

**2022 INTERNATIONAL  
CONFERENCE  
ON OPPORTUNITIES  
IN THE ARTS:  
CREATE THE FUTURE**

**November 4-6  
Colleges of the Fenway, Boston**

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**WELCOME!**

Welcome to TransCultural Exchange's 2022 International Conference on Opportunities in the Arts: Create the Future. As always, we are thankful to all of you for joining us to create this global arts gathering, which surely is a testament to the power and resilience of art and those who make and support it.

None of this, however, would have been possible without the sponsorship of the Colleges of the Fenway. We owe them our deepest gratitude for their help with this event. In particular, I want to extend my warmest thanks to Claire Ramsbottom, the Director of the Colleges of the Fenway, and her assistant Lavinia Paul for all their hard work, long hours and dedication to see this through. We could not have had better partners.

I also want to thank the City of Boston, for their unstinting support, along with this year's contributions by our area institutions – the Museum of Fine Arts, Boston; Institute of Contemporary Art, Boston; MassArt Art Museum; and our long-time participants, the MIT List Visual Arts Center and Isabella Stewart Gardner Museum – for helping us and the Colleges of the Fenway welcome all of you to our home base.

It is with a full heart that I give thanks to all our amazing supporters who enabled us to produce this Conference, to our brilliant designer Siyi Wang, TransCultural Exchange's steadfast Board of Trustees and Advisory Board and to all the speakers, moderators and volunteers who have come from near and far to be with us for this significant convening. Along with these wonderful people, I would also like to thank the hundreds of artists and organizations that TransCultural Exchange has worked with over the more than three decades of our existence. It is this spirit of inter-connected solidarity that makes our efforts such a joy and has provided us with an amazing well-spring of encouragement. As many of you know, little more than a year ago, TransCultural Exchange lost two of its dearest members, our close friend and webmaster, the artist Rudi Punzo, and our remarkable mentor and tireless champion

of the arts Margaret Shiu. Your efforts in ensuring the continued solace and kindness that the arts offer helped mitigate the immense sadness of their passing. Thank you.

2022 is a special year for TransCultural Exchange. It is just one year short of the 35th anniversary of our conception as an international artists-run initiative and the 20th anniversary of our incorporation as a non-profit in the state of Massachusetts. For those of you who do not know us, we are including a bit of our history in the following pages and look forward to celebrating this momentous occasion with all you over the next three days and what we hope will be many more,

**Mary Sherman**  
Executive Director, TransCultural Exchange

Gordon L. Amgott  
Thaddeus Beal  
Susan Cohen  
Mags Harries  
Meagan Hepp  
Janna Longacre  
Michael D. Peterson  
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Jean-Baptiste Joly  
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Bojana Panevska  
Caitlin Strokosch  
Cécile Vullieamin  
Tiffany Shea York  
TransCultural Exchange's Advisory Board

## IN REMEMBRANCE:



### **Rudi Punzo**

Artist and TransCultural Exchange's Webmaster  
2007 – 2021

Rudi Punzo worked for over 6 years designing and maintaining websites for visual artists and musicians. Rudi was also a sculptor, sound artist and performer. He was interested in metamorphosis and its symbiotic relationship with artistic transformation – the transformative act of making art out of abandoned and cast-off refuse. Similarly, Punzo teased music out of his kinetic art works to produce magical sculptural/aural hybrids – wonderfully ever-changing and surprising, shown and performed around the globe. We greatly mourn his passing on September 6, 2021.



### **Margaret Shiu**

TransCultural Exchange's Advisory Board Member  
2009 – 2021

Margaret Shui was the late founder and director of Taiwan's Bamboo Curtain Studio residency program and Bamboo Culture International's cultural exchange research and facilitation division. She used these two platforms to advance art and culture as vital components for creating a civil society and global understanding. For over 17 years, she worked to discover and support artistic talent by providing artists with the time and space for creative incubation. She also worked closely with the Taipei city government on cultural space policies – in particular, creative regeneration – and the promotion of public and private support for international exchange. Additionally, she served as a regional representative for international organizations, including TransCultural Exchange, Arts Network Asia and the International Network for Cultural Diversity. We greatly mourn her passing on August 29, 2021.

“TransCultural Exchange links together artists all over the world in a spirit of international harmony and exchange.”

– **General Koichiro Matsuura**  
UNESCO's former Director



## WHAT WE DO

Inclusivity. Diversity. These are more than just words to us. They are who we are: TransCultural Exchange. For more than thirty-years, our mission has been to foster a greater understanding of world cultures through largescale global art projects, cultural exchanges and educational programming – most notably, our International Conferences on Opportunities in the Arts.

How do we do what we do?

We invite the world to join us. For example, When COVID-19 hit, TransCultural Exchange reacted. Reaching out to its global network, internationally renowned artists joined hundreds of local artists and cultural organizations in over 70 countries to create Hello World, a virtual travelogue around the globe through the medium of art. With their help, Hello World

- Gave artists and cultural organizations visibility during this shuttered period
- Kept cultural exchange alive during the ensuing travel restrictions
- Created an act of global solidarity in the face of the pandemic
- Brought the public arts' gentle strength and the ability to interact with diverse peoples to stem rising nationalism, discrimination and other extremist tendencies that often occur when people feel scared, stressed and alone.

Since our grassroots inception in 1989, TransCultural Exchange has worked directly with hundreds of artists, arts organizations, foundations, galleries, museums, and cultural centers in 70+ countries to produce over 350 art projects.

INTERESTED IN JOINING OUR EFFORTS?

EMAIL: [INFO@TRANSCULTURALEXCHANGE.ORG](mailto:INFO@TRANSCULTURALEXCHANGE.ORG)

## OUR WORK MULTIPLIED

Nearly all professions have conferences to meet and share best practices. But, until 2007, artists did not. TransCultural Exchange stepped in to fill that void. In doing so, we found that our Conferences also support the truism of the ancient proverb: "Give a man a fish, and you feed him for a day. Teach a man to fish, and you feed him for a lifetime."

Today, as a result of our Conferences, hundreds of artists have created their own global projects, educational institutions have set up collaborations, cultural programs and artist-residencies have found new artists for their programs, and the public has been exposed to the world's rich variety of cultural expressions.

“A wonderful opportunity to discover another side of the U.S. reality, involved in culture and education – friendly, peaceful, open to otherness and generous.”

– **Jean-Baptiste Joly**  
Founder, Stuttgart's Akademie Schloss Solitude

The photos that make up the composite photo above are taken from TransCultural Exchange's global project, 'Here, There and Everywhere: Anticipating the Art of the Future.' From upper left to lower right are the 'Jones and Roa Expedition,' Darron Jones (USA) and Ryan Roa (USA/Scotland); 'The Grafting Parlor,' Lucy Hg (USA), Kelly Jaclynn Andres (Canada), Annti Tenetz (Finland), Saoirse Higgins (Northern Ireland) and Nait Bar-Shai (USA/Israel); 'CROSSROADS: Nomadic Knowledge & Art Strategies,' a collaboration between Germany's Kunstverein slap (social land art project) and Kyrgyzstan's Bishkek Art Center, organized by curators Eugenia Gortchakova and Shaarbek Amankule; 'A Prayer for Sakartvelo,' Roger Colombik (USA) and Sergiu Lupse (Romania); 'one/another,' Deborah Wing-Sproul (USA) and Ling Wen Tsai (Taiwan); 'Aged in China,' Mary Hamil working with Chinese communities in Beijing and New York (Photo Credit: Seth Bernstein, Eidetic Productions); 'Mind Bridge,' Mary Robinson (Columbia/USA) and Ha Ran Kim (South Korea); 'Plague – Present, Past and Future,' produced by J&W management consulting, Patricia Jacomella (Switzerland), Maria Walther (Switzerland), Al Fadhil (Iraq), Alessandro Vicario (Italy) and Stefano Donati, Luisa Figini, Andrea Gabutti, Alex Leuzinger, Antonio and Lüönd, MFT, Gianluca Monnier, Pascal Murer and Andréa Tavares (Switzerland); 'addingPOSITIVITY,' Ann McDonald (USA) and Sarrena Sernsukskul (Thailand); 'We are all Related,' Ruby Barnes and (USA) Roland Idaczyk (New Zealand); 'mother/memory,' Ilgim Veryeri-Alaca (Turkey), Ann Coddington Rast (USA) and Tanja Softic (USA/Bosnia and Herzegovina); 'Project Software,' Noell EL Farol (Philippines), Ali Mahmeed (Bahrian); Ravinder Bhardwaj (India); Seido Toshiyuki (Japan) and Sang Heong Lee (South Korea), photo credit: Mervy C. Pueblo-Farol.

## ACCLAIM

TransCultural Exchange's nearly three-decades of service has earned the organization considerable acclaim, support and awards from institutions, such as the Northeast Chapter of the International Art Critics Association (AICA); United Nations Educational, Scientific and Cultural Organization (UNESCO); the National Endowment for the Arts (NEA); Massachusetts Cultural Council; Asian Cultural Council; Elizabeth Firestone Graham Foundation; Boston Foundation; DutchCulture; Québec City Business Destination; The LEF Foundation; swissnex Boston; the Goethe Institut; Open Society Institute and Soros Foundation Network; the Netherland-American Foundation and numerous consulates, among many others.

## JOIN THE EXCITEMENT

### PAST CONFERENCE PRESENTERS: (TOP LEFT IMAGES FROM LEFT TO RIGHT)

Multi-media artist Laurie Anderson;

Former Democratic Nominee for President of the United States and Distinguished Professor of Political Science at Northeastern University Michael Dukakis;

President and Director of the Sharjah Art Foundation Sheikha Hoor Al Qasimi;

Executive Director of the Alliance of Artists Communities Lisa Hoffman;

Founder of the London Biennale, the late David Medalla;

Co-Founder of The Senegal-America Project Massamba Diop;

International Curator, Professor and Editor Ute Meta Bauer;

Director of TIFA Working Studios (Pune, India) Trishla Talera;

Board of Directors' Member of Arquetopia Foundation (Puebla and Oaxaca, Mexico) Raymundo Fraga;

and former Curator for Art in Embassies at U.S. Department of State Sarah Tanguy.

MORE INFORMATION: [INFO@TRANSCULTURALEXCHANGE.ORG](mailto:INFO@TRANSCULTURALEXCHANGE.ORG)

Images in rows three and four are taken from previous Conferences, TransCultural Exchange's participation in the 2008 London Biennale and TransCultural Exchange's global art project, The Tile Project, Destination: The World.



“Working tirelessly in preserving and promoting the Arts to foster greater understanding.”

– The Commonwealth of Massachusetts' House of Representatives Certificate of Recognition

## SPONSORSHIPS

Thank you to our Sponsors.

Their support enables TransCultural to carry out its important mission to foster a greater understanding of world cultures, through large scale global art projects, international exchange and educational programming, such as our International Conference on Opportunities in the Arts, Create the Future.

### CONFERENCE HOST AND LEAD SPONSOR:

Colleges of the Fenway



TransCultural Exchange greatly appreciates the following corporations and individuals for their generous support of the 2022 Conference on International Opportunities in the Arts, Create the Future:

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Goethe Institut, Boston  
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Gabi Koch  
Mokha Laget  
Janna Longacre  
Marina Merli  
Danica Mijovic-Prelec  
MIT's Art, Cultural and Technology program  
Ivanna Muse  
Newton Open Studios  
The New York Foundation for the Arts  
Kathleen Smith  
Society of St. John the Evangelist

This program is supported in part by a grant from the Boston Cultural Council, a local agency that is funded by the Massachusetts Cultural, administered by the Mayor's Office of Arts and Culture.

