Day Two

SECTION IV

The Art of Pedagogy

The artists in this section aim to engage their audiences in experiential learning activities. Their presentations consider the differences and similarities between their artworks and traditional forms of pedagogy.

Jennifer A. Scott, Moderator
Pedro Lasch
Hope Ginsburg
Luis Camnitzer



BREATHING ON LAND: ZEKREET, QATAR III, HOPE GINSBURG, 2015.

Presentations

Day Two

MODERATOR

Jennifer A. Scott

Jennifer Scott is an anthropologist and public historian who has performed historical and curatorial research for arts and history museums, nonprofits, and other organizations for almost twenty years. She taught cultural anthropology, arts and social engagement, race and ethnic studies, and museum studies at The New School for Public Engagement, Pratt Institute, and Parsons. Her article “Reimagining Freedom in the Twenty-first Century at a Post-Emancipation Site” was published in the May 2015 issue of *The Public Historian*.



Director, Jane Addams Hull-House Museum

Chicago, IL, USA

Pedro Lasch

Pedro Lasch has taught art, art theory, and visual studies at Duke University since 2002. Since 1999, he has led ongoing social projects in both rural and urban settings, undertaken with indigenous and immigrant organizations and as part of art collectives such as 16 Beaver Group. Pedro's solo works include *Black Mirror* (Nasher Museum of Art, 2008), *Abstract Nationalism* (The Phillips Collection, 2014), and *Art of the MOOC* (Creative Time, 2015).



Artist; Associate Research Professor, Duke University

Carrboro, NC, USA

Section IV: The Art of Pedagogy

The artists in this section aim to engage their audiences in experiential learning activities. Their presentations consider the differences and similarities between their artworks and traditional forms of pedagogy.

Presentations

Day Two

Hope Ginsburg

Hope Ginsburg makes work that pivots around the production of live events. Curiosity about the natural world, “learning by doing,” and a persistent interest in knowledge exchange underpin her practice. Hope is an Associate Professor at Virginia Commonwealth University School of the Arts, where her pedagogical project *Sponge HQ* is headquartered.



Artist; Educator

Richmond, VA, USA

Luis Camnitzer

Uruguayan artist Luis Camnitzer has resided in New York since 1964. In 1988, he represented Uruguay in La Biennale di Venezia and he has exhibited at the 2000 Whitney Biennial, Documenta XI, and many other international events. Luis is the author of several books, including *Conceptualism in Latin America: Didactics of Liberation* (University of Texas Press, 2007).



Artist

New York, USA

Section IV: The Art of Pedagogy

The artists in this section aim to engage their audiences in experiential learning activities. Their presentations consider the differences and similarities between their artworks and traditional forms of pedagogy.

Presentations

Day Two



KEYNOTE

Nikole Hannah-Jones

Staff writer, *The New York Times Magazine*

Brooklyn, NY, USA

Nikole Hannah-Jones covers racial injustice for *The New York Times Magazine*. Previously, at the nonprofit investigative reporting organization ProPublica, she examined the way segregation in housing and schools is maintained through official action. Her 2014 investigation into school resegregation won two Online Journalism Awards, the Sigma Delta Chi Award for public service, and the Fred M. Hechinger Grand Prize for Distinguished Education Reporting. Nikole is the National Association of Black Journalists' 2015 Journalist of the Year.

NOTES

Classroom Sessions Day Two

SESSIONS III AND IV

Open Discussions, Workshops, and Roundtables

Both afternoons of the *Creative Time Summit: The Curriculum NYC* are dedicated to open discussions, roundtables, and workshops held in the school's auditorium and third floor classrooms. These sessions will provide opportunities for more intimate exchanges among attendees, special guests, Summit presenters, and both students and teachers from Boys and Girls High School campus. While diving deeper into urgent pedagogical issues, they will also address issues specific to the field of socially engaged art.

Open Discussions put 3-4 speakers in dialogue in core topics in the socially engaged art field, followed by responses from the audience.

Workshops take the form of hands-on, discursive activities between small groups of attendees.

Roundtables facilitate topic-driven conversations between speakers and a small group of participants.

