

AICAD 2018  
Symposium

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November 7-9  
Chicago, IL

**ARTISTS  
DESIGNERS  
CITIZENS**

## Wednesday, November 7—Check-In and Welcome

4:00–5:00 p.m.—**Check-in Open**, SAIC Ballroom

5:00–6:00 p.m.—**Welcome Remarks and Keynote Mabel Wilson**, SAIC Ballroom

6:00–7:30 p.m.—**Welcome Reception**, SAIC Ballroom

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## Thursday, November 8—AICAD Day 1

8:00–9:00 a.m.—**Breakfast & Check-In**, Preston Bradley Hall

9:00–9:40 a.m.—**Keynote Pedro Reyes**, Preston Bradley Hall

9:40 a.m.–10:30 a.m.—**Break**

10:30 a.m.–12:00 p.m.—**Session 1**, multiple locations

12:00–1:00 p.m.—**Lunch**, SAIC Ballroom

1:00–2:30 p.m.—**Murmurs and Manifestos**, The LeRoy Neiman Center

1:00–2:30 p.m.—**Session 2**, multiple locations

2:30–3:00 p.m.— **Break**

3:00–4:30 p.m.— **Murmurs and Manifestos**, The LeRoy Neiman Center

3:00–4:30 p.m.—**Session 3**, multiple locations

05:00–7:00 p.m.— **Citizens Bash. Featuring Funkadesi**, Sullivan Galleries

7:00–9:00 p.m.— **Vision Dinner: a conversation to imagine new opportunities across our institutions to advance community engagement in art and design education**, Tesori, 65 E. Adams St.

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## Friday, November 9, 2018— AICAD Day 2

8:00–9:00 a.m.—**Breakfast and Check-In**, SAIC Ballroom

9:00–10:30 a.m.—**Session 4**, multiple locations

10:30–11:00 a.m.—**Break**

11:00 a.m.–12:30 p.m.—**Session 5**, multiple locations

12:30–1:30 p.m.— **Lunch and Concurrent Workshop: ForFreedoms.org**, SAIC Ballroom

1:30–3:00 p.m. — **Session 6**, multiple locations

3:00–3:15 p.m. — **Break**

03:15 – 4:30 pm- **Closing Respondent Pamela Sneed and Remarks** - SAIC Ballroom

5:30–7:30 p.m. — **Eco Boat Tour**, 465 N. McClurg Ct., Ogden Slip

6:00–8:00 p.m. — **Roundtable: Contemporary Creative Practices and Design History**, SAIC Ballroom

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## **Panels, Presentations, Murmurs and Manifestos**

**Session 1**, multiple locations

Thursday, November 8, 2018

10:30 a.m.–12:00 p.m.

### **1.1 Panel— We the People: Bearing Witness to Militarism through Contemporary Art and Civic Engagement**, Fullerton Hall

*Panelists:*

Aaron Hughes, artist, activist, educator, Iraq War veteran.

Sylvia Bowersox, author, Iraq War veteran

Joseph Lefthand, artist, administrator, Iraq War veteran

Moki Tantoco, Education and Programs Manager, National Veterans Art Museum

*Moderator:*

Joseph Lefthand

*Abstract:*

Warfare is a reflection of culture- and in spite of a society increasingly defined by identity politicization, how our government and military addresses foreign policy is a direct reflection of our choices as people. Enter the veteran of foreign wars- one who, having acted as both ambassador and enforcer, often returns home to find a society increasingly disconnected from the real world consequences of its polling decisions. “We the People” seeks to mine the depths of veteran artists- individuals who’ve transformed their experiences into vehicles for social change through community action, personal reflection, and reclamation- the latter often a response to the pre-war weaponization and post-war medication of their bodies. Also featured is the perspective of the healer- civilian mediators who embrace and advocate for the reintegration of

servicemembers into the body politic, generating conversation and collaboration through civic engagement. Acting in unison, both parties speak to an experience wholly their own, but informed by all of us.

## **1.2 Panel—Citizen Artist-the Role of Participation, Morton Auditorium**

### *Panelists:*

Amy Green-Deines, co-founder and CEO, Deines and Barisic Architecture and former dean of Cranbrook Academy of Art; Ivana Barisic, co-founder and creative director, Deines and Barisic; David Jurca, director, Seventh Hill

### *Moderator:*

Michael Stone-Richards, associate professor, College for Creative Studies (CCS)

### *Abstract:*

"Only those who are involved in the development process can appreciate the results achieved, develop them further, and protect them," according to Francis Kéré. As scholars and critics, we can describe the movements of populations; we can understand the powerful forces of demography and economics; we can describe the psychology of behavior, map the tendencies of certain people to vote in certain ways; and so forth. But none of this knowledge means much without a commitment to immersing oneself within a culture and becoming an active participant in it. Through participation we can begin to gain a foothold on genuine understanding. The challenge that faces us and motivates us to action and thought is considering our place in the world and how we can create a meaningful relationship between others and ourselves.

Learning should be seen as the conversation that creates our cultures. To be absent from the conversation, to avoid participation, is to miss the beat. This panel will discuss creative projects that exemplify the role of the citizen artist, architect, and designer and discuss citizenship through the revitalization of urban environments.

**1.3 Panel—Compassion, Belonging, and Citizenship**, Sharp Building, room 327

*Panelists:*

Stephanie Lin-Sumah, academic advisor, SAIC; Louisa Zheng, SAIC; Vidisha Aggarwal, SAIC

*Moderator:*

Joseph Behen, Executive Director, Counseling, Health and Disability Services, SAIC

*Abstract:*

Compassion can be activated, cultivated, and practiced by individuals and communities. All benefit when we open ourselves up to each other in our times of distress and suffering; allow ourselves to empathize with others in their times of struggle; and act with care, support, and kindness to bring meaningful relief when others need it. A deeper, more complete sense of belonging may emerge when a community encourages and practices compassionate actions, and belonging can be a critical dimension of success for those of us studying and working at art schools. The SAIC Wellness Center—including Counseling, Health and Disability Services—has hosted recent student-driven juried exhibitions (The Compassion Show and Within: An Exhibition on Compassion and Belonging) meant to bring awareness and dialogue about compassion and belonging and the interplay between these concepts. This panel will share the process of creating these productions, the discoveries and insights resulting from the efforts, and the impact on those involved and our art school community.

**1.4 Panel — "Un-free Space": Curating Dimensions of Citizenship**, Preston Bradley Hall

*Panelists:*

Presenters from Dimensions of Citizenship, U.S. Pavilion: Alissa Anderson; Iker Gil; Andres Hernandez; Ann Lui, assistant professor at SAIC and co-curator of Dimensions of Citizenship.

*Moderator:* Jonathan Solomon, associate professor and director Architecture, Interior Arch and Designed Obj (AIADO)

*Abstract:*

In Metropolis magazine's review the 16th Venice Architecture Biennale, titled "Freespace," critic Phillip Denny pointed at a critical paradox that emerges from the intersection of architecture and politics. "The US Pavilion is a razor-sharp exhibition that confronts visitors with evidence of the un-free territories of American geography," wrote Denny. "But it also

begs the question: Can architects do more than represent structures of injustice?" In this panel, contributors present their work and expand upon the central claim made by the exhibition, *Dimensions of Citizenship*: that it is vital for the architecture to engage in understanding, shaping, and envisioning what it means to be a citizen today and in the future.

Presenters include: Alissa Anderson, from Studio Gang; Andres Hernandez, participant in collaboration with Amanda Williams and Shani Crowe; associate curator Iker Gil; and co-curator Ann Lui. This panel will explore a year of collaborative work between architects, designers, curators, thinkers, and theorists, spanning between Chicago, Venice, and beyond. What does it mean to present the United States as a site of critical research and design practice on civitas and belonging— during an era of Trump, growing nationalism, and violence against those perceived as “other,” often executed through the built environment?

### **1.5 Presentations, Price Auditorium**

#### **Giving Voice to Citizens through Community-Based Research and Advocacy**

*Presenter:*

Allison Druin, associate provost for research and strategic partnerships, Pratt Institute

*Abstract:*

Civic engagement can mean marches in Washington or writing your senator. But at Pratt Institute in Brooklyn, New York, it means giving voice to change through our research activities. We help local communities in Brooklyn challenge urban policies concerning low-income housing and public transportation. We work with nonprofit groups to identify where community and government services information can make a difference for undocumented immigrants. We redefine with textile industry partners, new materials, processes, and ethical practices to create practical roadmaps to reduce human health and ecological impacts, and show how this can lead to ethical production methods. At Pratt, we not only embrace teaching on these topics in our School of Liberal Arts and Sciences, or our School of Information, we lead research through our campus-wide centers to support community-based research and advocacy. This presentation will highlight why research matters in an independent art and design school like Pratt.

### **STEM to STEAM—A Political Roadmap Drawn By Artists**

*Presenter:*

Babette Allina, Executive Director, Government Relations, Rhode Island School of Design (RISD); Mara Hermano vice president, integrated planning, RISD

*Abstract:*

The relevance of higher education is under question given the continuously increasing cost of college attendance; art and design institutions feel this more acutely. Art and design institutions are often ignored when looking for examples of how we are educating engaged citizens who contribute to the public good. In the context of an increasing focus on science, technology, engineering, and math (STEM), students at RISD called for representation in national education and research policy. This presentation will discuss how the science, technology, engineering, art, and math (STEAM) movement was born out of a need to foreground creativity—art and design in particular—as contributing to economic development and innovation. Examples of how students helped shape national policy and how they showed that artists and designers participate productively in a broader civic agenda while finding pathways to careers beyond what are traditionally thought of as outcomes of an art and design education, will be shared.