For information on how you can support TransCultural Exchange, please email Mary Sherman [msherman@transculturalexchange.org](mailto:msherman@transculturalexchange.org).

Thank you.

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TransCultural Exchange's 2022 International Conference

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Performance Artist, Israel

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## CONFERENCE OVERALL MAP

### Conference Primary Venues

The Colleges of the Fenway:

01. Emmanuel College  
400 Fenway, Boston, MA 02115
02. Massachusetts College of Art and Design  
621 Huntington Ave, Boston, MA 02115
03. Wentworth Institute of Technology  
550 Huntington Ave, Boston, MA 02115

### Other Venues

04. The Institute of Contemporary Art  
25 Harbor Shore Dr, Boston, MA 02210
05. Isabella Stewart Gardner Museum  
25 Evans Way, Boston, MA 02115
06. Museum of Fine Arts  
465 Huntington Ave, Boston, MA 02115
07. Massachusetts Institute of Technology  
23 Ames Street Cambridge, MA 02138





**CONFERENCE PRIMARY VENUE MAP**

**Emmanuel College**

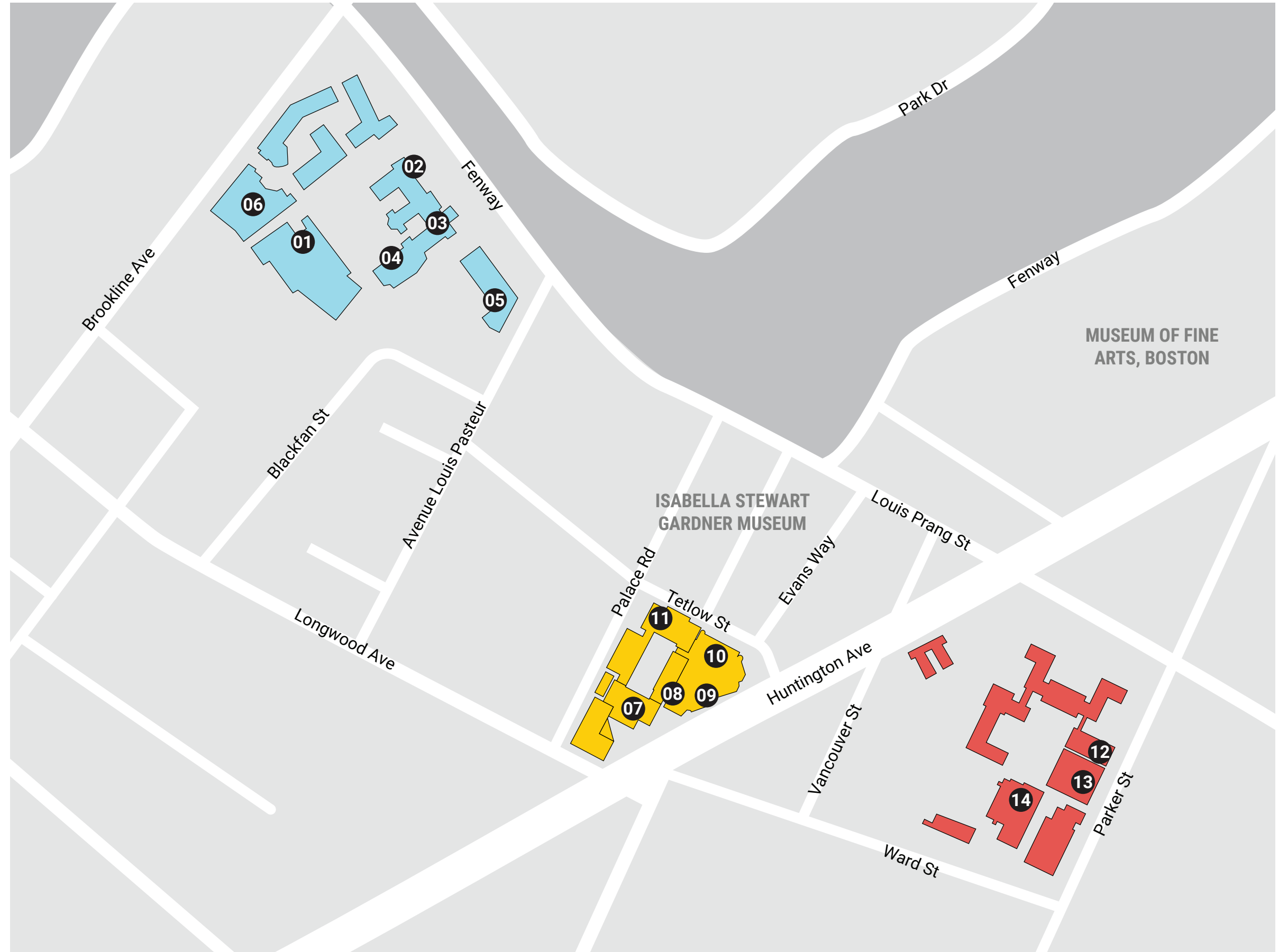
- 01. Yawkey Center, First Floor
- 02. Auditorium, Eisner Bldg., Second Floor
- 03. Eisner Building, Fenway Room, Second Floor
- 04. Wilkens Science Center
- 05. Cardinal Cushing Library, Library Lecture Hall
- 06. St. Julie Hall

**Massachusetts College of Art and Design**

- 07. Kennedy Building, First Floor
- 08. DMC Lecture Hall, DMC 309 (3rd Floor)
- 09. DMC Atrium, Huntington Studios
- 10. Tower Auditorium
- 11. Art Pozen Center

**Wentworth Institute of Technology**

- 12. Watson Auditorium
- 13. Center for Engineering, Innovation and Sciences (CEIS)
- 14. Beatty Commons





## DAY 1, FRIDAY 11/4/2022

Registration and Check-in: 9:30 am – 5:00 pm

at MassArt, Digital and Media Center Atrium, 621 Huntington Avenue

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### 10:30 – 11:45 AM

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#### **Natural Wonders, Residencies in the Amazon, Mauritius, Taiwan and the South African Desert**

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue.

MODERATOR: Alberto Balestrieri, Writer and Documentation Consultant, Canada

Krishna Luchoomun, Artist and Founder of pARTage, Mauritius (Krishna Luchoomun’s presentation is supported in part, by TransCultural Exchange’s Rudi Punzo Memorial Fund.)

Sonya Rademeyer, Artist and Spokesperson, Tankwa Artscape Residency, South Africa (Sonya Rademeyer’s presentation is supported in part, by TransCultural Exchange Travel Grant, made possible by the generosity of Mrs. Marlene Ghormley.)

Diana Riesco Lind, Founder and Director, Centro Selva Arte y Ciencia, Amazon (Peru) (Diana Riesco Lind’s presentation is supported in part, by TransCultural Exchange Travel Grant, made possible by the generosity of Mrs. Marlene Ghormley.)

Shu-Lun Wu, Director, Taitung Dawn Artist Village, Taiwan

#### **Arts Funding at the Intersection: Building Artists’ Power and Advancing Racial Justice**

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

MODERATOR: Caitlin Strokosch, President & CEO, National Performance Network, Louisiana

Kara Elliott-Ortega, Chief of Arts and Culture, Mayor’s Office of Arts and Culture, City of Boston

Cuong P. Hoang, Director of Programs, Mott Philanthropic

Catherine Morris, Director, Arts & Culture, The Boston Foundation

F. Javier Torres-Campos, Director, Thriving Cultures, The Surdna Foundation, New York

#### **Missing Clues, Mining Archives, Ensuring the Truth**

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

MODERATOR: Cynthia Fowler, Professor, Emmanuel College

Yemi Alalade, Founder of ANIKE, Artist and Consultant and Invention Educator at Lemelson-MIT

Christine D’Onofrio, Associate Professor and Chair, Bachelor of Media Studies program, University of British Columbia

Anne-Karin Furunes, Artist and Professor, Trondheim Academy of Fine Art, Finland

Helene Larsson Pousette, Counsellor for Cultural Affairs, Swedish Embassy in Washington DC and Co- Founder, Stockholm Museum of Women’s History

Amani Willett, Artist, Professor at Massachusetts College of Art and Design

#### **Roundtable Discussion: New Online Platforms/Marketplace for Artists**

LOCATION: Emmanuel College, Fenway Room, 400 The Fenway

MODERATOR: Karen Fitzgerald, Artist, Massachusetts

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### 11:45 – 12:30 PM

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Lunch on Your Own

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### 12:30 – 1:30 PM

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#### **Workshop: The Art of Being Irresistible: Marketing Yourself to Attract Sponsor Dollars**

LOCATION: Massachusetts College of Art and Design, Digital and Media Center Lecture Hall, 621 Huntington Avenue

PRESENTER: A.J. Steinberg, CFRE Founder of Queen Bee Fundraising, California

#### **Roundtable Discussion: Public Art and Landscape Architecture: “Overlapping Fields,” How Artists and Designers Can Work Together**

LOCATION: Wentworth Institute of Technology, The Center for Engineering, Innovation and Sciences (CEIS) Lobby, 550 Huntington Avenue

MODERATOR: Ponnapa Prakkamakul, Visual Artist and Landscape Architect, Massachusetts

#### **Workshop: Fiscal Sponsorship: How to Find It**

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

PRESENTER: Alicia Ehni, Artist & Program Officer, New York Foundation for the Arts and Madeleine Cutrona, Artist, Senior Program Officer, New York Foundation for the Arts

#### **Workshop: Applying for Grants – Where to Start, What to Expect, and How to Optimize Your Application**

LOCATION: Emmanuel College, Auditorium, 400 The Fenway

PRESENTER: Dan Blask, Program Officer, Artist Fellowships, Massachusetts Cultural Council

#### **Workshop: Pre-Text Fluxus**

LOCATION: Emmanuel College, Wilkens Science Center – WSC 102, 400 The Fenway

PRESENTER: Doris Sommer, Harvard Professor, Author, Founder and Director, Cultural Agents

#### **Roundtable Discussion: Artists as Intermediators between Scientists and the Public**

LOCATION: Emmanuel College, Fenway Room, 400 The Fenway

MODERATOR: Matthijs De Block, Artist, Belgium

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### 1:45 – 3:30 PM

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#### **ALIPH’s Ukrainian Action Plan**

LOCATION: The Museum of Fine Arts Boston, Auditorium, 465 Huntington Avenue

NOTE: Meet at 1:30 at the Massachusetts College of Art and Design, Digital and Media Center’s Conference Registration Area, 621 Huntington Avenue, if you want to go as a group.

Mr. Valéry Freland, Executive Director, ALIPH

Dr Sandra Bialystok, Director of Communications and Partnerships, ALIPH

NOTE: This talk takes place from 2:00 – 3:00 pm.