Session III 2:00 – 3:00 PM

Session IV 3:15 – 4:15 PM

The open discussion topics are different each session. Workshop and roundtable topics are the same in Session III and Session IV.

Open Discussions

Session III

AUDITORIUM **ART AND POLITICS IN THE NEIGHBORHOOD**
Allison Davis, Tia Powell Harris, Shay Wafer

3RD FLOOR **THEORY OF PEDAGOGY**
Pedro Lasch, Luis Camnitzer, Jolene Rickard

3RD FLOOR **WHAT GOVERNMENT CAN LEARN FROM ARTISTS**
Elizabeth Corr, Jane Golden

Open Discussions

Session IV

AUDITORIUM **WRITING ON SOCIALLY ENGAGED ART**
Sue Bell Yank, Ben Davis, Chloë Bass

3RD FLOOR **SUPPORTING SOCIALLY ENGAGED ART**
Lisa Dent, Deborah Fisher, Risë Wilson

Workshops

Sessions III and IV

ALL ON 3RD FLOOR **BFAMFAPHD**
JENNIFER REID
MARINELLA SENATORE
KAMEELAH JANAN RASHEED
CHTO DELAT

Roundtables

Sessions III and IV

ALL ON 3RD FLOOR **BILL AYERS**
THE DEBT COLLECTIVE
FOKUS
ATHI MONGEZELELI JOJA
THE LAUNDROMAT PROJECT
NOT AN ALTERNATIVE
PEPÓN OSORIO
JASMINE WAHI

Classroom Sessions – Day Two

Open Discussions

SESSION III 2:00 – 3:00 PM, AUDITORIUM

ART AND POLITICS IN THE NEIGHBORHOOD

Allison Davis



Playwright; Producer; Associate Artistic Director, Museum of Contemporary African Diasporan Arts (MoCADA)

Brooklyn, NY, USA

Allison Davis is passionate about using art and storytelling to enrich culture and encourage compassion. She has spent much of her career as a writer and producer working across many platforms, including network television, public radio, documentary film, theater, and both print and online publications. She holds an MFA in Dramatic Writing from New York University's Tisch School of the Arts, and a BA from Emerson College.

Tia Powell Harris



President and Executive Director, Weeksville Heritage Center

Chicago, USA

See bio on page 70.

Shay Wafer



Executive Director, 651 ARTS

Brooklyn, NY, USA

Shay Wafer has held senior level positions at a number of nonprofit arts organizations that focus on African Diasporic programming and community engagement. Her many years of service demonstrate a dedication to community development and the arts. Shay prides herself on balancing her passionate vision with experience and pragmatism.

Open Discussions

SESSION III 2:00 – 3:00 PM, 3RD FLOOR

THEORY OF PEDAGOGY

Luis Camnitzer



Artist

New York City, USA

See bio on page 76.

Pedro Lasch



Artist; Associate Research Professor, Duke University

Carrboro, NC, USA

See bio on page 74.

Jolene Rickard



Visual Historian; Artist; Curator; Cornell University

New York, USA

See bio on page 66.

Classroom Sessions – Day Two

Open Discussions

SESSION III 2:00 – 3:00 PM, 3RD FLOOR

WHAT GOVERNMENT CAN LEARN FROM ARTISTS

Elizabeth Corr



Manager of Art Partnerships, Natural Resources Defense Council (NRDC)
Chicago, IL, USA

Elizabeth Corr works with artists and architects whose commitment to the environment dovetails with the NRDC's efforts to increase public interest in the environmental problems facing our communities. As an international nonprofit organization, NRDC currently has over two million members and online activists. In 2014, Elizabeth started its first Artist-in Residence program.

Jane Golden



Founder and Executive Director, City of Philadelphia Mural Arts
Philadelphia, PA, USA

Under Jane Golden's direction, Mural Arts has created more than 3,800 works of public art and developed programs in youth art education, restorative justice, and behavioral health. Jane is the recipient of numerous awards, including the 2012 Governor's Award for Innovation in the Arts, *Philadelphia Magazine's* Trailblazer Award, and eight honorary PhDs. She co-authored two books about Philadelphia murals and co-edited *Mural Arts @ 30* (Temple University Press, 2014). Jane holds an MFA from Rutgers University, and BA degrees in Fine Arts and Political Science from Stanford University.