### **The Artworld We Want**

*Presenter:*

Clint Jukkala, dean of the School of Fine Arts, Pennsylvania Academy of the Fine Arts (PAFA); Monica Zimmerman, director of museum education, Pennsylvania Academy of the Fine Arts

*Abstract:*

In fall 2017, the Pennsylvania Academy of the Fine Arts opened an exhibition of photographs by Chuck Close. Women artists alleged sexual misconduct in December just after students had left for winter break. With the the exhibition scheduled to run into April, how would the museum and school respond? As soon as students returned to campus, PAFA called a community forum, inviting students, staff, and faculty to discuss the exhibition, allegations, and what to do next. After additional feedback from students and the PAFA community, the result was a pop-up project titled The Art World We Want. The space directly outside of the Close exhibit was activated to reframe the exhibition. Students helped create a graphic chart that examined questions of equity in the studio, classroom, museum and art world. Work from PAFA's permanent collection exploring issues of power and the body were installed, and an interactive timeline invited

visitors to comment on how we get to the art world we want. A series of programs was also launched. The final program on the last day of the Close exhibition was a student take-over of the gallery. Students closed and locked the door to the Close exhibition and plastered it with prints they made in the gallery.

## **Session 2, multiple locations**

Thursday, November 8, 2018

1:00 p.m.-2:30p.m

### **2.1 Panel- What the hell is an Office of Engagement?, Fullerton Hall**

#### *Panelists:*

Taykhoom Biviji, Oaks of North Lawndale Program Officer; Pablo Garcia, Associate Professor, Department of Contemporary Practices, SAIC; Lauren Hogan Casser, Associate Dean, Continuing Studies - Youth and Outreach, SAIC; Israel Pate, Community Outreach Coordinator, Continuing Studies - Youth & Outreach, SAIC; Katie Short, Administrative Director, Continuing and Professional Education, SAIC; Fabiola Tosi, Exhibition and Program Coordinator, US Pavilion at the 2018 Venice Architecture Biennale; James Wetzel, Administrative Director for Early College Programs, Continuing Studies - Youth & Outreach, SAIC

#### *Moderator:*

Paul Coffey, vice provost & dean of community engagement, Office of the Provost, SAIC

#### *Abstract:*

How does an art and design school impact the world beyond its campus? SAIC's Office of Engagement connects students, faculty, and alumni with communities, opportunities, and partnerships in Chicago and around the world. That sounds great, but what does that look like? In this talk, dive deep into the wide-ranging programs within the Office of Engagement. Hear about ways of meaningfully engage with communities at different scales, from the local to the global.

Learn about how working with adult populations positions Continuing and Professional Education as a lab for identifying how the School's core values are relevant for a broader audience. Hear about ways in which we engage our youth audience in a continuous exploration of art education. See examples of students experimenting with new modes of entrepreneurship. With hyperlocal projects like Palas Por Pistolas and Homan Square, experience how SAIC engages social practice with community engagement, working through conflicting priorities of creative placemaking. Learn about the Office of Engagement's role shaping

global dialogue with the U.S. Pavilion at the 2018 Venice Biennale of Architecture.

The Office of Engagement is the conduit through which SAIC is connected to the world and experiences beyond campus enter the studio.

## **2.2 Panel- The Creaturely Citizen, Morton Auditorium**

### *Panelists:*

Joseph Altshuler, lecturer, SAIC; Joyce Hwang, associate professor, University at Buffalo; Fred Scharmen, assistant professor, Morgan State University; Stewart Hicks, assistant professor, University of Illinois at Chicago.

### *Moderator:*

Julia Sedlock, Cosmo Design Factory

### *Abstract:*

The Creaturely Citizen brings together a panel of architectural practitioners whose work addresses the nature of subjectivity in a range of social and political contexts where the definition of citizen is expanded to include nonhuman persons and animate objects. For us, “creatureliness” help us articulate subjectivity, character, and agency for human and nonhuman actors. Creatures encompass a broad range of biological and cultural beings, including live animals, domestic pets, literary beasts, taxidermy displays, and other artistic likenesses, with particular emphasis on architecture and objects in our built environment that conjure a capacity for coming to life through formal embellishments and functional enhancements. Creatures exhibit physical and behavioral characteristics, enacting animate relationships between what something looks like and how it operates in the world. From structures that look like creatures, to structures that accommodate creatures (including space stations), the work of panel members initiates a conversation about who and what we include when defining our social and political boundaries.

**2.3 Panel and workshop—College Art Association’s (CAA) Committee on Intellectual Property: Intellectual Property Education for Creative Citizens,**  
Sharp Building, room 327

*Panelists:*

David Raskin, Mohn Family Professor of Contemporary Art History, SAIC;  
Kelly Salchow MacArthur, associate professor, Michigan State University;  
Emily Lanza, counsel, US Copyright office, Office of Policy and  
International Affairs

*Moderator:*

David Raskin, Mohn Family Professor of Contemporary Art History, SAIC

*Abstract:*

Intellectual property law guides the social and economic exchanges of creative works that foster a broad citizenry of artists and designers. Abuses and even misconceptions of the intellectual property law can erode this citizenry. Respectful and productive citizenship depends upon sufficient legal knowledge to ensure fair and sustainable transactions. But many art and design educational programs do not provide sufficient instruction for students to operate confidently within the intellectual property framework. How can educators better equip their students to navigate intellectual property law so that it is an inherent part of their creative process and thus their professional practice as art and design citizens?

**2.4 Presentations, Price Auditorium**

**Blurring the Hierarchy**

*Presenter:*

Susan Frame, director, Jakmel Ekspresyon

*Abstract:*

This presentation compares the hierarchy and curriculum of classic Eurocentric art schools to postcolonial structures in order to deconstruct the hierarchy and create a radically inclusive space that promotes citizenship on all levels while actively constructing a curriculum that is relevant to underserved communities. The students and staff become agents of transformation in their own community. As a white American working in the nonprofit sector Susan Frame processes the concept of the Eurocentric art school curriculum within the context of Haiti, a country with a post-colonial history. She applies a community-based approach to engage with stakeholders. Frame asks the students questions to ensure the answers are coming from their culture. In this space of reference, she sees how her classical Eurocentric art school experience has a similar

structure to post-colonial structures. Deconstructing the hierarchy and collaborating with the students to create programming creates ownership, radical inclusion, and relevancy in the curriculum.

### **The Academic: Citizen or Subject?**

*Presenter:*

James Barmby, PhD, associate vice president, student experience and registrar, Nova Scotia College of Art and Design

*Abstract:*

Is your academy's culture more of a republic or a corporation? The culture in which you work is determined by the direction in which you and your colleagues are pulled, if indeed you are pulled at all.

Think of institutions as groups whose members interact for the purpose of furthering society, like universities, legislatures or courts of law. Consider organizations as hierarchical with the purpose accomplishing specific objectives, which is typical of a business, a nonprofit, or a government agency. Is your academy an institution or an organization? Does your academy stand on neutral ground and seek a common understanding, or does a leader charged with a set of objectives direct you? Is your academy trying to be both an institution and an organization? How can you tell? This presentation explores the distinctions between institutional and organizational cultures and how each affects the academic.

### **Sustainability Across Campus, Residence Life—Facilities Collaborations**

*Presenter:*

Abigail Holcomb, assistant dean of student affairs for Residence Life, SAIC; Hannah Slodounik, former sustainability coordinator, SAIC

*Abstract:*

As a Second Nature Climate Commitment signatory, SAIC is focused on reaching carbon neutrality in a way that engages students, the broader SAIC community, and the City of Chicago. Maintaining a robust partnership with Residence Life is crucial to success. Although environmental sustainability has always been incorporated into the year-long programming of Residence Life, more recent collaborations with campus facilities has resulted in increased impact. By integrating sustainability programming into Residence Life, SAIC is able to help students develop and incorporate habits that spill over into their work as artists, designers, and citizens. This presentation will provide an overview of recent programs including SAIC Unplugged, an energy reduction

competition; move-out waste reduction; and a student-developed sustainability week.

### **Back to Basics**

*Presenter:*

Eleanor Fuchs, Fuchs Consulting

*Abstract:*

These are difficult times in education. A declining college-age population, restrictive regulatory environment, and rising tuition rates leave institutions with insufficient enrollment, limitations to innovation, and an unfortunate necessity to maintain an attractive price point. Furthermore, credential inflation is devaluing of the very degrees we provide and subsist on. The potential risks associated with this bubble are vast, from declining interest to diminished brand to mission creep. Colleges must reflect on their purpose and how they will meet the needs of future learners. This presentation will discuss the impact of credential inflation on Association of Independent Colleges of Art and Design (AICAD) institutions with recommendations for how its members can mitigate risk without sacrificing a quality arts education. Topics covered will include education inflation, accreditation, assessment, and competency-oriented curricula as they relate to access.

### **Maker.Community**

*Presenter:*

Brad Johns, executive director of Fabrication & Instructional Resources, SAIC

*Abstract:*

Makers have a natural tendency to work collectively and, when oriented by a mission for social action, can act as a dynamic community for good. This lecture will sample a slice of maker-led social initiatives, examine their human impact, and seek to frame out a series of tactics and attitudes for makers and educators to co-opt and repurpose. Threads will include knowledge-base and skill sharing, trades and local economies, makerspaces/maker-communities and of course, the radical role that art and design education can play in catalyzing maker-based citizenry.

## **2.5 Presentations, Preston Bradley Hall**

### **CitizenDesigner in the International Arena**

*Presenter:*

Enrique Limon, adjunct professor of architecture, Pratt Institute

*Abstract:*

The UN Habitat III New Urban Agenda aims to be a concise, action-oriented, forward-looking, and universal framework of actions for housing and sustainable urban development. Designers throughout the world now are designing in foreign soils more than ever as a result of the global network of information provided to them. The questions at hand, are: What is the role and responsibility of the citizen-architect designing in a foreign country with various social and cultural differences, with limited local resources? And what are the results? How does the design of urbanism differ from what it might be in the architect's local grounds? Does the architect work with the host country or is it an imposed design? By 2050 the world urban population is expected to nearly double, making urbanization one of the 21st century's most transformative trends. As the population, economic activities, social and cultural interactions, as well as environment impacts are increasingly concentrated in cities, this poses massive sustainability challenges in housing, infrastructure, basic services, food security, health, education, decent jobs, and natural resources. In order live among our species, we need to plan cities which respect our diverse and ever shrinking eco-systems. We must create eco-self-sustaining cities addressing the issues of climate change, biodiversity, land degradation, renewable energy, waste management, and disaster risk management. By readdressing the way cities and human settlements are planned, advanced, developed, governed, and managed, the New Urban Agenda will help to end poverty and hunger in all its forms and dimensions; reduce inequalities; promote sustained, inclusive, and sustainable growth; realize gender equality and empowerment of all women and girls; improve human health and well-being; foster resilience; and protect the environment.