**Advanced registration required.**

#### **Taking it to the Streets, Art Practices in the Public Realm**

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

MODERATOR: Harold Steward, Executive Director and Cultural Strategist, The Theater Offensive

John Boylan, Writer and Producer, Seattle, Washington

Zen Cohen, Program Director, Open Air Media Festival and Assistant Professor of Art and Film Studies at Coe College, Cedar Rapids, IA

Kassem Istanbouli, Director, Tiro Association for the Arts, Lebanon

Otis Kriegel, Founder, Illegal Art, New York

#### **Valuable Perspectives from Outside the Cultural Canon**

LOCATION: Massachusetts College of Art and Design, Digital and Media Center Lecture Hall, 621 Huntington Avenue

MODERATOR: Amanda Phillips, Executive Director, Center for Emerging Visual Artists (CFEVA), Pennsylvania

Dr. Catherine Bernard, Art History Professor, SUNY Old Westbury, NY

Dr. Florian Grond, Artist, Research Associate, Shared Reality Lab, McGill University, Canada

Carmen Moreira, Executive Director and Choreographer of SQx Dance Company, Canada (Carmen Moreira’s presentation is sponsored by the Canada Council for the Arts)

Ying Tan, Senior Program Manager, Collections at the Art Fund, UK

#### **Artists in Labs, Scientists in Studios**

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

MODERATOR: Stephanie Couch, Executive Director, Lemelson-MIT Program

Rotem Goldenberg, Performance Artist, Massachusetts (Rotem Goldenberg’s presentation is funded, in part, by the Israel Consulate, Boston)

Irene Hediger, Director, swiss-artists-in-lab program, Zurich University, Switzerland

Joel Kowitz, Artist, Graphic Designer, Founder of Immunology Workshops and Professor Emeritus, Emmanuel College, MA

Crispin Weinberg, President, Biomedical Modeling Inc. (BMI), Massachusetts

#### **Roundtable Discussion: Queering Futures of Sex Ed Through Art: Resisting Erasure and Creating Change**

LOCATION: Emmanuel College, Eisner Administration Building – E155, 400 The Fenway

MODERATOR: Amelia Thorpe, Executive Director of Queer ConneQT, New Brunswick

#### **Roundtable Discussion: Literary and Visual Collaborations/ Collaborating with Poets and Visual Artists to Create New Perspectives that Transform Socialized Ways of Seeing**

LOCATION: Wentworth Institute of Technology, The Center for Engineering, Innovation and Sciences (CEIS) Lobby, 550 Huntington Avenue

MODERATOR: Gloria Monaghan, Poet and Professor of Humanities at Wentworth University in the School of Sciences and Humanities

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### 3:45 – 5:30 PM

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#### **An Overview of Programs for Artists in Germany, The Netherlands and China**

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

MODERATOR: Megumi Naitoh, Artist, Professor, Emmanuel College

Annette Klein, Program Curator, Goethe-Institut Boston

Bojana Panevska, Senior Advisor, TransArtists, The Netherlands

Amanda Zhang, Co-Director, China Residencies

#### **Radical Thinking/Paradigm Shifts, Moving Beyond Outmoded Cultural Practices**

LOCATION: Massachusetts College of Art and Design, Digital and Media Center Lecture Hall, 621 Huntington Avenue

MODERATOR: Janna Longacre, Artists, Professor, Massachusetts College of Art and Design

Courtney Bethel, Admissions Director, MacDowell Colony, New Hampshire

Lidy Ettema, Director, Residenties in Utrecht, The Netherlands

Susanna Gyulamiryan, Co-Founder, Curator and Director, Art and Cultural Studies Laboratory, Armenia (Susanna Gyulamiryan’s presentation is supported in part, by TransCultural Exchange Travel Grant, made possible by the generosity of Mrs. Marlene Ghormley.)

Johan Pousette, Director, IASPIS, Sweden

Alex Soulsby, FRSA (Fellow of the Royal Society of Arts); Creative Director, Artist Residency Thailand and the Prem Tinsulanonda International School (Alex Soulsby’s presentation is supported in part, by TransCultural Exchange Travel Grant, made possible by the generosity of Mrs. Marlene Ghormley.)

## DAY 1, FRIDAY 11/4/2022

Registration and Check-in: 9:30 am – 5:00 pm  
at MassArt, Digital and Media Center Atrium, 621 Huntington Avenue

### How to Make (Almost) Anything

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

MODERATOR: Anjali Srinivasan, Artist, Associate Professor, Massachusetts College of Art and Design

Andrew Anselmo, Engineer, Co-Shop Electronics and Robotics Lead, Artisan's Asylum, Massachusetts

Sarah Boisvert, founder, Fab Lab Hub, LLC and Co-founder, The New Collar Network, New Mexico

James Rutter, Technology Director, Haystack Mountain School of Craft, Maine

Nasser Yari, Assistant Professor, Wentworth Institute of Technology, Massachusetts

### Talk and Screening: Breakfast Over the Bridge – A Film Experiment

LOCATION: Emmanuel College, Eisner Administration Building – E155, 400 The Fenway

PRESENTERS: Mattia Mura, Documentary and Visual Artist and Karol Frúhau, MSc in Electrical Engineering, Co-Founder of INFOGEM AG and Director of Bridge Guard Art / Science Residence Centre, Štúrovo, Slovakia

### Roundtable Discussion: The No Borders Movement: A Case Study of the North America Movement

(With Reference to the No Borders Movements in the Balkans, and the 45 Spanish- and Arab-Speaking Countries)

LOCATION: Wentworth Institute of Technology, The Center for Engineering, Innovation and Sciences (CEIS) Lobby, 550 Huntington Avenue

MODERATOR: Jan Hanvik, Director, Crossing Bridges, New York City and New York State's Hudson Valley, and Puentes y Redes A.C. (Bridges & Networks) in Mexico

### Workshop: Simple Strategies to Quickly Add LEDs and other Simple Circuitry to Your Artworks

LOCATION: Massachusetts College of Art and Design, Huntington Studios, 621 Huntington Avenue

PRESENTER: George Bossarte, Engineer, Massachusetts

Limited to 20 participants. Advanced registration required.

### 5:45 – 6:45 PM

#### KEYNOTE: Protecting Heritage to Build Peace

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

Valéry Freland, Executive Director, ALIPH Foundation

with Musical Interlude by the Colleges of the Fenway Chorus,  
Dan P. Ryan, Conductor



### 7:00 – 8:30 PM

#### Opening Night Reception

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

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## DAY 2, SATURDAY 11/5/2022

Registration and Check-in: 9:45 am – 5:00 pm

at MassArt, Digital and Media Center Atrium, 621 Huntington Avenue

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### 9:45 – 11:30 AM

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#### Pecha Kuchas

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

MODERATOR: Thad Beal, Artist, TransCultural Exchange Trustee

#### A Considered Balance in Cultural Exchange: The Host and the Hosted

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

MODERATOR: Glenn Williams, General Manager, Boston Neighborhood Network Media

Shaarbek Amankul, Artist, Curator and Founder of B'Art Contemporary, Kyrgyzstan

Pieranna Cavalchini, Curator Contemporary Art, Isabella Stewart Gardner Museum

Roger Colombik, Artist and Professor, Texas State University

Riley Robinson, Director, Artpace San Antonio, Texas

#### Promoting Cultural Diplomacy Through University Exchanges

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

MODERATOR: Mariana Smith, Artist, Associate Professor of Visual Art, Stockton University, New Jersey

Ryann Casey, Independent Curator and Adjunct Professor of Photography, Art History & Critical Theory, Stockton University, New Jersey

Elizabeth Gerdeman, Artist and Lecturer, Academy of Fine Arts Leipzig, Germany

Dr. Benoit Granier, Professor, Coventry University, Composer, (ethno) Musicologist, Visual and Sonic Artist, UK

Fatima Martinez Gutierrez, Photographer, Journalist, Independent Curator, and Professor at the Universidad Del Rosario, Columbia

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### 10:00 – 11:00 AM

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#### Institute of Contemporary Art / Boston

LOCATION: 25 Harbor Shore Drive

Guided Tour of To Begin Again: Artists and Childhood

Meet at the Conference Registration table at 9:30 to go as a group or meet at the ICA lobby at 10:00 if you go on your own.

Limited to 15. Advanced registration required.

#### Isabella Stewart Gardner Museum Tour

LOCATION: 280 Fenway

Meet at the Entrance of the Gardner Museum.

Limited to 15. Advanced registration required.

#### MassArt Museum, MAAM's Exhibitions Tour

Meet at the entrance of MAAM at 10:00.

Limited to 15. Advanced registration required.

#### MIT Art and Architecture Tour

Meet at the List Visual Art Center, inside the atrium of 20 Ames Street.

Participation Limited. Advanced registration required.

#### Roundtable Discussion: Exploring and Expressing the Power of Water in Art Works / Giving Voice, Body, and Vision to Water

LOCATION: Massachusetts College of Art and Design, Huntington Studios, 625 Huntington Avenue

MODERATOR: Naoe Suzuki, Artist, Massachusetts

#### Workshop: Monument Public Address System AR

LOCATION: Meet at the Massachusetts College of Art and Design, Digital and Media Center's Conference Registration Area, 621 Huntington Avenue

PRESENTER: Meredith Drum, Artist and Professor, Virginia Tech

Rain Date: Same location from 1:00 – 2:00 pm on Sunday

#### Workshop: QTPOC Liberatory Aesthetics at Work

LOCATION: Massachusetts College of Art and Design, Digital and Media Center Lecture Hall, 621 Huntington Avenue

PRESENTER: Tonasia Jones, Disrupter, Creator (Artist/Director) and Program Director, The Theater Offensive

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### 11:45 – 12:45 PM

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#### Workshop: General Safety Training for Artists

LOCATION: Emmanuel College, Auditorium, 400 The Fenway

PRESENTER: Julie Trébaud, Director, Artists at Risk Connection (ARC), a project of PEN America and Jake Neuberger, member ARC

#### Workshop: TransArtists: How to Find the Right Residency for You

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

PRESENTER: Bojana Panevska, Senior Advisor, TransArtists, The Netherlands

#### Workshop: How to Ask for Money, Navigating Grant and Fellowship Applications

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

PRESENTER: Hannah Schmidt, Research Development Manager, University of Tennessee- Knoxville

#### Workshop: Techniques to Improve Participation and Experiences of Persons with Diverse Abilities

LOCATION: Massachusetts College of Art and Design, Digital and Media Center Lecture Hall, 621 Huntington Avenue

PRESENTER: Kyle Keane, Computational Scientist, Disability Advocate and Professor, MIT

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### 12:45 – 1:45 PM

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Lunch on Your Own

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### 1:45 – 3:30 PM

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#### MFAs Abroad, The Ultimate Cultural Immersion

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

MODERATOR: Erica Puccio O'Brien, Director, International Education Center/ IEC, Massachusetts College of Art and Design

Anne-Karin Furunes, Artist and Professor at Trondheim Academy of Fine Art, Norway

Amy Giese, Artist and Program Director of the MFA in Fine Arts at Massachusetts College of Art and Design

Dr. Benoit Granier, Professor, Coventry University, Composer, (ethno) Musicologist, Visual and Sonic Artist, UK

Irène Hediger, Director, artists-in-lab program, Zurich University, Switzerland

Krishna Luchoomun, Artist, Founder of pARTage and Professor, School of the Fine Arts, Mauritius

#### Reporting from the Field: The Caribbean, India, Ukraine, Lapland and Burundi

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

MODERATOR: Neil Leonard, Composer, Musician and Professor, Berklee College of Music

Purva Damani, Founder and Director of 079 | STORIES, India

Rosie Gordon-Wallace, Founder and Senior Curator, Diaspora Vibe Gallery and Diaspora Vibe Cultural Arts Incubator, the Caribbean