Open Discussions

SESSION IV 3:15 – 4:15 PM, AUDITORIUM

WRITING ON SOCIALLY ENGAGED ART

Sue Bell Yank



Writer; Producer; Arts Educator
Los Angeles, CA, USA

Sue Bell Yank's writing on socially engaged art and public cultural practice has appeared in numerous publications, including *Field Journal*, *n.paradoxa* feminist journal, *Journal of Aesthetics and Protest*, and *The Huffington Post*, as well as on her blog, *Social Practice*. She is an advisor for the Asian Arts Initiative's Social Practice Lab and SPART and is a board member of the Clockshop. Formerly, Sue was a graduate and undergraduate lecturer and the Associate Director of Academic Programs at The Hammer Museum at UCLA.

Ben Davis



Art Critic
New York City, USA

Ben Davis is currently the National Art Critic for *artnet News*. He is the author of *9.5 Theses on Art and Class* (Haymarket, 2013), which examines how a clear understanding of class can help make sense of contemporary art's most persistent debates, including definitions of political art, the troubled statuses of "outsider" and street art, and questions on maintaining faith in art itself.

Chloë Bass



Artist; Public Practitioner
Brooklyn, NY, USA

Chloë Bass is a conceptual artist focusing on the co-creation of performances, situations, installations, and publications that are dedicated to questioning the everyday. She is a native New Yorker and proud resident of Bedford-Stuyvesant. You can learn more about her projects and writing at chloebass.com. She welcomes correspondence at info@chloebass.com.

Classroom Sessions – Day Two

Open Discussions

SESSION IV 3:15 – 4:15 PM, 3RD FLOOR

SUPPORTING SOCIALLY ENGAGED ART

Lisa Dent



Director, Resources and Award Programs, Creative Capital
New York City, USA

Prior to joining Creative Capital, Lisa Dent her own gallery in San Francisco, served as the Associate Curator of Contemporary Art at the Columbus Museum of Art, in Ohio, held curatorial staff positions at the New Museum of Contemporary Art and the Whitney Museum of American Art, and was a director at Friedrich Petzel Gallery, all in New York City. Lisa holds a BFA from Howard University, and an MFA from New York University's Tisch School of the Arts, and has completed the Whitney Museum Independent Study Program. She has taught at Cooper Union; University of California, Davis; Columbus College of Art and Design; and The Ohio State University.

Deborah Fisher



Founding Executive Director, A Blade of Grass
New York City, USA

In addition to her work at A Blade of Grass, Deborah Fisher is a strategic and philanthropic advisor to Shelley and Donald Rubin. She serves on the board of the Center for Artistic Activism and is a practicing artist working to expand the roles art and artists play within communities.

Risë Wilson



Director, Philanthropy, Robert Rauschenberg Foundation
New York City, USA

Risë Wilson has spent nearly two decades working to increase the value of creativity in our everyday lives. She currently serves as the Director of Philanthropy for the Robert Rauschenberg Foundation, which invests in creative problem-solving and believes art can change the world. Risë was the founder of The Laundromat Project, which brings art, artists, and arts programming into community spaces.

Workshops

SESSION III, 2:00 – 3:00 PM AND SESSION IV, 3:15 – 4:15 PM

OF SUPPLY CHAINS: A SOURCING-LABORING- EXCHANGING-ENCOUNTERING- ACQUIRING-DEPARTING KIND OF ART

What if the meaning of art could be found in the laborious hours of its production and deconstruction? Join a facilitated conversation about artists' "work stories" and how narratives shift when the supply chain is taken into consideration. The teaching tools in this workshop were designed by Emilio Martinez Poppe, Susan Jahoda, and Caroline Woolard.

LED BY

BFAMFAPhD

Concerned about the impact of debt, rent, and lack of job security on the lives of creative people, BFAMFAPhD (represented by Susan Jahoda and Caroline Woolard) asks: What is art in the age of \$120,000 art degrees?