### **Littoral Commons—Using Art and Design to Engage the Public in Shaping the Future of the Shared Landscape Along the Water's Edge**

*Presenter:*

Emily Vogler, department chair of landscape architecture, RISD

*Abstract:*

This presentation will explore the commons that exist at the interface between land and water, a space that is critical for maintaining physical access to water as well as the preservation of shared water resources. It

will specifically look at the use of sculptural and ceramic modular forms that can help to support the ecological and hydrologic functions of these unique landscapes as well as promote citizen participation in shaping the shared landscape. Three projects will be discussed in the presentation that including: ceramic modules to reduce erosion along the irrigation ditches in New Mexico, sculptural forms installed in the intertidal zone to support oyster and mussel habitat in urban restoration projects, and living shorelines designed to stabilize the coastal edge and provide habitat along the coastline of Narragansett Bay.

### **Border as Architectural Type**

*Presenter:*

Jake Matatyaou, JuneJuly/SCI-Arc; Kyle Hovenkotter, JuneJuly, Pratt Institute

*Abstract:*

Borders occupy an important part of our physical, political, and cultural landscapes. Physical and virtual borders are being built at a faster pace than ever before, from the wall dividing Israel from Palestine, to the barriers separating the United States and Mexico, to the fences being constructed throughout Europe. Architects have proven reluctant participants in discourses of border politics, having little, if anything, to say about the border as either a spatial condition or a cultural artifact. It is important for architects to engage the border as a specific architectural type as it is a physically experienced and collectively owned part of our design culture. Our presentation will analyze contemporary border conditions through various art and design practices in order to understand the border as a simultaneous assemblage of physical, virtual, and temporal devices of control and connection. Case studies will include: Dan Graham, Video-Architecture-Television, 1979; Francis Alÿs, The Loop, Tijuana - San Diego, 1997, and The Green Line, 2004; Hito Steyerl, How to Kill People: A Problem of Design.

## **Murmurs and Manifestos**

Thursday, November 8, 2018

1:00–2:30 p.m.

The LeRoy Neiman Center

### **What if your First Amendment rights are autocorrected to be aligned with social norms?**

*Presenter:*

Kendra Rabineau, Master of Design graduate student, Columbus College of Art & Design

**Abstract:**

Smart cities will bring the rise of digital citizens, a society that seamlessly weaves itself with technology through virtual reality (VR) and artificial intelligence (AI) — changing how we interact with friends, the community, and city. Spending time in the digital world will have its benefits. Citizens will be able to create and modify their personal identity

daily, all wants and desires will become instantaneous, and friendships will be formed regardless of geolocation. But despite the perks, life in the digital world will be plagued with a new epidemic: the addiction of trolling. Trolling is not a new issue to the cyberworld and can have serious physical and psychological effects on its victims. As our daily lives become more ingrained in digital space, trolling will only grow, bringing depression and death.

Government regulations will ensure all citizens experience life, liberty, and the pursuit of happiness in this new frontier. In order to interact with others, a digital citizen must wear a state-certified mouth mask. Any verbal language determined to be too destructive will be altered; autocorrected by AI for the good of others. This will ensure that citizens experience a safe space. Yet regulations to our language will come with many potential drawbacks. Artificial intelligence reflects the bias of its creators. If AI is going to decide which words are too negative or aggressive to be spoken, how is it going to be fair and inclusive? How will it understand the subtle and ever-changing nature of communication? If citizens become hypersensitive in the digital world, how will they handle negative feedback in the physical world?

### **As we keep modifying the body, how are we going to identify citizens?**

*Presenter:*

Weeraya Jirawongwaris, Master of Design graduate student, Columbus College of Art & Design

*Abstract:*

Currently being “citizen” means being a legally recognized inhabitant of a country. As well as having responsibilities, citizens are also entitled to rights and privileges. To have those entitlements, however, we must be able to be identified as “citizens.” We possess, at present, documents that identify who we are, such as identification cards, social security cards, driver’s licenses, or passports.

By 2050, we may be in a world where technology will be unrecognizable from what we know today. In particular, the distinctions between nature and machines are already beginning to blur, and humans have begun to modify their bodies with synthetic body parts and organs. As we keep modifying the body, how will we recognize each other? If our human form changes physically as well as neurologically, how might we be identifiable to each other and from each other?

### **Preparing the Citizen Artist**

*Presenter:*

Hilary Darling, Director of Operations, Extended Studies, Director of Summer Institute, California Institute of the Arts; Lisa Barr, California Institute of the Arts

*Abstract:*

In this manifesto-like presentation I will address our obligation as arts education institutions to dedicate ourselves and our resources to preparing artists to be conscientious citizens of the world. Keep in mind that I am a poet and creative writing teacher. This presentation will read as a creative battle cry--part manifesto, part poetry, part scholarly research--to motivate conference attendees to defend the place of the liberal arts and of "useless" education in a world of practical skill learning.

### **Open Letter: On Attention**

*Presenter:*

Lisa Maione, Assistant Professor of Graphic Design, Kansas City Art Institute

*Abstract:*

This open letter was written for oral delivery to an audience of young emerging designers and artists. The letter begins with the notion that the root of the word attendance is *attendere* (Latin): to stretch. I invite my students to choose being in this room, taking on these challenges. Excerpts include: "Voices live vividly when they meet at the porous edges of discussion and debate, delighting in dialogue

and deliberation.... The studios and desks are invitations into intellectual habitats.... You are worth investing in. You are worthy of respect. Of giving it, of receiving it, of maintaining it.... We bring everything I've ever done, felt, smelt, tasted, eaten, been curious for, read, digested, referenced, heard, ached for, been recommended. Everyone I respect and adore and believe in from afar. Every piece of advice. They come with me." It is a message of recognition and acknowledgment.

## **Murmurs and Manifestos**

Thursday, November 8, 2018

3:00–4:30 p.m.

The LeRoy Neiman Center

### **Crime Scenes**

*Presenter:*

Carlye Frank, SAIC

*Abstract:*

In a culture that bends toward liberty, justice is a relative concept. Crime Scenes is a series of visual art works that focuses on the women and girls who die violently or disappear in the US every year, but whose cases are ignored by culture and law enforcement due to the victims' race, gender, profession, or lifestyle.

### **Design for gender equity in the art and design teaching workplace. Might a shrinking pool of college applicants be increasing gender bias toward art and design educators**

*Presenter:*

Professor Patricia Kovic, professor, Otis College of Art and Design

*Abstract:*

Evidence of gender bias isn't limited to Hollywood or politics. A search on The Chronicle for Higher Education website, using the term "gender bias" resulted in more than sixty articles published since January 2017. As we settle into and navigate the current socio-sexual storm, let's take a look at art and design education, especially our role in the preparation of the next generation of educators. This dark time in our gender equity culture, coupled with the higher education crisis of a shrinking pool of applicants, might be just the impetus we need. This presentation isn't about raising your hand more and it resists hastily jumping into a design intervention. It is a presentation of seemingly unrelated, gender data points and experiences, and includes an invitation to connect the

dots in a new way. A different perspective could yield fresh thinking about gender equity in the art and design teaching workplace and set the stage for solution finding.

***Doing the Most: Positioning Access, Support and Space for Mothers of Color Inside and Outside the Academy***

*Presenter:*

Wisdom Baty, Artist, Educator, Mother, Ways We Make: Nurturing Black and Brown Motherhood and Building Our Creative Communities

*Abstract:*

With the support of my thesis advisor Romi Crawford, and several meetings with academic professionals like Christina Gomez, Felice Dublon and Elissa Tenny, I propose a murmur/ manifesto focused on notions of inclusion and access for students who are parents within AICAD schools.

I am interested in considering the landscape of access for student parents and artist parents, specifically mothers of color within the AICAD system. My murmur suggests interventionist ideas of community practices that highlight the ways in which creative parents self organize to cultivate stronger support systems, while furthering a deeper understanding within the art world centering access and inclusion.

**1/4 closer to change**

*Presenter:*

Kali Nikitas, chair, MFA Graphic Design at Otis College of Art and Design

*Abstract:*

MFA degrees are commonly acquired by committing to four semesters of study with the cost of tuition hovering around \$20, 000 per semester. What if the AICAD consortium only required three paid semesters and credited students for a one semester self-initiated project based in social responsibility, political and/or civil engagement. These projects could be done off campus, in the field, overseas, anywhere that art and design could be an agent for change. In addition, schools within AICAD could encourage collaboration among MFA candidates across institutions.

This session will ask the audience members to do the following:

- Break into groups with representatives from represent different institutions within AICAD and make one, two, or three proposals for case studies of how this proposal could work in your institution.
- Challenge this proposal and propose another way to reduce tuition by \$20,000 or more.

### **Relishing Willingness: The Public Space of Action**

*Presenter:*

Karl Burkheimer, Lead Faculty, MFA in Craft and Material Studies, Oregon College of Art and Craft; Courtney Kemp, Oregon College of Art and Craft

*Abstract:*

*With word and deed we insert ourselves into the human world.* - Hannah Arendt, The Human Condition

Eschewing a societal obsession with ideation or a preoccupation with the product-via-commerce, Relishing Willingness: The Public Space of Action will engage creativity within the uncertainty of work, the messiness of action, and the politics of actively crafting ideas within a public space outside of necessity. Seeking no answers nor declaration, the methodology of the proposed murmur is derived from Lois Weaver's long table. Participants will be seated at and around a table covered with paper preprinted with quotes, notes, and ambivalent diagrams. Employing the provided language and diagrams, participants instigate dialog and actively add marks, notes, and comments to the table covering. At the session's completion, ending without conclusion, the table covering will be quickly transformed and reassembled into a political action zine and/or wheat pasted posters distributed the next day and offered online.