Hanna Isaksson, Manager, ASC, Artists Support Center, Luleå, Arctic Sweden; and Founder, Swedish Lapland AiR

Liudmyla Nychai, Member, Crypto Art Community of Ukrainian Artists; and Curator, Nazariy Voitovych Art Residence, Ukraine (Liudmyla Nychai presentation is supported in part, by TransCultural Exchange's Rudi Punzo Memorial Fund)

Shabani Ramadhani, Musician, Bass Player, Songwriter, Festival Organizer and Rounder, Marahaba Music Expo, Burundi

#### Social Challenges, Artistic Interventions

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

MODERATOR: Tiffany Shea York, Assistant Director, Artist Residencies and Special Projects, Isabella Stewart Gardner Museum

Miguel Braceli, Multidisciplinary Artist, Venezuela; Fulbright Scholar, New York (Miguel Braceli's presentation is supported in part, by TransCultural Exchange's Betsy Carpenter Memorial Fund)

Khalid Kodi, Artist and Professor: Northeastern University, Massachusetts College of Art and Design and Boston College

Koustav Nag, Artist, India

Mitch Ryerson, Artist, Member of the Global Design Initiative; Professor, Massachusetts College of Art and Design

#### Roundtable Discussion: The Importance of an Artist Residency Experience

LOCATION: Wentworth Institute of Technology, The Center for Engineering, Innovation and Sciences (CEIS) Lobby, 550 Huntington Avenue

MODERATOR: Ada Pilar Cruz, Artist and Museum Educator at MoMA, The Drawing Center, and a Professor of Art History for Mercy College, NY

#### Workshop: Modes of Listening: Material Structures

LOCATION: Emmanuel College, Wilkens Science Center – WSC 102, 400 The Fenway

PRESENTER: Marianna Dixon Williams, Artist and Assistant Professor of New Media, Augusta University, GA

NOTE: This Workshop is 90-minutes. It will end at 3:00.

Limited to 15 people. Advanced registration required

#### Workshop: Everything Digital: How to Create Online Publications, Websites, E-zines, Immersive Exhibitions Spaces and More / The Future Of An Artistic Practice Is Data Driven!

LOCATION: Emmanuel College, Eisner Administration Building – E155, 400 The Fenway

PRESENTER: Peter Lemmens, Artist and Data-Specialist, the Netherlands

## DAY 2, SATURDAY 11/5/2022

Registration and Check-in: 9:45 am – 5:00 pm  
at MassArt, Digital and Media Center Atrium, 621 Huntington Avenue

### 3:45 – 5:30 PM

#### **"The Road Less Traveled – Lesser-Known Opportunities for Artists," Part 1, Funding**

LOCATION: Wentworth Institute of Technology, Watson Auditorium, 550 Huntington Avenue (the back of Watson Hall faces Parker Street)

MODERATOR AND SPEAKER: Jane Ingram Allen, Visual Artist, Independent Curator and Art Writer, California

Geetika Agrawal, Founding Director, Vacation with An Artist (VAWAA)

Peter Bunten, President, Ruth and Harold Chenven Foundation, New York

Jane Ingram Allen, Artist and Speaker for the Fulbright Specialist and Fulbright Scholar Program, California (Jane Ingram Allen's presentation is supported in part, by TransCultural Exchange's Betsy Carpenter Memorial Fund)

Linda Lighton, Artist, Founder, Lighton International Artists Exchange Program, Kansas

#### **When Pandemics Strike: Strategies for Keeping Lines Between Others Open**

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

MODERATOR: Alberta Chu, Founding Director, ASKLabs

Mark DeGarmo, Founder, Executive & Artistic Director of Mark DeGarmo Dance, New York

Flurin Fischer, Professor, Zurich University, Switzerland

Iris Hung, Director, Taiwan Art Space Alliance (TASA) (Iris Hung's presentation is supported in part, by TransCultural Exchange's Margaret Shiu Memorial fund)

Dr. Emmanuel Ortega, Assistant Professor, Colonial Latin American Art, University of Illinois at Chicago; and recurrent Lecturer and Board of Directors Member, Arquetopia Foundation, Mexico, Peru and Italy

Dr. Christine Veras, Experimental Animator, Assistant Professor, School of Arts, Technology and Emerging Communication (ATEC), University of Texas Dallas and Founding Director, experimenta.l. lab

#### **Music of the Spheres Remix**

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

MODERATOR: Sarah Tanguy, Independent Curator and Writer

Markus J. Buehler, Composer and McAfee Professor of Engineering, MIT

David Ibbett, Composer, Musical Advocate for Science and Visiting Professor, Worcester Polytechnic Institute

Mary Sherman, Artist and Professor, Boston College

Jörg Süssenbach, Director, Goethe-Institut Boston

Jana Winderen, Artist, Norway

#### **Roundtable Discussion: Using Contemplative Collectives Foster Adaptive Change in a Time of Adversity and Promote Workforce Development in the Creative Economy**

LOCATION: Wentworth Institute of Technology, The Center for Engineering, Innovation and Sciences (CEIS) Lobby, 550 Huntington Avenue

MODERATOR: Sam Harvey, Professional Development Specialist at Pratt Institute

#### **Talk: Participatory Practices – Participatory Theatre, larps (live action role playing games) and Digital-Physical Games**

LOCATION: Emmanuel College, Eisner Administration Building – Room 531, 400 The Fenway

PRESENTER: Lynn Hughes, Artist and Emeritus Professor in Studio Arts, Concordia University, Canada

### 5:45 – 6:45 PM

#### **Saturday Keynote: Artists Under Attack, Artists as Political Actors**

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

MODERATOR: Julie Trébaud, Director of the Artists at Risk Connection (ARC), a project of PEN America

Tania Bruguera, Cuban Artist and Activist

Liudmyla Nychai, Ukraine Artist, Curator and Community Activist

Omaid Sharifi, Afghan Street Artist

### 7:15 – 11:00 PM

#### **Gala**

LOCATION: Massachusetts College of Art and Design, Pozen Center, 621 Huntington Avenue



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## DAY 3, SUNDAY 11/6/2022

Registration and Check-in: 9:45 am – noon

at MassArt, Digital and Media Center Atrium, 621 Huntington Avenue

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### 10:00 – 11:45 AM

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#### “The Road Less Traveled – Lesser-Known Opportunities for Artists,” Part 2, Residencies and Exhibition Opportunities

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

MODERATOR AND SPEAKER: Jane Ingram Allen, Visual Artist, Independent Curator and Art Writer

Suzanne Ball, Representative, CODAworx

Geraldine Craig, Artist, Writer, Professor and co-Founder of Mother’s Milk Artist Residency, Kansas

Chad Davidson, Board Member, Newnan Art Rez, Newnan, Georgia

Chantal Harris, Director, Monson Arts, Maine

Susan Katz, Program Director, CEC ArtsLink

#### Augmented/Virtual Reality as a Tool for the Arts

LOCATION: Massachusetts College of Art and Design, Digital and Media Center Lecture Hall, 621 Huntington Avenue

MODERATOR: Dana Moser, Artist, Professor, Massachusetts College of Art and Design

Anna Calise, PhD Candidate, IULM University of Milan, Italy

Luc Courchesne, Artist, Designer, Associate Professor, École de Design Industriel, Université de Montréal; Lecturer, McGill University, Montreal, Canada

Alain Thibault, Curator, Composer and Founder of ELEKTRA, the BIAN, International Digital Arts Biennial, Montreal and EVM, Elektra Virtual Museum, Canada

Nomeda and Gediminas Urbonas, Artists, Professor, MIT’s Art, Culture and Technology Program, Lithuania/Massachusetts

#### Talk and Screening: Look-Listen-Local with Afghans, Haitians and US New immigrants

LOCATION: Massachusetts College of Art and Design, Kennedy 406 Lecture Hall, 625 Huntington Avenue

PRESENTER: Michael Sheridan, Community Supported Film, Massachusetts

#### Art from the Writer’s Point of View

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

MODERATOR: Claudia Fiks, Development Director, Society of Arts and Crafts; Founder of Arts Administration Association New England (AAANE)

Sarah Baker, Writer, Former Editor-in-Chief, Art New England magazine, Boston

Rita Fucillo, Associate Publisher, Art New England

Bill Marx, Editor-in-Chief, The Arts Fuse, Boston

Susanne Mueller-Baji, Artist and Art Critic, Stuttgart, Germany

#### Roundtable Discussion: Dealing with Extreme Psychological Conditions, A Shock to the System

LOCATION: Emmanuel College, Eisner Administration Building, E155, 400 The Fenway

MODERATOR: Jennifer Jean Okumura, Artist

#### Workshop: How Digital Technologies are Transforming the Art World and Our Lives

LOCATION: Emmanuel College, Wilkens Science Center – WSC 102, 400 The Fenway

PRESENTER: Purnima Mitra, Artist, Bangladesh

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### 11:45 AM – 1:00 PM

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Lunch on Your Own

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### NOON – 2:00 PM

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#### Workshop: Chickpeas, Chili, Chocolate: A Menu for Cultural Diplomacy

LOCATION: MIT’s Art, Culture and Technology Program, 20 Ames Street, Cambridge, MA

PRESENTERS: Azra Akšamija, Associate Professor and Director, MIT Program in Art, Culture, Technology; and Gudrun Wallenböck, Founder and Artistic Director of hinterland galerie, Hinterland Design, and Co-Founder, Sitios, Vienna, Austria

NOTE: Lunch is Included.

Participation limited to 24. Advanced registration required.

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### 1:00 – 2:00 PM

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#### Workshop: Facing the Generational Cliff – The Importance of Becoming Relevant with Younger Generations

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

PRESENTER: A.J. Steinberg, CFRE Founder of Queen Bee Fundraising, California

#### Trans + Cultural + Exchange: Connecting the World through the Power of Art

LOCATION: Emmanuel College, Auditorium, 400 The Fenway

Moderator and Presenter: Mary Sherman, Executive Director, TransCultural Exchange

Ute Meta Bauer, International Curator; Professor, School of Art, Design and Media, Nanyang Technological University; and Founding Director of the NTU CCA Singapore

Jan Hanvik, Director, Crossing Bridges, New York City and New York State’s Hudson Valley, and Puentes y Redes A.C. (Bridges & Networks) in Mexico

Iris Hung, Director, Taiwan Art Space Alliance (TASA)

Susan Katz, Program Director, CEC ArtsLink

Bojana Panevska, Senior Advisor, TransArtists, The Netherlands

Caitlin Strokosch, President & CEO, National Performance Network, Louisiana

Tiffany Shea York, Assistant Director, Artist Residencies and Special Projects, Isabella Stewart Gardner Museum

#### Workshop: DIY Choreographic Solutions for the COVID Era

LOCATION: Emmanuel College, Wilkins Science Center – WSC 102, The Fenway

PRESENTER: Kaitlyn Bass, Associate Director, SQx Dance Company, Canada (Kaitlyn Bass’ presentation is sponsored by the Canada Council for the Arts)

#### Workshop: Monument Public Address System AR

LOCATION: Massachusetts College of Art and Design, Digital and Media Center Atrium, 621 Huntington Avenue. This is a rain date for this event.