Their reports and installations, including *Artists Report Back*, *Census Report*, *Statements*, and ...in which nothing can be finally paid off contextualize personal experience in relation to national data. Their work has been exhibited at the Museum of Arts and Design in New York; Cleveland Institute of Art; and the Brooklyn Museum.



Artist Collective
New York City, USA

BROADSIDE BALLADS: HOW FORGOTTEN WORKER SONGS CAN INFLUENCE THE FUTURE

Did the Industrial Revolution ever end? Discover 19th-century British worker's ballads and assess their contemporary significance. Learn about the history of these ballads and participate in an interactive exercise that connects history to contemporary labor issues.

LED BY

Jennifer Reid

See bio on page 56.



Lancashire Folk Enthusiast
Manchester, UK

Classroom Sessions – Day Two

Workshops

SESSION III, 2:00 – 3:00 PM AND SESSION IV, 3:15 – 4:15 PM

THE SCHOOL OF NARRATIVE DANCE: LESSON 0 AND CHOREOGRAPHY FOR VOICES

Join the The School of Narrative Dance, a free and nomadic school that proposes an alternative system of education based on principles of inclusion, emancipation, and skill-sharing. This is a two-part workshop that focuses on storytelling. Participate in an experimental dance lesson or make a sound piece with narrative dance.

LED BY

Marinella Senatore

Marinella Senatore's practice includes video, installation, performance, photography, and drawing. She involves crowds in works that initiate a dialogue between history, culture, and social structures.

Senatore has received numerous awards and has had solo exhibitions at MOT International, London; Museum of Contemporary Art, Santa Barbara, California; Castello di Rivoli, Turin, Italy; and Mendes Wood Gallery in São Paulo (upcoming). Her work has appeared in group exhibitions throughout Europe, the United States, Israel, China, Turkey, Ecuador, and Cuba.



Artist
Berlin,
Germany
London, UK

BEYOND THE SINGLE NARRATIVE

How can we develop learning environments wherein young people think critically about history by considering other perspectives, missing voices, and biases?

LED BY

Kameelah Janan Rasheed

Artist Kameelah Janan Rasheed is a former public high school teacher. Her work has been exhibited at the Studio Museum, Queens Museum, Bronx Museum of the Arts, Schomburg Center for Research in Black Culture, and the Weeksville Heritage Center. She currently works in curriculum development, is the Arts Editor for *Spook Magazine*, and is a contributing editor for the *New Inquiry*.



**Artist;
Researcher;
Educator**
Brooklyn,
NY, USA

Workshops

SESSION III, 2:00 – 3:00 PM AND SESSION IV, 3:15 – 4:15 PM

MOVEMENTS FROM THE SCHOOL OF ENGAGED ART

How do you construct and organize a collective body? Experiment with movements based on the morning exercises of The School of Engaged Art, and build a temporary collective body using experiential strategies. Physical activity is a key component of Chto Delat's pedagogical practice.

LED BY

Chto Delat (Nikolay Oleynikov and Dimitri Vilensky)

See bio on page 10.



**Artist
Collective**
St. Petersburg,
Russia

Classroom Sessions – Day Two

Roundtables

SESSION III, 2:00 – 3:00 PM AND SESSION IV, 3:15 – 4:15 PM

TEACHING TOWARD FREEDOM

Explore classroom practices from preschool through adult education that are aimed at helping people become more engaged citizens, better moral actors, and more courageous and imaginative thinkers.

LED BY

Bill Ayers

See bio on page 96.



**Teacher;
Activist**
Chicago, IL,
USA

CHALLENGING ROGUE FINANCIAL ENTITIES COLLECTIVELY

How can we work as a collective to address economic inequality and challenge the way we finance and gain access to public goods?

LED BY

The Debt Collective

See Laura Hanna's (top) and Astra Taylor's bios on page 38.