### **Truck Art meets Little Free Library**

*Presenter:*

Urooj Shakeel, SAIC

*Abstract:*

Truck Art meets Little Free Library is a social experiment on Chicago's Devon Street of a book exchange box in the form of a traditional Pakistani truck that not only functions as cultural public art but also activates public space. Inspired by Mauro Giardiello's hypothesis that claims the lack of interaction for preadolescents with the public sphere, oftentimes caused by the privatization and commercialization, leads to a delayed educative process and slows development into adulthood, ultimately negating the citizenship role of an individual. The Devon community is a suitable place to test Giardiello's hypothesis since it houses immigrant and refugee children who are often sheltered by their parents' natural fear of the "other." By activating the cultural Devon Street through an object that is familiar, children will be encouraged to read and interact with the public space to develop their dual-identities and eventually become engaged citizens.

## **Growing Good in Our Community**

*Presenter:*

Annamaria Leon, Co-Owner, Teacher, Permaculture Designer at Homan Grown

*Abstract:* How designing gardens and open spaces unwittingly transforms citizens' lives - their relationship with themselves, who they are for community, and who community is for them.

## **Session 3, multiple locations**

Thursday, November 8, 2018

3:00 a.m.–4:30 p.m.

### **3.1 Panel— Beyond the Mid-Terms: The CCA/MICA/For Freedoms Residency in Creative Citizenship, Fullerton Hall**

*Panelists:*

Eric Gottesman, co-founder, For Freedoms Initiative and assistant professor of art + design, SUNY-Purchase; Jaime Austin, director of exhibitions and public programming, California College of the Arts; Julianne Kirgis, associate provost for faculty and academic partnerships, California College of the Arts; Colette Veasey-Cullors, associate dean, Design and Media, Maryland Institute College of Art; Kate McGrain, project coordinator, MICA Voter Access Initiative, Maryland Institute College of Art; Maddie Wolf, student leader, Chair/Political Action Club, Maryland Institute College of Art

*Moderator:*

Michael Patterson, vice president for student affairs, MICA

*Abstract:*

Like many AICAD institutions, CCA and MICA have long-standing programs and initiatives focusing on community-based and publicly engaged approaches to art and design education. More recently, we have focused attention on voter access and civic engagement initiatives as part of local, regional, and national efforts to increase participation in the electoral process on college and university campuses and in their neighboring communities. In the spring of 2018, CCA and MICA worked with the For Freedoms national organization to establish the “For Freedoms Residency in Creative Citizenship.” At its core, this residency is an artistic and organizational strategy for building frameworks for democratic participation on our campuses and in our local communities.

In this panel we discuss the history, purpose, and future planning for the CCA/MICA/For Freedoms Residency in Creative Citizenship and share

perspectives from a range of participants including For Freedoms leadership, academic and student affairs organizers, student leadership, and others involved in the design and delivery of this project. Our main interest is in discussing how arts-based initiatives of this kind can serve as a platform for building sustainable organization, infrastructure and programming around creative citizenship, democratic practice, and the role of the arts in political and social action campaigns. This panel is intended to connect to the Friday “working lunch” on ForFreedoms.org.

**3.2 Panel—Infusing Diversity, Inclusion and Equity into Co-Curricular Programming and Community Engagement—The Practice of Student Collaborations**, Price Auditorium

*Panelists:*

Patrick Spence, associate dean, Campus Life, SAIC; Maureen Keefe, vice president of student affairs, Massachusetts College of Art and Design (MassArt); Helen Matusow-Ayres, vice president of student affairs, Pratt

*Moderator:*

Patrick Spence, associate dean, Campus Life, SAIC

*Abstract:*

This panel will include perspectives from three different AICAD schools on how they partner with students to ensure that co-curricular programming meets the needs of their diverse communities while exposing all students to different ideas and customs and civic engagement. Each school will discuss specific programs and structures they have implemented to work with students to educate the community. SAIC will focus on the Multicultural Affairs Advisory Committee, which brings together representatives from all affinity groups on campus and hosts specific programs such as the Decolonization Dinner. Pratt will focus on its Community Engagement Board and how the school educates students about the communities they are serving. MassArt will share findings from their pilot Anti-Racism Dialogue Group Project (ARDGP).

### **3.3 Panel—Art, Design, and Community Engagement—Programs for Active Citizenship, Morton Auditorium**

*Panelists:*

Shalini Agrawal, assistant director, Center for Art + Public Life, California College of the Arts; Ken Krafchek, director of MFA in Community Arts, MICA; Patrick Rowe, visiting assistant professor in art and design education, Pratt Institute; Paul Sproll, department chair, Department of Teaching + Learning in Art + Design; director, Project Open Door, RISD

*Moderator:*

Aileen Wilson, director of Center for Art, Design, and Community Engagement K-12, Pratt Institute

*Abstract:*

AICAD member schools offer a variety of different programs and courses that engage with the community and advance active citizenship. These initiatives demonstrate a wide range of theoretical rationales, processes, and pedagogies in art, design, and education, including socially engaged art and design practices, community-based art and design education, and studio-based access and opportunity programs. In response to curriculum and community needs, art and design schools have developed innovative approaches to service learning or civic engagement. Conversations led by professional organizations on the role of higher education in producing more informed, engaged and socially responsible citizens ignited service learning or civic learning focused courses on campuses across the country. In this panel participants will present programs in their schools that engage in diverse ways with community with the goal of stimulating a discussion on the opportunities and challenges for art and design schools in the development of active citizenship.

### **3.4 Panel—Defining Ethical Frameworks and Principles of Practice for Designing with People, Sharp Building, room 327**

*Panelists:*

Maria Rosario Jackson, institute professor in the Herberger Institute for Design and the Arts, Arizona State University; Sarah Cunningham, executive director for research at Virginia Commonwealth University (VCU) School of the Arts and director of the Arts Research Institute, VCU; Sanjit Sethi, Corcoran School of the Arts & Design, Columbian College of Arts & Sciences, The George Washington University; Jamie Bennett, executive director, Art Place

*Moderators:*

Sean Donahue, core faculty, Art Center College of Design  
Gwynne Keathley, vice provost for research and graduate studies, MICA

*Abstract:*

The Defining Practices panel explores the ethical frameworks and principles of practice for human subject engagement appropriate to art and design research and examines the role of institutions to support and advance the unique goals of creative intervention. The discussion will consider the academic infrastructures, research methods, and review protocols needed to responsibly promote and legitimize this work. Building on discussions over the last year with a wide community of art and design educators and practitioners, the goal is to advance a national dialog regarding the design and support of appropriate ethical frameworks for human subject engagement in the arts.

The panel discussion will explore the following questions:

- What are the ethical frameworks necessary for creative engagement?
- What is the role of institutions to explore, support, and advance these practices?
- In addition to defining meta-disciplinary models or pedagogical approaches, what is the institutional and administrative infrastructure necessary for this work?

### **3.5 Presentations, Preston Bradley Hall**

#### **Naïve Direct Realism and the Case for Visual Studies**

*Presenter:*

Mark Campbell, dean-associate professor, The University of the Arts

*Abstract:*

Naïve Direct Realism argues for the veracity of the senses and an "access to the world" theory of perception. This short presentation will outline the basic arguments in support of the theory, then quickly move to the principle theme, first conflating aesthetic experience with everyday lived experience, then asserting the social value of sense acuity as an essential aspect of citizenship. Here the principle reference text is *Art As Experience* by John Dewey. In this classic work, Dewey offers a view of the artist as, "being alive with electric consciousness of the qualitative dimensions of experience...commuting constantly between imaginative conceptual planning and intimate sensory contact with (the material world)." Dewey goes on to establish aesthetic experience as "experience in integrity," and by linking it with everyday lived experience, as being social and ethical at its foundation. References to the direct,

nontransferable value of studio art training, the neurosciences, and the capabilities movement will support the argument asserting the social centrality of the artist.

### **Art of the Common—Art Activism in Postindustrial Detroit**

*Presenter:*

Vince Carducci, dean of undergraduate studies, CCS

*Abstract:*

For decades, the city of Detroit has been an icon of urban disinvestment. The devastation has taken on a romantic patina in the photographic genre known as “ruin porn,” images of the city’s deliquescing architecture, often printed in large format with a glossy sheen, circulated in the media and exhibited in galleries and museums internationally. The Motor City’s identity as an avatar of modernity gone awry possesses scopophilic allure, but there is another tendency that has emerged, which can be termed the “art of the common.” The art of common exists in the interstitial zone between public and private as customarily understood. This study surveys the work of art activists in the Banglatown neighborhood of Detroit using Jaques Rancière’s notion of aesthetic community and Eric Olin Wright’s concept of real utopias as its primary theoretical lenses.

### **The Case for the URban Ecomuseum—Empowering Divested Neighborhoods through Community-focused Museums**

*Presenter:*

Kaity O’Reilly, Arts Administration and Policy Graduate Student, SAIC

*Abstract:*

“The Case for the Urban Ecomuseum: Empowering Divested Neighborhoods through Community-focused Museums” explores the concept of the ecomuseum, a type of museum usually in relation to nature or ecology, as a potential model for the success of urban community-focused and engaged museums. This paper argues that the ecomuseum would be a successful model to be undertaken as it prioritizes the input and involvement of the community for the museum to best serve and provide resources to their community. This is essential to consider for urban-based museums as the communities these institutions serve lack the political and social agency to effect change and preserve their heritage with the rising threat of gentrification. This paper examines two case studies, the Jane Addams Hull-House Museum and the Smithsonian Anacostia Community Museum, as examples of institutions already

embodying these practices, therefore showing how this model can be successfully implemented to best serve urban communities.

### **Another World is Possible—building bridges through art and social action**

*Presenter:*

Elizabeth Jabar, Director of Civic Engagement and Community Partnerships, Colby College

*Abstract:*

Democracy requires imagination. How might the citizen activist and citizen artist work together to develop a set of skills and opportunities that allow us to be more effective in the world? Drawing from the models and tactics of social movements, activist art, and social practice that inform Maine College of Art's (MECA) public engagement minor, this presentation defines the Citizen Artist Designer and delivers a call to action for civic engagement, discourse and coalition building. How can we fight for something that we can't imagine? The Citizen Artist Designer builds spaces of risk that are necessary for stirring collective imagination through civic participation, social experience, and experimentation. Discussing the strategies of co-creation, critical reflection, dialog, collaboration, and relationship building the presentation argues for moving beyond artist projects to sustainable platforms for a more inclusive active partnership between institutions, organizations and the community where individuals co-labor and co-create the world we want to inhabit.