PRESENTER: Meredith Drum, Artist and Professor, Virginia Tech

Note: This is the Rain Date Presentation for the Saturday Workshop

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### 2:15 – 4:00 PM

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#### Residencies: Providing Artists Direct Access to Understanding Climate Change

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

Moderator: Jane D. Marsching, Arts, Professor and Sustainability Fellow, Massachusetts College of Art and Design

Ute Meta Bauer, International Curator; Professor, School of Art, Design and Media, Nanyang Technological University; and Founding Director of the NTU CCA Singapore (Ute Meta Bauer’s presentation is funded in part by the Goethe Institut, Boston and MIT’s Art, Culture and Technology program)

Janeil Engelstad, Founding Director, Make Art with Purpose; Embedded Artist, Institute of Innovation and Global Engagement, University of Washington

Gordon Knox, Founder, WEAVE: Ecology-based International Learning Spaces

Giovanni Morassutti, Founder and Artistic Director of Art Aia – Creatives / In / Residence, Italy (Giovanni Morassutti presentation is supported in part, by TransCultural Exchange’s Betsy Carpenter and Rudi Punzo Memorial Fund)

#### Dissident Artists in Exile Share Their Stories Panel Organized by the Artists at Risk Connection, PEN America

LOCATION: Emmanuel College, Library Lecture Hall, 400 The Fenway

MODERATOR: Julie Trébault, Director of the Artists at Risk Connection (ARC), a project of PEN America

Mai Khoi, Vietnamese Singer and Activist

Ahmed Najje, Egyptian Novelist

#### NFTs, The New Cultural Currency

LOCATION: Massachusetts College of Art and Design, Digital and Media Center Lecture Hall, 621 Huntington Avenue

MODERATOR: Catheline van den Branden, artist and former president and executive director of the French Library/French Cultural Center

Bolor Amgalan, Designer; Professor, Northeastern University; Founder, FABERIUM

Sébastien Beaucamps, co-founder & CEO of laCollection and co-founder, NFT Factory

Jingjing Lin, Artist, New York

Liudmyla Nychai, Member, Crypto Art Community of Ukrainian Artists; and Curator, Nazariy Voitovych Art Residence, Ukraine

Paul-Yves Poumay, Artist, Former Financial Analyst, Belgium

#### Roundtable: From Different Abilities to New Art Forms

LOCATION: Massachusetts College of Art and Design, Kennedy 406 Lecture Hall, 625 Huntington Avenue

MODERATOR: Audrey-Anne Bouchard, Interdisciplinary Stage Artist, Canada

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### 4:15 – 5:30 PM

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#### Closing Keynote: Simone Leigh Representing America at the Venice Biennale

LOCATION: Massachusetts College of Art and Design, Tower Auditorium, 621 Huntington Avenue

MODERATOR: Murray Whyte, Boston Globe Art Critic and Columnist

Jill Medvedow, Ellen Matilda Poss Director, ICA Boston

Eva Respini, Deputy Director for Curatorial Affairs and Barbara Lee Chief Curator, ICA Boston

## PORTFOLIO REVIEWS

Location: MassArt Huntington Studios, 621Huntington Street

These 20-minute review sessions are available on a first-come, first serve basis. A limited number of review sessions may still be available at the time of the Conference. If you are interested in one of these, please see the Portfolio Review manager in the Huntington Studios to check on the availability of these.

If you plan to show your work online during your review session, you must bring your own laptop. There will be no additional ones for use during these reviews. Internet access will be available; but we highly recommend that you already have your work downloaded onto your laptop in the rare case that the internet service goes down during your review.

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### SATURDAY, 1:15 PM – 3:15 PM

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**Chantal Harris**, Monson Arts Residency Program, Maine

**Deborah Davidson**, Suffolk University Gallery

**Dorothea Fleiss**, DFEWA Residencies, Europe

**Geetika Argrawal**, Vacation with an Artist

**Geraldine Craig**, Mother’s Milk Residency Kansas

**Jay Critchely**, The Dune Shack Residency, Cape Cod

**John Crowley**, Boston City Hall Galleries

**Madeleine Cutrona**, New York Foundation for the Arts

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### SATURDAY, 3:45 PM – 5:45 PM

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**Christine O'Donnell**, Beacon Gallery, Boston

**Courtney Wasson**, Studios, Inc./Lighton International Artist Exchange Program

**Giovanni Morassutti**, Art Aia – Creatives in Residence, Germany/Italy

**Gordon Knox**, WEAVE: Ecology-based International Learning Spaces

**Joe Upham**, Urban Glass

**Rebecca Reynolds**, Manship Artists Residency

**Sin-Ying Ho**, Taoxichuan Art Center, China

**Sonya Rademeyer**, Tankwa Artscape Residency, S. Africa

**Stephan Jacobs**, Emmanuel College’s Artist-in-Residency Program

**Susanne Mueller-Baji**, Art Critic, Germany

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### SUNDAY, 10:00 AM – NOON

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**Bojana Panevska**, TransArtists, The Netherlands

**Dana Potter**, Open Air Media Festival, Iowa

**Diana Riesco-Lind**, Centro Selva Arte y Ciencia Residency, Amazon (Peru)

**Kate Kostopoulos**, Chase Young Gallery

**Kathleen Bitetti**, Independent Curator

**Krishna Luchoomun**, pARTage Artist-in-Residency Program, Mauritius

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### SUNDAY, 1:00 PM – 3:00 PM

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**Alex Soulsby**, Artist Residency Thailand

**Ellie Schimelman**, Cross Cultural Collaborative, Ghana

**Jane Ingram Allen**, Art Critic

**Kira Simon-Kennedy**, China Residencies

**Meliha Teparic**, University of Sarajevo’s Gallery

**Purva Damai**, 079|Stories, India

**Shu-Lun Wu**, Taitung Dwan Artist Village

## PECHA KUCHAS

Saturday November 5, 9:45 – 11:45 am

Each Program/Speaker’s presentation is 3 minutes long and will presented in the order listed below.

**Artist Residency Thailand** presented by Alex Soulsby, Thailand

**Arquetopia** presented by Emmanuel Ortega, Mexico

**Art Aia Creatives in Residencies** presented by Giovanni Morassutti, Italy

**Art and Cultural Studies Laboratory** presented by Susanna Gyulamiryan, Armenia

**B’Art Contemporary** presented by Shaarbek Amankul, Kyrgyzstan

**Boston City Hall Exhibition Program** presented by John Crowley, US

**Centro Selva Arte y Ciencia** presented by Diana Riesco Lind, Peru

**China Residencies** presented by Kira Simon-Kennedy, China

**Cultural Exchange in Ghana** presented by Ellie Schimelman, Ghana

**DFEWA Residencies** presented by Dorothea Fleiss, Residencies in former East Europe

**Dune Shack Residency** presented by Jay Critchley, US

**Emmanuel College’s Residency** presented by Stephan Jacobs, US

**Haystack** presented by James Rutter, US

**LIAEP Lighton International Exchange Program** presented by Linda Lighton, US

**Manship Artists Residency** presented by Rebecca Reynolds

**McDowell Colony** presented by Courtney Bethel, US

**Monson Arts’ Artist in Residence program** presented by Chantal Harris, US

**Mother’s Milk Residency** presented by Geraldine Craig, US

**Open Air Media Festival** presented by Zen Cohen, US

**pARTage** presented by Krishna Luchoomun, Mauritius

**Suffolk University Gallery** presented by Deborah Davidson, US

**SWAN – Swedish Lapland AiRs** presented by Hanna Isaksson, Sweden

**Taitung Dawn Artist Village** presented by Shu-Lun Wu

**Tankwa Artscape Residency** presented by Sonya Rademeyer, S. Africa

**Taoxichuan Art Center** presented by Sin-Ying Ho, China

**University of Sarajevo Gallery** presented by Melihat Teparic, Bosnia and Herzegovina

**Urban Glass** presented by Joe Upham, US

## TOURS

Saturday, November 5 from 10:00 – 11:00 am

Pre-Registration Required.

Please Note:

- All Tours are 1 hour long (unless noted).

- All Tours require an advance sign-up and are available on a first-come, first-serve basis.

- All Tours are free.

### Isabella Stewart Gardner Museum Tour

Tiffany Shea York, Assistant Director, Artist Residencies and Special Projects, Isabella Stewart Gardner Museum

Meet at the Entrance of the Gardner Museum.

Participation Limited to 15.

### MassArt Museum, MAAM’s Exhibitions Tour

Lisa Tung, Founding Executive and Artistic Director of the MassArt Art Museum (MAAM)

Meet at the entrance of MAAM at 10:00.

Limited to 15.

### MIT Art and Architecture Tour

Elizabeth Ponce, Public Programs Coordinator, MIT List Visual Arts Center

Join MIT List Visual Arts Center on a public art walking tour showcasing the MIT Public Art Collection across campus. View select artworks and consider how art and the architectural environment have enhanced MITs campus design on this tour featuring renowned contemporary artists.

Meeting location: MIT List Visual Arts Center, 20 Ames Street (lobby).

Participation Limited to 20 people.

### Institute of Contemporary Art / Boston

Guided Tour of To Begin Again: Artists and Childhood

Meet at the Conference Registration table at 9:30 to go as a group or meet at the ICA lobby at 10:00 if you go on your own.

Limited to 15.



## ROUNDTABLE DISCUSSIONS

### DAY 1, FRIDAY 11/4/2022

10:00 AM – 11:00 AM

#### Discussing New Online Platforms/Marketplace for artists

MODERATOR: Karen Fitzgerald, Artist

A discussion of new digital and in-person models that are emerging that can empower artists in today's changing, dynamic art marketplace.

12:30 PM – 1:30 PM

#### The No Borders Movement: A Case Study of the North America Movement

MODERATOR: Jan Hanvik, Director, Crossing Bridges, New York City and New York State's Hudson Valley, and Puentes y Redes A.C. (Bridges & Networks) in Mexico

This roundtable will be a progress report on the various links in the various disparate yet related – actually and potentially – institutional actors in the nascent global No Borders movement.

#### Artists as Intermediators between Scientists and the Public

MODERATOR: Matthijs de Block, Artist, Belgium

This talk will examine the role of visual artists as intermediators between fundamental scientific research and a wider audience.

1:45 PM – 2:45 PM

#### Queering Futures of Sex Ed Through Art: Resisting Erasure and Creating Change

MODERATOR: Amelia Thorpe, Executive Director of Queer ConneQT, New Brunswick

This discussion will highlight critical uses of DIY arts-based practices to queer educators' approaches to sexual education, making space for creativity and emphasizing resistance to oppression and erasure.

#### Literary and Visual Collaborations/ Collaborating with Poets and Visual Artists to Create New Perspectives that Transform Socialized Ways of Seeing

MODERATOR: Gloria Monaghan, Poet and Professor of Humanities at Wentworth University in the School of Sciences and Humanities, Massachusetts

This discussion will focus on various ways poets and visual artists are using digital images to transform their work and the viewers understanding of societal norms and prejudices.

3:45 PM – 4:45 PM

#### Public Art and Landscape Architecture: "Overlapping Fields," How Artists and Designers can Work Together

MODERATOR: Ponnapa Prakkamakul, Visual Artist and Landscape Architect, Massachusetts

This presentation focuses on observations and discoveries of how public artists and landscape architects can collaborate using various precedent projects from urban planning, urban design and landscape architecture.