**Filmmaker;
Activist**
New York
City, USA



**Filmmaker;
Author**
New York
City, USA

Roundtables

SESSION III, 2:00 – 3:00 PM AND SESSION IV, 3:15 – 4:15 PM

NAVIGATING THE CONTEMPORARY DIVIDE BETWEEN ARTS AND EDUCATION

Question prescribed roles for artists, teachers, and schools. Discuss who creates divisions between these roles and why. Consider the impact of these divisions on young people and how we can better integrate the arts and education.

LED BY

**Fighting Obstacles
Knowing Ultimate
Success (FOKUS)**

FOKUS (represented by Atiba T. Edwards, Giovanna Fischer, and JoLillian Zwerdling) uses the arts to educate, empower, and unite communities, focusing on community-based events and arts education. It is also the publisher of *INSIGHT* magazine. All FOKUS projects are designed to increase the public's access to the arts and foster creativity through traditional and nontraditional means.

FOKUS

**Non-
profit Arts
Advocacy
Organization**
Brooklyn,
NY, USA

COMMODIFICATION OF EDUCATION: COLONIALIST LEGACY IN SOUTH AFRICA

What is the symbolic legacy of British imperialist, mining tycoon, politician, and founder of Rhodesia (now Zimbabwe) Cecil John Rhodes in the wake of the recent #RhodesMustFall protest movement, which called for the decolonization of education across South Africa? What are the socio-political and economic effects of white privilege vis-à-vis black abjection?

LED BY

Athi Mongezeleli Joja

See bio on page 68.



Art critic
Johannesburg,
South Africa

Classroom Sessions – Day Two

Roundtables

SESSION III, 2:00 – 3:00 PM AND SESSION IV, 3:15 – 4:15 PM

HOW CAN GATHERING SPACES BE USED TO MAINTAIN COMMUNITIES FACING GENTRIFICATION?

How do physical gathering spaces (like cultural institutions) and ephemeral gathering spaces (like powwows and Black Panther reunions) help splintered communities maintain their connection to the people and places that make them whole? How can we support these spaces in our communities?

LED BY

The Laundromat Project

The Laundromat Project (represented by Aisha Cousins, Kemi Ilesanmi, Rasu Jilani, and Hatuey Ramos-Fermin) amplifies the creativity that exists within communities by using arts and culture to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow. Committed to long-term investment in communities of color, the Laundromat Project brings socially engaged arts programming to laundromats and other everyday spaces.



Nonprofit Arts Organization

New York City, USA

THE YES MEN WITHOUT THE PUNCHLINE (OR THE PERMANENT AUTONOMOUS ZONE)

Social practice art frequently experiments with temporary social relations. What if we aim to radically alter the institutions that structure or govern social relations? Can we do so not as a one-off joke or intervention, but as a permanent occupation or take-over?

LED BY

Not An Alternative

The mission of Not An Alternative (represented by Beka Economopoulos) is to affect popular understandings of events, symbols, institutions, and history. Through engaged critical research and design, the group curates and produces interventions in material and immaterial space. It uses art, architecture, exhibition design, and political organizing to redeploy popular vernacular, semiotics, and memes. Not An Alternative's most recent ongoing project is *The Natural History Museum*, a mobile museum that brings attention to the sociopolitical forces that shape nature.



Arts Collective
New York City, USA

Roundtables

SESSION III, 2:00 – 3:00 PM AND SESSION IV, 3:15 – 4:15 PM

WHAT DOES IT MEAN TO BE SELF TAUGHT TODAY?

Is a formal education worth it? What practices are not taught in schools? Can self-taught practices be as valuable as institutionalized learning?

LED BY

Pepón Osorio

See bio on page 96.



Artist; Laura C. Carnell
Professor, Tyler School of Art
Philadelphia, PA, USA

REWRITING ART HISTORY CURRICULA BEYOND THE CANON

Art and art history function not only as academic content, but as disciplines that can boost the confidence, creativity, and long-term success of students. Discuss cultivating new curricula on the arts for young people that emphasize the histories of marginalized and overlooked artists.

LED BY

Jasmine Wahi

Jasmine Wahi curates international exhibitions that are predominantly focused on cultural identity, female empowerment, and race. Her work has been featured in the *Wall Street Journal*, *Vice News*, *Hyperallergic*, and *The Huffington Post*. Jasmine received her BA in Art History from New York University and is currently a graduate student at NYU's Institute of Fine Arts.