### **Founding Collaborative Art Practices as Nation-Building**

*Presenter:*

Stephanie Koch, SAIC

*Abstract:*

It has been said that today's moment is oddly familiar; there exists a resemblance to the years of the '60s and '70s. While the artists of those decades felt an urgent need to tackle their immediate events and conditions, the focus of today's emerging artists, curators, and writers feels more diffuse. Within their works, one can trace a resonance of embedded energies not overtly declared. There is an underlying desire to create a world that is other to the current space and time in which we live. There is a need to construct a sacred space for oneself and one's personal experience. They reckon with their heritage or lack thereof, and they search for their place in history. Rural and urban precarity meet ill-fitting categories of identification to create a climate of uncertainty. Those

born into unwelcoming worlds and unreliable environments have a different reaction than those who assumed they would be protected. In response to a foundational promise of home, of belonging and of care yet to be fulfilled, these makers feel their way and make their worlds anew. Many emerging makers are unaware of each other's concerns and considerations. Siloed and singular, many do not engage collaboration and, as a result, have not found affinities which could resolve these isolating feelings. To that end, I declare the intention of Founding, an art event which will unite these works and consider how they respond to our moment. Outwardly, the nation has a deeply divided image. But, whether or not fully realized, feelings of discontent, confusion, and alienation reside within everyone. Founding proposes a new mode of affiliation through a reimagining of the nation, roused by a gathering of voices which speak to feelings of displacement and of discontent; to wishes for home, for belonging and for care.

## **Session 4, multiple locations**

Friday, November 9, 2018

9:00 a.m.–10:30 p.m.

### **4.1 Panel—Citizenship as Belonging: Safe Spaces and Inclusion in the Classroom, Fullerton Hall**

*Panelists:*

Christina Gómez, professor, Liberal Arts, SAIC; Leah Gipson, assistant professor, Art Therapy, SAIC; Allie Stephens, adjunct assistant professor, Art and Technology Studies, SAIC

*Moderator:*

Dio Aldridge, Special Assistant to the Dean and Provost on Diversity and Inclusion, SAIC

*Abstract:*

Issues of diversity, equity, and inclusion (DEI) are not just issues for us in education, or in art and design schools, but specifically part of our classroom life. This panel examines what it means to be a citizen in the classroom through the lens of a growing rhetoric of DEI. What does it mean to create a “safe space” or to be “inclusive” in predominantly elite and White institutions? Who has rights? What does it mean to have freedom of expression? Who can cross borders? How do race, gender, and class intersect to allow for full citizenship (or not)? The faculty panelists will consider the concept of citizenship and of belonging for their students and themselves as they navigate teaching and research.

#### **4.2 Panel—Mediating the Complexity of Citizenship , Price Auditorium**

*Panelists:*

Kerri Steinberg, associate professor Art History, assistant chair Liberal Arts and Sciences, Otis College of Art and Design; Kade Twist, associate professor and curriculum area head, Art+Social Practice, MFA Fine Arts, Otis College of Art and Design; Rich Shelton, director of creative action, Otis College of Art and Design; Silas Munro, assistant professor, Communication Arts and Graduate Graphic Design, BFA coordinator of Graphic Design Otis College of Art and Design; Kali Nikitas, chair of BFA Communication Arts and MFA Graphic Design, Otis College of Art and Design

*Moderator:*

Kim Russo, associate provost for academic administration and dean of graduate studies, Otis College of Art and Design

*Abstract:*

At Otis College of Art and Design, we understand citizenship as the ability to live respectfully, with intelligence and compassion, in communities that include cultural, economic, racial/ethnic and gender diversity. How can we best include all voices? Panelists will highlight how Otis utilizes the classroom as a way to nurture inclusive community inside and outside academe, including how liberal studies teaches cultural awareness in a global context; what happens when students are required to take three Creative Action courses in which they work cross-disciplinary teams and with community partners to address site-based challenges around the world; why Communication Arts (BFA) and Graphic Design (MFA) develop designers as citizen cultural communicators who leverage commercial production; and how the MFA Art + Social Practice emphasis program interrogates systems of power that affect all citizens. What happens when we approach citizenship consciously as aware and compassionate artists and designers?

**4.3 Panel—Working across Differences- AICAD Assessment Initiative,**  
Morton Auditorium

*Panelists:*

Emily Masterson, associate dean for academic advancement, New Hampshire Institute of Art (NHIA); Eleanor Fuchs, independent consultant, Fuchs Consulting; Debra Ballard, associate provost for assessment and accreditation, Otis College of Art and Design; Heather Lewis, professor and acting chair, Art and Design Education, Pratt Institute; Mariah Doren, senior associate for research and assessment, RISD

*Moderator:*

Mara Hermano, vice president, integrated planning, RISD

*Abstract:*

In 2015, representatives from NHIA, Otis, RISD, CalArts, Laguna, Pratt, MassArt, and CCA initiated collaborative conversations about the theory and practice of assessment, including the unique features of assessment in art and design. This led to the formation of the AICAD Assessment Initiative, which went on to develop common assessment terminology, compare accreditation agencies and their relationship to assessment, and articulate the learning that occurs within AICAD schools through a description of common learning outcomes. The initiative's long-term goal is to contribute to AICAD's focus on student success through a shared understanding of learning outcomes in art and design institutions, how they can inform equitable learning opportunities, and the ways they can engage the public. In this panel discussion, representatives from the initiative will share the draft learning outcomes and discuss their genesis. Initiative members will lead a participatory discussion about the outcomes and related assessment practices and processes, and elicit input on further outcome development in cultural literacy, global learning, and related areas.

#### **4.4 Panel—Design Socially Engaged Curriculum in a Contested Environment, Sharp Building, room 327**

*Panelists:*

Adi Stern, President, Bezalel Academy of Arts and Design Jerusalem; Shelly Hershko, dean of students, Bezalel Academy of Arts and Design Jerusalem; Yoav Fridman, head of research and innovation authority, Bezalel Academy of Arts and Design Jerusalem; Barak Pelman, architect.

*Moderator:*

Liat Brix Etgar, head of Arts and Design Teaching Center, Bezalel Academy of Arts and Design Jerusalem

*Abstract:*

In current neoliberal culture, can art and design education develop students as critical thinkers? Can it actually promote democracy and serve all students equitably? What kind of curriculum will encourage political awareness and activism? How can we design a safe socially engaged learning process in a conflictual and contested environment? Between 2014–16 Bezalel Academy of Arts and Design participated in the EU-Funded Tempus-ESPRIT project. The project aimed at enhancing the social responsibility of Israeli higher education institutes (HEIs) by mapping and benchmarking HEIs' social engagement as well as developing tools and models for curricula with social engagement component. Along the project life, Bezalel developed practices, tools, and mechanisms which allow faculty to develop theoretically informed socially engaged curricula. This panel explores best practices acquired during the project in socially engaged curricular development (with an emphasis on art and design studies). It will foster a discussion on the dilemmas and challenges in teaching and learning in socially engaged courses in a contested environment.

#### **4.5 Presentations, SAIC Ballroom**

##### **The Slow Read—My *Ántonia***

*Presenter:*

Barbara Tetenbaum, professor, Oregon College of Art and Craft

*Abstract:*

The Slow Read is a 12-week long page-by-page display of first edition page spreads from Willa Cather's novel *My Ántonia*, simulcast at public sites around the country during the summer of 2018. Besides honoring the centenary of the novel's publication, The Slow Read offers a rare durational literary experience for unsuspecting passersby and Cather fans alike. Barbara Tetenbaum's presentation illuminates this project, the three

installations and artist book project that led up to it, and the desire to create publicly visible community around an intimate and private act (such as reading is).

**Bakhtin’s Dialogism and Semiotics in the Film “O Baile” directed by Ettore Scola**

*Presenter:*

Olga Legg, Otis College of Art and Design

*Abstract:*

This presentation aims to better understand some labyrinthine aspects of semiotics and dialogism of visual culture and look at them from different culturological, transdisciplinary, and literary perspectives. The presentation will also focus on how social assumptions and culturological categories of the Ettore Scola’s film O Baile affect critical thinking on issues of identity and culture, expectations of certain behaviors from certain types of people being portrayed in certain social roles at different times and spaces. These aspects of cultural semiotics and dialogism in the film show wonderful responses in terms of answerability from the “self” and “others.” One skillfully hears and intakes the dialogue the various messages and then issues a response. The beauty of using dialogism and semiotics is that the same conclusion is almost never reached twice. This allows Scola’s experimental film to have multiple meanings to multiple people, creating a never-ending presence of dialogue.

**Striking a Pose—The Human Figure in Pre-European Native American Art**

*Presenter:*

Katharine Fernstrom, adjunct faculty, MICA

*Abstract:*

Pre-European Native American human figures can be identified for all regions of the United States and are important dimensions of Native American art. Figures appear in diverse media and sizes: stone, copper, clay, shell, earthen effigy mounds, and petroglyphs/petrographs. In the literature, they are most frequently addressed as examples of art for the regions in which they are found, but rarely as a pan-North American phenomenon with mobile and nonlocal audiences. This regionalism has developed despite Omaha self-identification as having relocated several times, growing evidence for an indigenous Mexican presence east of the Rocky Mountains, and the patchwork distribution of linguistic groups across North America for example, speakers of Siouan languages are

found in both the Great Plains and South East. This research looks at full figures and their poses as examples of widespread imagery that can inform us about pre-European community interrelationships.