### DAY 2, SATURDAY 11/5/2022

10:00 AM – 11:00 AM

#### Exploring and Expressing the Power of Water in Art Works/ Giving Voice, Body, and Vision to Water

MODERATOR: Naoe Suzuki, Artist, Massachusetts

A member of the ecological artists' collective Think about Water invites participants to share the many ways that they are exploring and expressing the flow, energy and power of water in its manifold forms.

1:45 PM – 2:45 PM

#### The Importance of an Artist Residency Experience

MODERATOR: Ada Pilar Cruz, Artist and Museum Educator at MoMA, The Drawing Center, and a Professor of Art History for Mercy College, New York

This talk will be a group discussion for artists seeking residencies and for those who have participated in AIR, to share, and discuss what is important about an AIR experience.

3:45 PM – 4:45 PM

#### Participatory Practices – Participatory Theatre, larp (live action role playing games) and Digital-Physical Games

LOCATION: Emmanuel College, Eisner Administration Building – Room 531, 400 The Fenway

PRESENTER: Lynn Hughes, Artist and Emeritus Professor in Studio Arts, Concordia University, Canada

This workshop will be run as a presentation, discussing the notion of larps (live action role playing games). Its focus will be on The Liveness Research Group, which is located at Concordia University in Montreal on unceded Indigenous lands. The Liveness Research Group looks at "liveness" across three different, but neighboring, practices: participatory theatre, larps (live action role playing games) and digital-physical games (games that are digital but focus on the body and sociality rather than the screen).

#### Using Contemplative Collectives to Foster Adaptive Change in a Time of Adversity and Promote Workforce Development in the Creative Economy

MODERATOR: Sam Harvey, Professional Development Specialist at Pratt Institute, New York

A discussion on the role of contemplative practices, mindfulness and creative self-care in aiding focus, positive uplift and resilience for the benefit of artists and arts leaders.

### DAY 3, SUNDAY 11/6/2022

10:00 AM – 11:00 AM

#### Dealing with Extreme Psychological Conditions/A Shock to the System

MODERATOR: Jennifer Jean Okumura, Artist, Massachusetts

An interactive discussion on how we are thrust into extreme states – mental, physical, and emotional – that disrupt and alter our creative thought processes.

1:00 PM – 2:00 PM

#### Trans + Cultural + Exchange: Connecting the World through the Power of Art

LOCATION: Emmanuel College, Auditorium, 400 The Fenway

Moderator and Presenter: Mary Sherman, Executive Director, TransCultural Exchange

Ute Meta Bauer, International Curator; Professor, School of Art, Design and Media, Nanyang Technological University; and Founding Director of the NTU CCA Singapore

Jan Hanvik, Director, Crossing Bridges, New York City and New York State's Hudson Valley, and Puentes y Redes A.C. (Bridges & Networks) in Mexico

Iris Hung, Director, Taiwan Art Space Alliance (TASA)

Susan Katz, Program Director, CEC ArtsLink

Bojana Panevska, Senior Advisor, TransArtists, The Netherlands

Caitlin Strokosch, President & CEO, National Performance Network, Louisiana

Tiffany Shea York, Assistant Director, Artist Residencies and Special Projects, Isabella Stewart Gardner Museum

This conversation with TransCultural Exchange's director and partners will look at the importance and benefits of adopting an international perspective for artists and the organizations who support their work.

2:15 PM – 3:15 PM

#### From Different Abilities to New Art Forms

MODERATOR: Audrey-Anne Bouchard, Interdisciplinary Stage Artist, Canada

As an interdisciplinary stage artist who found inspiration in her visual impairment to initiate a new creation methodology "beyond the visual," this round table explores the interplay of the artists' lived experiences and the potential of different abilities to influence the artistic process and the development of new art forms.

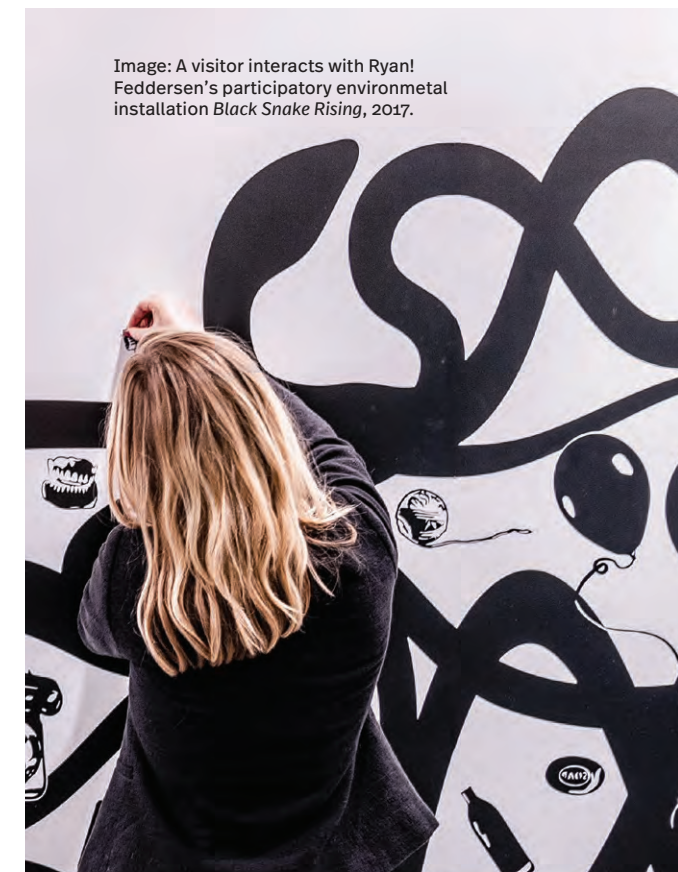


Image: A visitor interacts with Ryan! Feddersen's participatory environmental installation *Black Snake Rising*, 2017.

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Free Admission

**Location:**  
1st Floor  
Curry Student Center

**N** Northeastern University  
College of Arts, Media and Design  
Center for the Arts

## ABSTRACTS

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### DAY 1, FRIDAY 11/4/2022

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#### Natural Wonders, Residencies in the Amazon, Mauritius, Taiwan and South African Desert

MODERATOR: Alberto Balestrieri, Writer and Documentation Consultant, Canada

Krishna Luchoomun, Artist and Founder of pARTage, Mauritius

Sonya Rademeyer, Tankwa Artscape Residency, South Africa

Diana Riesco Lind, Founder and Director, Centro Selva Arte y Ciencia, Amazon (Peru)

Shu-Lun Wu, Director, Taitung Dawn Artist Village, Taiwan

#### TROPICAL ISLAND ARTIST RESIDENCY

Krishna Luchoomun, Artist and Founder of pARTage

pARTage residency program offers an artist their artist-in-residence facilities to live and work in Mauritius, for a period of 4 to 8 weeks, giving the visiting artist the opportunity to integrate in the local artistic community and to respond to the local situation in his/her work. The residency is intended as part of pARTage's cultural exchange program in view of facilitating cultural exchange and creative dialogue by bringing together international and local artists in a stimulating and supportive environment. The residency includes educational activities such as interaction with art students, local artists and the general public. As part of this, the visiting artist is asked to give a short artist's talk towards the beginning of his/her residency. Towards the end of the residency, the artist-in-residence can hold either an open studio day or an exhibition. The residency program provides the selected artist with the opportunity to work and research alongside other local and international artists whose practice varies from traditional to new media. The non-prescriptive and process-based nature of the residencies enable artists to develop projects in response to the new environment, or to conduct research benefiting from Mauritian resources.

#### TANKWA ARTSCAPE RESIDENCY, SOUTH AFRICA

Sonya Rademeyer, Artist, Spokesperson for Tankwa Artscape Residency

Tankwa Artscape Residency is an annual, free artist residency for emerging and mid-career artists, both national and international, taking place in South Africa. It is a unique desert experience with a conceptual focus that looks to interact creatively with the harsh environment of the Tankwa Karoo and the history of the First Nations People (The San) who lived there. The residency is suited to works relating to the environment, offering space and time for investigation, unusual art practice and interdisciplinary collaboration. Artworks lean towards ephemeral and performance-based works predominantly, which are documented through video/photography/audio podcasts. Land/nature artists, sculptors, sound artists, musicians, spoken word artists, storytellers, movement artists and performance-based artists are encouraged to apply.

#### CENTRO SELVA ARTE Y CIENCIA

Diana Riesco Lind, Founder and Director, Centro Selva Arte y Ciencia, Amazon (Peru)

Centro Selva offers an opportunity to experience a place in the world where there are many preconceived notions, but little that we really know. It is truly a place to discover ways to connect with ourselves, others and the earth. Centro

Selva offers artist residencies for visiting artists to experience different aspects of the local native and mestizo living cultures in a rural setting and for local artists to get involved with foreign artists in an environment that, for economic reasons or lack of opportunities in those locations, might otherwise not have the opportunity to experience this type of international exchange.

#### THE TAITUNG DAWN ARTIST VILLAGE AND TAIWAN'S EAST COAST LAND ARTS FESTIVAL, SYMBIOSIS AND CO-PROSPERITY

Shulun WU, founder of Taitung Dawn Artist Village, Taiwan

The Taitung Dawn Artist Village focuses on the relationship of the Austronesian culture between Taiwan and other countries to explore each region's local cultures, histories, environments and social issues. The Taiwan East Coast Land Arts Festival is organized by the East Coast National Scenic Area, Tourism Bureau, Ministry of Transportation and Communications, Republic of China in cooperation with Taitung Dawn Artist Village. For the 8th annual East Coast Land Arts Festival, artists will be invited to submit proposals to create art installations that combine aspects of the natural environment of Taiwan's east coast— its geography and aesthetic qualities. The purpose is to gather local and international artistic creativity through a modern cultural tourist strategy into shaping the area's unique cultural and scenic landscape.

#### Arts Funding at the Intersection: Building Artists' Power and Advancing Racial Justice

Hear from arts funders whose work is at the intersection of artist support and racial justice, including public and private sector funders, those who fund artists directly and those who work through intermediaries, from specific grant-making programs to investing in holistic strategies. Attendees will come away with a better understanding of the arts philanthropy ecosystem vis a vis individual artists and racial justice, as well as insight into the different ways funders approach these conjoined priorities for community transformation.

MODERATOR: Caitlin Strokosch, President & CEO, National Performance Network

Kara Elliott-Ortega, Chief of Arts and Culture, Mayor's Office of Arts and Culture, City of Boston

Cuong P. Hoang, Director of Programs, Mott Philanthropic

Catherine Morris, Director, Arts & Culture, The Boston Foundation

F. Javier Torres-Campos, Director, Thriving Cultures, The Surdna Foundation

#### Missing Clues, Mining Archives, Ensuring the Truth

MODERATOR: Cynthia Fowler, Professor, Emmanuel College, Massachusetts

Yemi Alalade, Artist and Founder of ANIKE, Massachusetts/Nigeria

Christine D'Onofrio, Associate Professor and Chair, Bachelor of Media Studies program, University of British Columbia

Anne-Karin Furunes, Artist and Professor, Trondheim Academy of Fine Art, Norway

Helene Larsson Pousette, Counsellor for Cultural Affairs, Swedish Embassy in Washington DC and Co-Founder, Stockholm Museum of Women's History

Amani Willett, Artist, Professor at Massachusetts College of Art and Design

#### MINING ARCHIVES

Yemi Alalade, Founder of ANIKE, Artist and Consultant and Invention Educator at Lemelson-MIT

With nature as the ultimate source of inspiration, Africans' ingenuity delivered pragmatic solutions to dire necessities through psychospiritual and artistic practices that enabled scientific disciplines and technological advancements. From pre-history to modernity, self-portraits have enabled insights into the artists' mind and manifestations. As modern technology continues to develop computer-generated tools to activate and transform these portraits into avatars that visually articulate powers and possibilities; it is imperative that we mine and not undermine the Indigenous knowledge and practices that facilitated these technologies. To undermine, is to distort an accurate representation of ourselves within a cultural context and impede future explorations. Join the conversation, as we explore some of the tools (or media) that have facilitated these practices in Africa and beyond, chart the evolution of these media in today's technology and highlight the inventions and innovations they have engendered, inspired and sustained.