Co-director, The Gateway Project; Co-founder and Director, Project for Empty Space
New York City, USA

Afternoon Presentations Day Two

SECTION V

The State of Education

This section focuses on pertinent issues effecting pre-K through 12 education in the United States. It concludes with a conversation in which the speakers discuss topics such as charter schools, school safety, online classes, funding, and testing through their particular area of expertise.

Bill Ayers
Pepón Osorio
Principal Allison M. Farrington



ELDZIER CORTOR'S *DANCE, MUSIC, ART* (1976) HANGS IN THE HALLWAY OF BOYS AND GIRLS HIGH SCHOOL CAMPUS. PHOTO BY HENRY MURPHY, 2015

Afternoon Presentations Day Two

Bill Ayers

William Ayers, formerly Distinguished Professor of Education at the University of Illinois at Chicago, has written extensively about social justice, participatory democracy, and teaching as an essentially intellectual and ethical enterprise. His books include *A Kind and Just Parent* (Beacon Press, 1997), *Teaching Toward Freedom* (Beacon Press, 2004), and *To Teach: The Journey in Comics* (Teachers College Press, 2010).



Teacher; Activist
Chicago, IL, USA

Pepón Osorio

Best known for his large-scale baroque and polemically charged installations, Pepón Osorio uses the exhibition space as an intermediary between the social architecture of communities and the mainstream art world. These installations are based on the experiences of communities he works with across the globe. By presenting installations in unconventional places, Pepón also explores how the meaning of art depends on its location. His work has been included in multiple international exhibitions and received numerous distinctions.



Artist; Laura C. Carnell
Professor, Tyler School of Art
Philadelphia, PA, USA

Section V: The State of Education

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Afternoon Presentations Day Two

Principal Allison M. Farrington

Principal of Research and Service High School (RSHS) Allison Farrington believes that strong community-school relationships are essential to academic and civic achievement. Find any successful school and you will also find parents and community members who are involved and supportive of the school. Therefore, RSHS expects students to excel both inside and outside of the classroom. Control, Optimism, Resilience, and Empowerment are the school's CORE values.



**Principal and Founder,
Research and Service
High School (RSHS)**

Brooklyn, NY, USA

Rashida Bumbray

Rashida Bumbray was guest curator of Creative Time's public art exhibition *Funk, God, Jazz, and Medicine: Black Radical Brooklyn* (2014), Associate Curator at The Kitchen (2006–12), and Curatorial Assistant at The Studio Museum in Harlem (2001–6). She has organized exhibitions and commissions of work by Leslie Hewitt, Simone Leigh, Sanford Biggers, and Adam Pendleton, among others. Her choreography draws from traditional African American vernacular and folk forms and has been presented at such spaces as Summerstage, Harlem Stage, and Project Row Houses. In 2014, she was nominated for the Bessie Award for Outstanding Emerging Choreography.



**Curator; Choreographer;
Senior Program Manager,
Open Society Foundations
for the Arts Exchange**

New York City, USA

Section V: The State of Education

This section focuses on pertinent issues effecting pre-K through 12 education in the United States. It concludes with a conversation in which the speakers discuss topics such as charter schools, school safety, online classes, funding, and testing through their particular area of expertise.



About Creative Time

Since its founding in 1974, Creative Time has worked with the world's best contemporary artists—including Maya Lin, Marina Abramovic, Laurie Anderson, Nick Cave, Kara Walker, Jenny Holzer, Tom Sachs, Tania Bruguera, and David Byrne—to commission, produce, and present bold public art projects that engage the dialogues, debates, and dreams of our times. Creative Time believes that it is essential to give artists opportunities to experiment and grow their practice, to champion public spaces as places for free and creative expression, and that artists' ideas serve an important role in a productive society. Though based in New York, the nonprofit's innovative artworks engage millions of people around the globe.

MORE INFORMATION AT CREATIVETIME.ORG

Creative Time Staff

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