**Intellectualized Spectacle\_Bishan between Enclave and Utopia, Social Practice in Exhibition and Public Discourse**

*Presenter:*

Yue Ren, MA Candidate in Modern and Contemporary Art History & Criticism, SAIC

*Abstract:*

Bishan Commune was a rural reconstruction project initiated by Chinese curators Ou Ning and Zuo Jing in Bishan Village, Anhui Province in 2011. Aiming to explore the community-based rural reconstruction strategy and reactivate public life in countryside during the era of over-urbanization, they designed a conceptual system featuring agriculture revival and mutual-aid spirit, and invited artists and intellectuals from multiple fields including art, design, architecture, literature, and film to facilitate this project. They also showed their work in form of exhibitions and panel discussions in various cities later. Some critics argued that the curators took the local site as an enclave of art and excluded the indigenous people, creating culture divisions that featured the urban intellectuals' aesthetics. Considering the dynamic, entangled power structures, the curators experienced within both the local society and the museum context, Yue Ren probes the legitimacy and efficiency of implementing and "exhibiting" such a social reforming project, particularly with the transferring subjectivities and identities of the urban-based, multidisciplinary-backed intellectuals in different circumstances.

**Inclusive Composition Classes**

*Presenter:*

Mike Fink, professor, RISD

*Abstract:*

Mike Fink will review his "diversity" classes during his lengthy tenure, and how the verbal and visual electives can creatively collaborate to enrich the college through autobiography. He will present an account of his courses and my educational background in Providence, Rhode Island, the colony established by Roger Williams in 1636 precisely to welcome separate religions free from the authority of any single church, culture, or language. Because Fink spent his most recent sabbatical upon this tradition of separation and yet also collective civilization, he can relate RISD's school

of design and work and its history to the regional place which is our mutual birthright.

**Session 5**, multiple locations

Friday, November 9, 2018

11:00 a.m.–12:30 p.m.

**5.1 Panel- Crafting Global Citizenships**, Price Auditorium

*Panelists:*

Laura Briggs, critic, RISD; Eduardo Benamor Duarte, associate professor, RISD; Nicole Merola, professor, Literary Arts and Graduate Director, RISD

*Moderator:*

Gwendoline Farrelly, executive director, RISD

*Abstract:*

This panel will explore the learning outcomes emerging through new models of academic global engagements at RISD, which are centered on sustained dialogues across disciplines, sectors, and approaches to making in particular places in the world. A panel of RISD faculty, staff, and partners will speak to a multiyear program focused on craft know-how in the context of Morocco and another on cultures and knowledges related to soft wood and cork industries and ecosystems in the context of Portugal. In both cases, multiple disciplines at RISD are engaged to embed their students learning within communities, while also inviting makers, activists, and scholars from Morocco and Portugal to RISD to extend the conversation to all students and faculty. Both projects share a commitment to creating thoughtful, reciprocal, and experiential learning experiences for RISD students to develop a deeper understanding and respect for diverse cultures of making, socio-economic and cultural realities, and forms of knowledge and education.

## **5.2 Panel—Institutional Structures and Activities for Community Engagement at CCS, Morton Auditorium**

### *Panelists:*

Vince Carducci, dean of undergraduate studies, CCS; Mikel Bresee, director, Community Arts Partnership, CCS; Olga Stella, executive director, Design Core Detroit; Susan LePorte, professor and chair of Communication Design, CCS; Maria Luisa Rossi, professor and Chair of MFA Integrated Design, CCS

### *Moderator:*

Vince Carducci, dean of undergraduate studies, CCS

### *Abstract:*

Founded in 1906 as the Detroit Society for the Arts and Crafts, CCS has been a dynamic presence in the city of Detroit for more than a century. In addition to educating students for leadership roles in the fields of art and design, CCS engages its communities through a broad range of programs and activities. This panel brings together representatives from the college's graduate and undergraduate, community arts, creative-economy advocacy, artists' fellowship, and charter school programs to present its work as an anchor institution in the city of Detroit at a time of dramatic social, economic, and political change. In addition to presenting program overviews and case studies, the panel will reflect on the challenges and opportunities for students, faculty, staff, and external partners to collaborate as responsible and ethical citizens of diverse local, global, and professional communities.

## **5.3 Panel—Dewey for Artists, Sharp Building, room 327**

### *Panelists:*

Daniel Tucker, assistant professor and graduate Program Director, Moore College of Art and Design; Mary Jane Jacob, director of the Institute for Curatorial Research and Practice, SAIC

### *Abstract:*

John Dewey is known as a pragmatic philosopher and progressive architect of American educational reform, but underlying all his work was the cultivation of citizenship. He was a believer in American democracy, as the only possible form of human organization with the potential to bring about a just society, but he was no utopian: he knew that democracy is never static, that we never achieve it fully, but rather that it demanded constant vigilant care—and creativity. He not only argued that there is strong social value to be found in art, as artists challenge our preconceived notions, but also that democracy itself is a creative act.

Thus, Dewey's thinking about art (for which he is also known) is inextricably linked to the democratic way of life he envisioned. This panel will bring together two protagonists in education and social practice: Mary Jane Jacob, author of *Dewey for Artists* (University of Chicago Press, October 2018), and professor at SAIC; and Daniel Tucker, who founded the graduate program in Socially Engaged Art at Moore College of Art and Design. The two most recently collaborated on *Immersive Life Practices*, the 2014 book Tucker edited as part of Jacob's book series *Chicago Social Practice History*.

#### **5.4 Panel— Cultivating Citizen-Artists Through Alternative Credentials + Innovative Partnerships, SAIC Ballroom**

*Panelists:*

Melinda Wax, director of adult programs, Art & Design, Open Campus Parsons School of Design; Caitlin Perkins, director of Continuing Education, University of the Arts; Rosi Dispensa, director of Pre-College Programs, University of the Arts

*Moderator:*

Erin Elman, dean, Division of Continuing Studies, University of the Arts

*Abstract:*

How do continuing education units in AICAD institutions contribute to the development of citizen-artists? The three presenters in this panel will explore the ways in which the rise in alternative credentials impacts what we teach and how we teach it, training and endorsements for teaching artists, and how innovative partnerships between AICAD schools and local arts organizations can create opportunities and reduce competition in cities and communities.

#### **5.5 Presentations, Fullerton Hall**

##### **Gulf Voices at the Intersection of the Arts\_Social Justice**

*Presenter:*

Alex Aubry, director of the Fashion Resource Center at SAIC

*Abstract:*

This presentation will profile examples of women from the Arabian Gulf region to explore how they individually and collectively navigate the contested role of cultural production within the context of social justice movements in the Middle East and internationally. Drawing on in-depth interviews with women occupying a variety of roles in the cultural field, it will explore how they navigate a labyrinth of silence erected by their own cultures and the art world. In response to systematic silencing of women

artists and cultural producers in the region, the presentation will also examine how they are working on the periphery of established cultural institutions to resist these structures of power through new collaborative practices and alternative cultural spaces. Practicing at the intersection of diverse disciplines, a number of these women have explored the post-colonial concept of hybridity in their work as a vehicle to redefine themselves as individuals and global citizens.

**Team-teaching Citizenship Online at MICA and at Cankdeska Cikana (Little Hoop) Community College (CCCC), the Tribal College of the Spirit Lake Dakota Nation in North Dakota**

*Presenter:*

John Peacock, professor of Humanistic Studies and Rinehart Critic in Residence, MICA

*Abstract:*

Spirit Lake tribal members Vernon Lambert and John Peacock team-taught a blended Native- American studies course from CCCC and MICA. Video conferences and asynchronous discussion forums overcame 1,500 miles of geographic distance, but initially only exacerbated the cultural reticence of tribal college students, which is both a positive sign of respect when learning from elders and a negative legacy of boarding schools, where the prohibition against speaking tribal languages led many Native Americans to stop speaking in school at all. CCCC students started asking questions of their MICA peers only after both groups watched a videotape of MICA's 2015 Constitution Day event on Black Lives Matter and began comparing the experiences of reservation residents and African American residents of Baltimore—an exercise inspired by African-American educator bell hooks' statement in *Teaching to Transgress: Education as the Practice of Freedom* that “non-white students talk in class only when they feel connected via experience.”

### **See Revision History-Strategies for the Present-Future**

*Presenter:*

Jason Lazarus, artist and assistant professor of Art and Art History, the University of South Florida; Nick Wylie, managing director, Public Media Institute

*Abstract:*

“Under the cobblestones, the beach” - May 68

Artists and designers are uniquely situated to remix the real and symbolic, the past and the present, to create a commons—that of the current political imaginary. This skill is their best contribution to create an engaged citizen able to reimagine arcs of agency and equity. What are today’s cobblestones and beaches? Is it safe look backward when there’s a Trump right in front of you? Yes! Grab those historical absurdities and radically imagine them transforming the future with us. And train your elite ubercitizen students to do the same.

We will discuss four projects:

- #firstdayfirstimage, a project to combat the white heteropatriarchal canon with slide presentations;
- 68 +50 - Series of programs and exhibitions commemorating struggles of 1968;
- A Century of Dissent: remaking protest signs in Miami, Harlem, beyond;
- “On Quixotes: When Pigasus Flies”, examination of hopeless protest candidates transforming from symbolic to the real.

### **Traditions of Craft\_An Artist Residency, Citizen’s of Creating Sustainable Communities**

*Presenter:*

Amy Green-Deines, co-founder and CEO, Deines and Barisic Architecture and former dean of Cranbrook Academy of Art; Ivana Barisic, co-founder and creative director, Deines and Barisic Architecture

*Abstract:*

As a result of the chronic declining population trend, the city of Detroit currently has 20 square miles of vacant land. Detroit’s urban neighborhoods include many vacant properties that have threatened the economic and social vitality of the region. More than 150,000 properties have been abandoned and sit vacant. More than a third of Detroit residents are officially classified as living in poverty, and the city has an unemployment rate of 18.2 percent. Although these statistics are bleak, the unimagined future of Detroit is unwritten. We advocate for investment

in artists and designers to participate in these conversations. This presentation will outline a business plan and a creative movement that involves two communities. The ability to access and utilize the abundant amount of land in the city of Detroit is a critical piece of this narrative. We wish to connect the artist community in Eastern Europe with the artist community in the United States beginning with Detroit, Michigan, and Banja Luka, Bosnia, by creating an artist residency in the city of Detroit.