#### SCATTERED IN EXISTENCE: LESSONS OF COMMUNITY WHEN BUILDING AN ONLINE USER-CONTENT-GENERATED ARTISTIC ARCHIVE

Catherine D'Onofio, Associate Professor and Chair, Bachelor of Media Studies program, University of British Columbia

Fusing the potentials of online democracy and community building, Intuition Commons visualizes overlooked and underrepresented stories of mentorship, influence and reciprocal generosity through creative contributions. The coded 'scatter' avoids a central author as community "is not the space of the egos-subjects and substances that are at bottom immortal-but of the I's who are always others" (Jean-Luc Nancy, 1990). The work was created in reaction to hosting "Wikipedia" edit-a-thons where the collaborative spirit was exciting – but the perpetuation of legitimizing references was antithetical to ways a community offers, inspires, contributes, communicates and produces. Intuition Commons (2019) is a pedagogical work that enacts hooks' performative and relational coming to know oneself via knowledge accessed through deep networks of human relationships (2003). Users are encouraged to contribute their own perspectives and accounts, creating a rhizomatic web of nuance and overlapping stories. Demonstrating complexity of Agamben's inaccessible and radically unknowable communication of "singularities as an attribute that does not unite them in essence, but scatters them in existence" (1990), the site emphasizes effects granted by other perspectives showing a process of difference differing (Haraway 2008) and facilitates Barad's concept of "intra-action" to understand agency as a "dynamism of forces" (2007), rather than belonging to a sole element.

#### SILENT WITNESSES

Anne-Karin Furunes, artist and Professor, Trondheim Academy of Fine Art, Norway

Anne-Karin Furunes' works are often huge light-painting portraits of unknown/forgotten people, discovered by the artist through her archival research. Furunes perforates the images by hand, starting with a monochrome canvas and letting the portrait emerge through negative space. Evoking loss and the complexity of memory, the effects of light on the painting remain unfixed and in constant dialogue with the surrounding environment. Photo archives represent a

diversity of information. Stories are usually told by the winning side, but archives represent the complex and often darker side of our history, which Furunes find much more compelling. Furunes often looks for stories that are kept in the silent dark archive, looking for anonymous portraits of people to share a new side of things. The archival pictures are often small in size, and their technical quality is modest. Furunes concentrates on faces and crops the images in a way that leaves none of the attributes that could reveal the person's social position. It is surprising to see how much a bare face actually reveals about the person but also about the time, or the spirit of the time, when the picture was taken.

#### TRAVERSING THE ARCHIVE

Helene Larsson Pousette, Counsellor for Cultural Affairs, Swedish Embassy in Washington DC and Co-Founder, Stockholm Museum of Women's History

During 2022, the Cultural Counsellors of Sweden in Turkey, Russia and the USA are collaborating on a series of digital workshops/seminars which will examine the challenges and possibilities of archives in four countries: Sweden, Russia, Turkey and the US. One major challenge for archives today is the issue of representation. There is often much that is missing or omitted and information about certain groups is often told, documented, and archived by others than the groups themselves. For example, the lack of women in the Swedish historical canon, despite several decades of important women's studies and gender research, reinforces the idea that women's lives are not as important and do not fit in our common memory. In addition, the history, memories, and experiences of many marginalized or oppressed groups are not archived at all or are in precarious conditions. The project hopes to answer crucial questions such as: What are the challenges and possibilities of the archives of the four countries? What cross-connections of archives can be made, and what challenges can this lead to? How does an artist research an archive? This presentation describes the research that took place in 2022 and give reflections on some of the issues above.

#### Taking it to the Streets, Art Practices in the Public Realm

MODERATOR: Harold Steward, Executive Director and Cultural Strategist, The Theater Offensive, Massachusetts

John Boylan, Writer and Producer, Seattle, Washington

Zen Cohen, Program Director, Open Air Media Festival and Assistant Professor of Art and Film Studies at Coe College, Cedar Rapids, IA

Kassem Istanbouli, Director, Tiro Association for the Arts, Lebanon

Otis Kriegel, Founder, Illegal Art, New York

#### BRINGING COMMUNITY ENGAGEMENT INTO MAINSTREAM ART PRACTICE

John Boylan, Writer and Producer, Seattle

This discussion will explore methods and strategies for expanding art-making based on community engagement, effective collaboration, and social critique into broader everyday art practice. Given the urgency of problems we face, the climate crisis, encroaching authoritarianism, we need all—or as many artists and performers as we can muster—doing the things that artists have the skills to do: examining the status quo, envisioning new futures, and creating new ways of thinking, new ways of living. Artwork that does these things is often separated out as social engagement art, social practice art, eco-art. Much of

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this work never reaches its intended audience because it can be marginalized, and because too many artists don't know how to effectively engage the public. There can also be a general sense that this sort of work is less serious than more mainstream art. By their training, experience, and aptitude, artists and performers are well-suited to explore both the problems we face and potential solutions, to envision healthy, inclusive, and effective futures. It's critical that more and more artists learn to better engage their places and their communities, at levels that are meaningful to those communities and that are responsive to those places.

### OPEN AIR MEDIA FESTIVAL

Zen Cohen, Program Director, Open Air Media Festival, Iowa

Open Air Media Festival (OAMF) is an outdoor, public arts event in Iowa City, Iowa, accessible to any artist through an open call and an inaugural residency program. The OpenAir Media Festival invites artists to intervene in public spaces throughout Iowa City, including site-specific installations, video projections, and performances. OAMF premiered in September 2020, as a need for joy and dialog in the onset of COVID-19 and was founded on in-person and virtual participation. The third biennial Open Air in Spring 2023 will continue with an open call and begin a residency program. Iowa City has a long history of avant-garde arts dating back to the 1960s from the University of Iowa's MFA program and a thriving contemporary arts scene, supported by community organizations like the Media Arts Co-Op. OAMF opens the artistic process to a variety of non-traditional spaces including parking garages, construction sites, Zoom calls, radio programs, gardens, and front porches. Artists participating in OAMF tend to work collaboratively to meet the challenge of public, temporary art. OAMF is accessible to international participation without the cost of travel through video submissions and virtual programming. In 2022, the Media Art's Co-Op (MAC) will open a longer-term, on-site residency with support for one artist to make work and participate in OAMF. The residency includes access to studio space, living accommodations, digital technology resources, community, and workshops.

### TIRO ASSOCIATION FOR ARTS, THE IMPORTANCE OF ARTS AND CULTURE IN RURAL COMMUNITIES

Kassem Istanbouli, Director, Tiro Association for the Arts, Lebanon

A place without a theatre is a lifeless place. We believe that art has the power to change people's lives and communities. When we watch a movie or a play together, we share emotions and are united by our humanity – with no boundaries or differences. When art is absent, so is change, and this suffocates the revolution within us. Our dream is to provide for the people, and we have proven to be a beacon of hope for many people who have been in need. For future generations, we are creating and preserving memories. We have consisted of street performances since the beginning of our journey; we wanted to ensure that our dream was not only for artists, but for the entire community. Nothing can be accomplished in an instant; it takes time, patience, and effort to establish an initiative. We believe that passion, love, and affiliation are the most important aspects of project implementation. We learn through experience and work, and we will always be guided by hope and love. The theater is for the people, and our goal is to make art accessible to everyone, rich and poor alike. We have a soft spot for the general public because we started out as street performers. We kept performing on the streets and worked hard to attract the public's attention by encouraging them to participate in our carnivals, events,

and activities. Many people came to us from closed-minded families that did not believe the arts were necessary. Yet, culture and art allowed them to step outside of their comfort zone and broaden their horizons. I will talk about the history of the cinemas in Tyre, Al Hamra, Nabtatiyeh and about our journey in converting old cinemas into spaces.

### BEYOND THE OBVIOUS: THE INSPIRED IMPACTS AND UNEXPECTED BENEFITS OF NEW FORMS OF COLLABORATIVE PUBLIC ART

Otis Kriegel, Founder, Illegal Art, New York

Art has a unique ability to inspire, engage, and challenge our perception of the world around us – so what if art could be experienced anywhere? What if libraries, parks, stores, schools, community centers, cemeteries, sidewalks, street corners or empty walls could become sites for innovative new forms of public art? And, what if artists and community residents came together to create and appreciate these new forms of public art? These unorthodox opportunities are available to the artist who is willing to reach beyond the traditional guidelines to show their work and create opportunities for themselves. Often overlooked, activating these spaces creates an opportunity for any member of the general public to engage or appreciate a creative intervention on their own terms – without having to cross barriers into spaces designated for only art. In this presentation, artist and founder of Illegal Art Otis Kriegel will discuss how he and artist Aaron Asis identify, develop, and activate under-utilized urban spaces and share their own experiences with inspired impacts and unexpected benefits of shared art making – over the past two decades.

### Valuable Perspectives from Outside the Cultural Canon

MODERATOR: Amanda Phillips, Executive Director, Center for Emerging Visual Artists (CFEVA), Pennsylvania

Dr. Catherine Bernard, Art History Professor, SUNY Old Westbury, NY

Dr. Florian Grond, Artist, Research Associate, Shared Reality Lab, McGill University, Canada

Carmen Moreira, Carmen Moreira, Executive Director and Choreographer of SQx Dance Company, Canada

Ying Tan, Senior Program Manager, Collections at the Art Fund, UK

### THE FUTURE AIN'T WHAT IT USED TO BE

Dr. Catherine Bernard, Art History Professor, SUNY Old Westbury

The Future Ain't What It Used To Be focuses on the work of contemporary Indigenous artists in the United States who are at the forefront of art-making and boldly claim their role in the contemporary art scene. As they do so, they combat the erasure of indigenous cultures and histories. Artists such as Sky Hopinka, Post Commodity, Alan Michelson, Rose B. Simpson, Jeremy Dennis, the collective Desert ArtLAB, Demian DinéYahzi', engage with Native communities and with the contemporary artworld and contribute to a redefinition of the artistic space and the recasting of artistic practices through indigenous lenses. Some audiences may look at Indigenous artistic and cultural practices as experiences in nostalgia and preservation of the past or may attempt to fetishize indigenous practices. Contemporary indigenous artists respond by offering alternatives to the traditional visions of the art markets, museums and classrooms; and, while they don't forget their histories as crucial to understand the present, they negotiate these tensions in their practices.

### DISABILITIES AS OPPORTUNITIES IN THE ARTS

Dr. Florian Grond, Artist, Research Associate, Shared Reality Lab, McGill University, Canada

This panel follows in the footsteps of the TransCultural Exchange 2016 Conference panel Creations off the Beaten Path, which focused on the topic of disabilities as opportunities in the arts. The paper aims to shift the perspective away from disability as a need for service or a cause for charity but rather as a creative force in the arts. Marcel Duchamp's key concept of non-retinal art was likely inspired by his encounter with blind veterans and, in a similar way, I will argue that disability is transformative for creative processes, artistic formats and institutions.