## **5.6 Presentations, The LeRoy Neiman Center**

### **Creating Culture—Connection, Awareness, and Action in Community Engaged Work**

*Presenter:*

Elena White, associate director, Center for Art and Community Partnerships (CACP), MassArt; Ceci Méndez-Ortiz, director, CACP, MassArt

*Abstract:*

MassArt's CACP employs 35–40 undergraduate and graduate students to be productive citizen artists and designers in Boston neighborhoods and communities. As a required component of employment, students participate in monthly gatherings called "Community-Based Learning & Teaching Sessions" (C-BLTs). These sessions are foundational in preparing students to engage in and with communities that may (or may not) differ from their own. C-BLTs focus on building relationships, exploring complex social issues, and celebrating the opportunities and challenges of community-engaged work. In this presentation, through visuals and engaging activities, CACP staff will share the origins, purpose, guiding principles, frameworks, successes, and challenges of C-BLTs, a model for how to engage with students and community partners in critical dialogue, awareness building, and action.

### **Artist Citizens—What We Do!**

*Presenter:*

Kenneth Krafchek, graduate director, MFA in Community Arts, MICA

*Abstract:*

The MFA in Community Arts (MFACA) program at the MICA immerses its students full time in the "life and times" of community. MFACA students engage Baltimore City community members and organizations in meaningful co-conceived, co-implemented, and co-managed art experiences, projects, and programs towards collective empowerment. The MFACA program is grounded in the principles and practices of social

justice, liberatory education and experiential learning—real work with real consequences in partnership with Baltimore neighborhoods. If we are to educate a new generation of citizen artists and promote a truly healthy democratic society, we must pursue reciprocal “real time” campus/community partnerships. MICA faculty and students present mini-case studies with visuals that illuminate how this work is conducted; student reflections on the relevance of their efforts as burgeoning citizens and change agents; and assessments by MICA administrators and participating community members.

### **Perfect Strangers**

*Presenter:*

Kamau Patton, assistant professor in Visual and Critical Studies, SAIC

*Abstract:*

Machine Project is a Los Angeles–based organization that works with artists to develop projects involving performance or participation with the public. The group has traveled the world, performing in various combinations and sites. Kamau Patton has worked with the collective since 2007. In 2016, Machine Project structured a collaboration with a whole town. Patton’s contribution, titled Open Archive was an invitation to the Hamilton and Colgate communities to share and display their history. Equipped with found media players, he set up a screening room and workshop to view, scan, and archive media artifacts. Community members were asked to bring personal films, slides, recordings, and other treasures. This media would then be archived and assembled into a temporary exhibition at the college. Over time working through the project, it soon shifted and became more about the people I met and our conversations and less about their media archives.

### **Archives, Site-Specific Works and Citizenship**

*Presenter:*

Annemarie Haar, associate vice president, libraries and creative instructional technologies, California College of the Arts (CCA); Kari Marboe, adjunct professor First Year Program, Ceramics Program Upper Division Interdisciplinary Studio, Interdisciplinary Critique, Digital Tools, CCA

*Abstract:*

At its core, citizenship is a balance of rights and responsibilities. Citizens engage through different avenues, yet this collective engagement drives the evolution of a community. Understanding past social movements in

order to navigate forward is one avenue. Art movements and site-specific works are particularly good markers of a community at a given time. In CCA's Activate Archive: Capp Street Project (CSP) course, students are exposed to the community and citizenship of the CSP, a site-specific artist residency in San Francisco in the '80s and '90s, whose archive highlights strands of Bay Area art history not found elsewhere. Students research the archives, visit the CSP site, and produce site-specific works. By engaging directly with primary source materials from the archives to further their practice, students are exposed to the rights and responsibilities of residency members, learn about citizenship within the residency, the values of good citizenship within the art world, and how they can be a part of its evolution.

### **Art, Science, and Citizenship**

*Presenter:*

Laurence Arcadias, chair of Animation Department, MICA; Robin Corbet, Senior Research Scientist and Adjunct Professor, NASA Goddard Space Flight Center, University of Maryland, Baltimore County, and MICA

*Abstract:*

Climate change, nuclear power, animal testing—decisions are made on scientific issues at a governmental/societal level with serious consequences for our future. What can we do to encourage community engagement in science and dialogue with scientists? Science education, along with humanistic studies and art, are active components to foster such debates and help us to make informed choices. At MICA we offer an astro-animation class that brings together animation students and NASA scientists in collaborative teams. We aim to create artistic responses to discoveries in modern astrophysics that may employ poetic metaphors or humor rather than pure visualization. The Resulting films are available on the internet ([astroanimation.org](http://astroanimation.org)) and are shown at libraries, science fiction conventions, STEAM festivals, scientific conferences, and in classrooms. We find that bringing scientists, artists, and the general public together can be an efficient tool to start a conversation, from wonder to greater awareness.

**Session 6, multiple locations**

Friday, November 9, 2018

1:30 a.m.–3:00 p.m.

**6.1 Panel— Cultural Werk on the West and Southside of Chicago, Fullerton Hall**

*Panelists:*

Ciera McKissick, founder of AMFM Life and Gallery, and Westside Wednesday's; Jaclyn Jacunski, artist and director of civic engagement, SAIC at Homan Square; Olivia Junell, Back Alley Jazz Festival; Fo Wilson, blkHaUS Studios

*Moderator:*

Israel Pate, Community Outreach Coordinator, Continuing Studies - Youth & Outreach, SAIC

*Abstract:*

*Cultural Werk on the West and Southside of Chicago* will highlight art and events that challenge dominant narratives of segregation and cultural equity in Chicago. Chicago is well known for being among the most segregated cities in the country. This division eliminates easy opportunities for residents to have meaningful relationships and creates misunderstanding. Each panelist creates projects that claim space to activate exchange, challenge negative stereotypes about the city, and build platforms that deepen engagement around the arts and racial justice. The panelists challenge Chicago's segregated narrative by highlighting perspectives of Chicago's south and west sides and bringing neighborhood stakeholders together to look at the sometimes-overlooked parts of Chicago.

**6.2 Panel—Citizenship in the Studio, New Approaches in Architecture and Design Education, Price Auditorium**

*Panelists:*

Odile Compagnon, adjunct professor in Architecture, Interior Architecture, and Designed Objects (AIADO) at SAIC; Pete Oyler, assistant professor in AIADO at SAIC; Paola Aguirre, lecturer in AIADO at SAIC; Eric Hotchkiss, lecturer in AIADO at SAIC

*Moderator:*

Jonathan Solomon, associate professor and director Architecture, Interior Arch and Designed Obj (AIADO)

*Abstract:*

Architecture and design education occur in the studio, but the subject matter is inherently broader, and increasingly concerned with the specific conditions of its context. Studio is now an environment for teaching both design skills and communication skills between students and across cultures. This panel will share and explore new approaches to teaching citizenship in the architecture and design studios at SAIC in both structure and substance, including setting critique format and culture; formulating studio briefs and activities such as site visits and precedent studies; and substantive approaches to external partnership and community collaboration in the learning process.

**6.3 Panel—Cultivating Practices of Good Citizenship—Faculty Learning Communities and Collaborative Meaning Making, Morton Auditorium**

*Panelists:*

Camille Martin, assistant dean School of Design, Pratt Institute; Nancy Seidler, director of Intensive English Program, Pratt Institute; Natalie Moore, assistant chairperson Foundation Arts, Pratt Institute; Keena Suh, associate professor Interior Design, Pratt Institute; Gaia Hwang, assistant professor Graduate Package and Communications Design, Pratt Institute

*Moderator:*

Heather Lewis, professor and acting chair, Art and Design Education, Pratt Institute

*Abstract:*

Pratt Institute sponsored a two-year Scholarship of Teaching and Learning initiative involving 40 full-time and part-time faculty in live, cross-disciplinary Faculty Learning Communities (FLCs). The panel highlights the work of three FLCs, Transfer of Learning, Crit the Crit and e-Portfolio. FLC participants grounded their pedagogical inquiry and practice in collaborative meaning making across disciplines. Participants first defined, described, and categorized particular teaching and learning processes in their disciplines then developed common terminologies, typologies, and visual approaches for documentation and analysis. The FLCs' organic research approach evolved as faculty wrestled with ways to examine teaching across diverse studio and nonstudio disciplines. Through an iterative process, the FLCs engaged faculty across the institute through workshops, studio visits, and interviews. Within the academic context, the FLCs cultivated the practices of good citizenship similar to those found in the broader society by promoting inclusive participation, engaging the public and reaching out across differences.

#### **6.4 Presentations, Sharp Building, room 327**

##### **Interdisciplinary Practices—New Citizenship Through Multidisciplinary Artistic Pedagogy**

*Presenter:*

Patte Loper, professor of the Practice and Graduate Faculty, School of the Museum of Fine Arts at Tufts University; Isabel Beavers, experimental college visiting lecturer, Tufts University

*Abstract:*

With the recent merger of the School at the Museum of Fine arts and Tufts University, cross disciplinary collaborations have emerged that posit new possibilities for interdisciplinary artistic production. This merger has given rise to a track of interdisciplinary art courses focused around art and science intersections, focusing on the environment, engineering, brain science, and gender. These courses allow students dedicated avenues for exploring engaged citizenship through marriage of artistic practice with urgent social, environmental and health topics. This panel considers the potential for such courses to initiative new pedagogical models and produce new modes of knowledge production that grow from interdisciplinary thought and curriculum. Through a conversation held between educators, administrators, and students we discuss the development of citizenship through the action of interdisciplinary and socially engaged collegiate art education.

##### **Building a Community Through Experiential Learning**

*Presenter:*

Jeff Schwartz, associate vice president of academic affairs, Ringling College of Art and Design

*Abstract:*

Learning by doing. Learning by practice. Learning as professional practice. Ringling College has made a commitment to all students that they will have the opportunity to participate in experiential learning while attending college. Our approach is to build partnerships with professionals that are crafted into learning opportunities for our students. This learning not only leverages skills and knowledge from studio courses, but requires a development of successful client interaction, communication, collaboration, shared ownership, and accommodation of differing perspectives. This skill development offers students the opportunity to build and work within a community and learn from “clients” within the

context of the classroom. The most successful experiences realize the qualities of good citizenship as a primary element of an outcome.

### **Improv for Artists and Designers**

*Presenter:*

Maggie Light, adjunct assistant professor, Otis College of Art and Design

*Abstract:*

Connecting the philosophies of improvisational theater to the practices of art, design, and civic engagement allows students to interact in atypical classroom scenarios. Using improv exercises as a warm-up for more traditional class activities like discussion, writing, and art-making promotes risk taking and asks students to explore different parts of their psyche. Improv also addresses the student need for social connection, acceptance of failure, and surrendering the ego for the common good. Maggie Light's curriculum at Otis College of Art Design, *Improv: A Social Critique*, also connects improv to the artistic process and to the themes of social responsibility, creativity, and diversity. Asking students to explore how improvisation comprises much of their daily lives yields connections outside the classroom. Conversation, friendships, art, design, and activism all require improvisation. Students can reflect on the value of shared experience and diving in, even when they don't have everything figured out.

### **Civic Architecture—Challenges and Opportunities in Learning and Teaching Socially Engaged Courses**

*Presenter:*

Liat Brix Etgar, head of Civic Architecture Unit/head of Arts and Design Teaching Center, Bezalel Academy of Arts and Design

*Abstract:*

The Civic Architecture Unit is a program in the Department of Architecture that integrates theoretical courses, design studio and research. The unit offers a platform for partnerships among academy, citizens, planning organizations, and NGOs to advance social and economic justice using and creating tools of planning and design. Based on the ongoing work of the Civic Architecture Unit at Bezalel, Liat Brix Etgar will discuss the dilemmas, the challenges, and the opportunities in teaching and learning social engaged course in a contested city.

Etgar will analyze three projects (and three learning processes):

1. Preparing alternative civic documentation to Lifta, the last remaining example of a pre-1948 Arab-Palestinian village whose residents were dispossessed during the war.
2. A collaborative planning of a new park, Ha'asbestonim Valley, a site that was a transit camp for Jewish immigrants from North Africa.
3. Initiating and preparing an alternative master plan for the Yemen Valley with the Yemeni community in Jerusalem.

## **6.5 Presentations, LeRoy Neiman Center**

### **Art, Inner City Youth & Equitable Citizenship**

*Presenter:*

Colette Veasey-Cullors, associate dean of design and media, MICA

*Abstract:*

Citizenship: the state of being vested with the rights, privileges, and duties of a citizen. Historically, urban schools and communities have suffered from inequity, limited resources, services and opportunities. This is true in Baltimore City where Colette Veasey-Cullors lives and teaches. She has come to understand through years of teaching art within various communities that the creative process can help to share insights into our lives, our values, and our desires. It can bridge gaps through shared experiences. Visual communication can provide a deeper meaning and clarity for the lived experience. Investing in underrepresented youth through arts education and mentorship empowers them to authentically share and communicate their story and their truths. It can help to activate and empower their lives through self-awareness and self-reflection. The act of creating encourages students to process their experiences in order to better understand their own worth.

### **How Can Fine Arts Schools Help Disadvantaged Students: A Study of High School College Prep Using Art and Design**

*Presenter:*

William Schmidt, university distinguished professor, Michigan State University

*Abstract:*

SAIC's College Arts Access Program (CAAP) is a three-year program designed to prepare high school students with the skills needed for admission to and success at SAIC and similar art and design institutions. A research conducted by CAAP in collaboration with Michigan State University followed a cohort of Chicago Public Schools students randomly

assigned to either a control group or the CAAP program. All students completed several multiple-choice surveys, essay questionnaires, project samples, and written statements about their work and goals. Surveys asked students about their arts interest, artwork, the work of select artists, their goals, and their personality. Initial results revealed changes across years for students in the program. The first cohort of students in their final year indicated greater ability to explain their art work and their interests. More CAAP students applied to and intended to attend an appropriate college arts program than those in the control group.

### **Engaging the Rural—Pedagogy, Politics, and Participation**

*Presenter:*

Conor McGrady, dean of academic affairs, Burren College of Art

*Abstract:*

Most art schools are located in urban centers, where students can engage with issues related to citizenship, agency, and participation in the social in an urban context. What of the hinterland and the rural? How do art schools located in rural contexts address the question of citizenship and the rural as a site for social engagement and participation? This presentation will examine the role of the rural as a site for social and political engagement in art education and contemporary arts practice. Through focusing on Burren College of Art as rural art school, and arts practice in the west of Ireland, it will examine strategies for engagement, participation, and citizenship in the context of the rural. Conversely, it will examine sites of potential shared learning between the rural and the urban and explore how they can inform each other's approaches to pedagogy, participation, and active social engagement.

### **Creating an Inclusive Environment for Gender Fluid and Transgender Community Members**

*Presenters:*

Abigail Holcomb, assistant dean of student affairs for Residence Life, SAIC; Debbie Martin, dean of student life, SAIC

*Abstract:*

SAIC has focused on supporting our gender fluid and transgender students by educating the community and changing/creating policies and procedures that support the needs of gender fluid and transgender students. This multifaceted approach has permeated the campus community with faculty, staff, and upper administration working together to make SAIC a more inclusive, supportive place for the entire population.

This presentation will provide an overview of the steps taken by SAIC to create a community that supports the rich diversity of a community of artists, designers, and citizens including gender-inclusive housing, training for professional and student staff, gender-neutral bathrooms, and use of preferred names.

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## **AICAD Programs and Events**

### **Citizens Bash. Featuring Funkadesi**

Thursday, November 8, 2018

5:00-7:00 p.m.

Sullivan Galleries

The Citizens Bash is the official AICAD 2018 Party, featuring live music by Funkadesi, a six-time winner of the Chicago Music Awards weaving together Indian music, reggae, funk and Afro-Caribbean sounds. AICAD guests will also have the opportunity to explore the current Sullivan Galleries exhibitions, including *Talking to Action: Art, Pedagogy, and Activism in the Americas*. The exhibition investigates contemporary, community-based social art practices in the United States and throughout Latin America while attempting to build a direct dialogue with artists and researchers.

### **Vision Dinner: a conversation to imagine new opportunities across our institutions to advance community engagement in art and design education**

Thursday, November 8, 2018

7:00-9:00 p.m.

Tesori, 65 East Adams Street

On the evening of Thursday, November 8, the VISION DINNER brings faculty and administrators across AICAD institutions together to provide a new context to spark conversation about the ways art and design institutions might collaborate to advance creative citizenship. This session, organized as a dinner in the evening, will provide a framework for AICAD colleagues to envision new projects, connections, models of distributed engagement, or shared experiences that might re-envision the form, delivery, pedagogy, and impacts of community engagement in art and design education. This dinner follows the format of a Vision Dinner that MICA hosted at the AICAD Symposium at Ringling College of Art & Design in Sarasota, Florida, in fall 2016 with faculty and leadership from various institutions that prompted “out of the box” discussion and planning. The goal is to catalyze new models of collaboration among AICAD schools’ programs.

Space is limited, sign-up required. For questions, please email Gwynne Keathley, [gkeathley@mica.edu](mailto:gkeathley@mica.edu)

### **Workshop: For Freedoms**

Friday, November 9

12:30–1:30 p.m.

SAIC Ballroom, 112 S. Michigan Ave

This working lunch is a follow-up to the panel on the CCA/MICA/For Freedoms Residency in Creative Citizenship, presented on Thursday. The purpose of this meeting is to discuss work that is taking place on different campuses across the AICAD network that is—or could be—connected to the For Freedoms project cofounded by Eric Gottesman and Hank Willis Thomas. All symposium participants who are interested in connecting their work on their home campuses to this national initiative are encouraged to attend.

### **Eco Boat Tour**

5:30-7:30 p.m

465, N. McClurg Court, Ogden Slip

*“The Chicago River is a complex intersection of ecology, architecture, and urban design. While less attention has been paid to Chicago’s ecological history, it remains the basis from which our City developed and holds a key to Chicago’s sustainable future.”* (chicagoline.com)

In summer 2018, The School of the Art Institute of Chicago partnered with Chicago Line Cruises and local organizations, to present a series of Eco Boat Cruises. In occasion of the AICAD 2018 Symposium, all registered guests will have the chance of experiencing beautiful views of Chicago’s architecture from the unique perspective of the city’s river. Refreshments will be served during the tour.

### **Roundtable: Contemporary Creative Practices and Design History**

Friday, November 9, 2018

6:00-8:00 p.m

SAIC Ballroom, 112 S. Michigan Ave

Join four art and design practitioners to discuss the role of Chicago's design and history in their work. This Roundtable is a part of the ongoing *conference [Chicago Design: Histories and Narratives, Methods and Questions](#)* and is open to the public. Reception to follow. Featuring: Tom Burtonwood, multidisciplinary artist, curator and educator; D. Denenge Duyst-Akpem, Afro-Futurist space sculptor, performance artist, designer, writer, and educator; Barbara Karant, photographer of architecture and interiors in

Chicago and beyond; Vernon Lockhart, exhibition designer for Art on the Loose and founder of Project Osmosis. Facilitated by Maggie Taft, co-editor of *Art in Chicago: A History from The Fire to Now* and founding director of the Haddon Avenue Writing Project.

## Rooms List

Room Name	Address
SAIC Ballroom	School of the Art Institute of Chicago MacLean Center 112 S. Michigan Ave.
Fullerton Hall	Art Institute of Chicago 111 S. Michigan Ave.
Morton Auditorium	Art Institute of Chicago 111 S. Michigan Ave.
Price Auditorium	Art Institute of Chicago 111 S. Michigan Ave.
Sharp Building, room 327	School of the Art Institute of Chicago Sharp Building 37 S. Wabash Ave.
The LeRoy Neiman Center Lobby	School of the Art Institute of Chicago Sharp Building 37 S. Wabash Ave.
MacLean Center 1307	School of the Art Institute of Chicago MacLean Center 112 S. Michigan Ave.
Columbus 319	School of the Art Institute of Chicago Columbus Drive Building 280 S. Columbus Dr.
Preston Bradley Hall	Chicago Cultural Center 78 E. Washington St.
Sullivan Galleries	School of the Art Institute of Chicago 33 S. State St.