### ACTIVE INCLUSION PROGRAM (AIP): A NEW DANCE PERFORMANCE PROGRAM TO DISRUPT DISCRIMINATION, INTOLERANCE, RACISM AND HATE

Carmen Moreira, Carmen Moreira, Executive Director and Choreographer of SQx DanceCompany, Canada

AIP is a 3-year project that target's Canada's youth-at-risk, currently nearing its completion of Year 2. Because of the ongoing pandemic, AIP has been exclusively delivered online, meaning that we have had to replicate the same transformative and meaningful experiences that vulnerable communities have expected of SQx programming pre-pandemic in AIP's digital performances, workshops, and arts-based community development activities. Year 3 will culminate in a final public policy paper that we will use to lobby for Arts Education curricular augmentation based on the research we have gathered as we evaluate the program and participant and educator experiences. The results of our qualitative and quantitative evaluations will help build a better understanding of the disparities and challenges faced by marginalized communities in Canada. To date the program has been presented to more than 10,000 participants across Western Canada and resulted in 13 new full-time jobs for vulnerable emerging artists. AIP promotes social inclusion and the cooperation of diverse artists by advancing belonging, unity, and cooperation in at-risk communities, while increasing engagement and access to art through remote programming. AIP also brings together Indigenous and non-Indigenous youth to learn about reconciliation and decolonization.

### TOWARDS AN ELASTIC CURATORIAL PRACTICE

Ying Tan, Senior Program Manager, Collections at the Art Fund

If our personal histories are not contextualized as a continuous entity; then how might elasticity be a part one's curatorial practice? Existing within the context of a peripheral position, I can attest to the process of meaning making from a constant state of comparative identity. I have often reflected on this state of existence. If a stranger, for instance, challenges the pre-established assumptions of the place in which they are estranged, then might we need to also consider the pre-established assumptions that engenders that environment to begin with? Because, for whom is a 'stranger' an active concept? For those who exist within the context of a minority, there is always also an acceptance that there is a condition of post-truth that we have to contest with. We experience the world through language, codes, hierarchies, sensory perception, established narratives and the things people tell us. These complexities invite us to question one reality for another, to de-prioritize our subjectivity and to question what it is we think we know, creating shimmering illusions, or pointing

towards the veils of deception and manipulation that form our everyday experiences.

### Artists in Labs, Scientists in Studio

MODERATOR: Stephanie Couch, Executive Director, Lemelson-MIT Program

Rotem Goldenberg, Performance Artist, Massachusetts

Irène Hediger, Director, swiss-artists-in-lab program, Zurich University

Joel Kowitz, Artist, Graphic Designer, Founder of Immunology Workshops and Professor Emeritus, Emmanuel College, MA

Crispin Weinberg, President of Biomedical Modeling Inc. (BMI), MA

### THEATRICAL ART AS A THERAPEUTIC TOOL: CREATING A FANTASTIC EMOTIONAL SPACE

Rotem Goldenberg, Performance Artist, Massachusetts

What is a medical clown? Do clowns in the hospital really help children and their parents? Is it all about laughing and humor? Can it also be scary? These are the types of questions I've been asked time and again during the past 10 years working as a medical clown. The medical clowns in Israel work at the children's ward hand-in-hand with doctors and nurses in regular weekly shifts. We assist and accompany children in many procedures – blood tests, surgeries, injections and radiations. Our goal is to bring a different voice into the room – to help relieve tension and anxiety among the children, their parents and the medical staff. Through role playing, distractions, acting out suppressed desires or anger, or imagining alternative realities, I wish to give the patients a sense of control, which is too often absent in the hospital. I believe that art has the power to relieve physical and mental pain, be it in the hospital or in other places. My goal is to share as much of the knowledge and experience that I have gained over the past 10 years working in the hospital, and to expose others to the therapeutic opportunities that art can bring.

### A MARRIAGE OF ART AND SCIENCE AND WHAT MAKES IT WORK

Joel Kowitz, Artist, Graphic Designer, Founder of Immunology Workshops and Professor Emeritus, Emmanuel College

As a Professor of Biology and immunologist, I created a world of scientific, but artistic diagrams and graphic designs to support my teaching and consulting with pharmaceutical researchers. As a student of art with training in drawing, painting, graphic design and glassblowing, my art was featured in exhibits, a book cover and oral presentations. Stained glass brought these two worlds together for me. With the design, creation, and execution of stained-glass pieces, showing scientifically accurate images of protein structures and cellular structures; with talks on and exhibits of my stained glass works at LabCentral (Cambridge, MA) and at Harvard Medical School; in addition to presentations to individual labs at Harvard Medical School and to groups of visiting physicians, I became a scientist and artist – lecturer and craftsman. I've taken both paths as I will share in this presentation.

### ARTISTS-IN-LABS, SCIENTISTS-IN-STUDIOS – SAME, SAME BUT DIFFERENT?

Irène Hediger, Director, swiss-artists-in-lab program, Zurich University

While artists have been working in research laboratories for the past decade and this practice of exchange situated in laboratory spaces has been established

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and reflected about, there is now a growing interest among scientists to become a “scientist in the studio.” This interest raises the question of the role of space and infrastructures in Art & Science exchanges. This talk will discuss if and how it would be possible to reverse the concept of artists in laboratories to scientists in studios. What is the studio/space of the contemporary artist today? And, what could the artist studio offer a scientist? What are the conditions for professionals of art and science for fruitful collaborations? And, how can we think of a model for “scientists in studios” that allows the scientists to conduct (and continue) their research in an artist’s space?

### BEAUTIFUL OR TERRIFYING? MEDICAL ART THROUGH THE AGES

Crispin Weinberg, President of Biomedical Modeling Inc. (BMI)

This presentation will explore how cultural norms both affect and are affected by depictions of anatomy and disease from the ancient world through the present COVID-19 pandemic. Depictions of human organs and internal anatomy can be both awe-inspiringly beautiful and terrifying. From ancient Egypt to today, these depictions have been constrained by cultural norms but also influence them. For example, most people in modern Europe shudder at human skulls but in Hallstat, Austria hundreds of skulls have been lovingly hand-painted and displayed in a public ossuary. The current pandemic has transformed the image of the corona virus created by Alissa Eckert and Dan Higgins from esoteric to commonplace frightening. We will discuss how that image has informed and transformed the public’s thinking about the pandemic, how it was made, and what aspects are informative and what might be misleading. Finally, we will consider the role of the artist in public understanding and perception of health and disease.

### An Overview of Programs for Artists in Germany, The Netherlands and China.

MODERATOR: Megumi Naitoh, Artist, Professor, Emmanuel College

Annette Klein, Program Curator, Goethe-Institut Boston

Bojana Panevska, Senior Advisor, TransArtists, The Netherlands

Amanda Zhang, Co-Director, China Residencies

### PROGRAMS IN GERMANY

Annette Klein, Program Curator, Goethe-Institut Boston

Germany offers international artists in a wide variety of fields numerous opportunities for residencies as well as project funding. This talk will present a selection including programs developed by the Goethe-Institut itself.

### PROGRAMS IN THE NETHERLANDS

Bojana Panevska, Senior Advisor, TransArtists, The Netherlands

The Netherlands has more than fifty artists-in-residency programs throughout the country. This talk will provide an overview of these.

### CHINA RESIDENCIES

Amanda Zhang, Co-Director, China Residencies

China Residencies is a multi-faceted arts nonprofit and nonprofit online network of over 50 different physical spaces across nearly every single province in mainland China & Hong Kong that provide time, space, support, and funding for creative exchange. We weave ties between artists, activists, and arts administrators worldwide, creating windows for true long-term collaboration

and solidarity between ever-widening disparate Internets, information flows, and ways of being. We have collaboratively facilitated and co-hosted over 100 artist-in-residents working across all fields, and with restrictions (travel and otherwise) continuing to grow, we’ll share the ways we keep virtually supporting vital work on the ground since the onset of the pandemic through remote residencies and interactive online experiences.

### Radical Thinking/Paradigm Shifts, Moving Beyond Outmoded Cultural Practices

MODERATOR: Janna Longacre, Artists, Professor, Massachusetts College of Art and Design

Courtney Bethel, Admissions Director, MacDowell Colony, New Hampshire

Lidy Ettema, Director, Residenties in Utrecht, The Netherlands

Susanna Gyulamiryan, Co-Founder, Curator and Director, Art and Cultural Studies Laboratory, Armenia

Johan Pousette, Director, IASPIS, Sweden

Alex Soulsby, FRSA (Fellow of the Royal Society of Arts); Creative Director, Artist Residency Thailand and the Prem Tinsulanonda International School

### MOVING TOWARDS INCLUSIVITY

Courtney Bethel, Admissions Director MacDowell, New Hampshire

MacDowell, like many artists residency programs, spent much of the last 2 years reflecting on our mission and history, and identifying ways to advance our goals of diversity, equity, inclusion and access during this period of uncertainty and transformation. How can we stay relevant and responsive to artists’ needs in these changing times? What are the barriers to applying for and getting much needed financial and institutional support? How do we grow our target audience to include artists from historically underrepresented populations? What physical accommodations need to be made to make our campus more accessible? These are just a few of the questions that MacDowell has been asking itself and to our most important resource—our artists. Through a series of conversations with staff, board and artist Fellows, MacDowell is exploring ways to better serve artists in this moment of history as a leading artist residency program. In this session, I will report on the work that MacDowell has done and share some of the collected feedback from our artists.

### REFLECTING ON FREEDOM, FEMINISM, POST-COLONIALISM AND MOBILITY

Susanna Gyulamiryan, Co-Founder, Art and Cultural Studies Laboratory, Armenia

The impetus behind the founding of Armenia’s Art and Cultural Studies Laboratory (Armenia) was to open up a diverse, decentralized space for artistic freedom. The term ‘laboratory’ was chosen as the name of the organization in order to imply a certain continuum, process, documentation, intervention, participation/participatory action, etc., to distinguish the work produced at ACSL from art that is mainly interested in representation, final results and commodification. Cultural Studies help us expand the analytical horizon of art, while the tools of post-colonial studies allow us to raise questions that have local relevance. This presentation will focus on ACSL’s three core directions: Feminism, Post-Colonialism and Mobility (ACSL’s residency program).

### COLLECTIVELY – THINKING, WORKING, LIVING TOGETHER

Johan Pousette, Director, IASPIS, Sweden

Collectively was a forum on artistic collective practices which was organized by IASPIS in Stockholm 2019, and a book published in 2021. Both the forum and the text in the publication is a polyphony of the participants different voices, perspectives, and reflections on collaborative practice, a growing tendency in international contemporary art today. The intention behind the project was to explore alternative, collective and cross-disciplinary ways of doing, how it affects the notion of artistic creation and how it can contribute to development within art and culture. The Forum was self-organized by the 80 participants, who came from all over the world to do a three-day workshop sharing experiences. Collaboration can mean both challenges and possibilities. Artistic collectives challenge the widespread image of the sole author, and often the categorisation into disciplines. Many are involved in interdisciplinary practices between and beyond fields of art, seeing the work of art as a result of collective efforts. Working collectively can give us a platform for relationships that build upon exchange instead of competition, and on solidarity with respect for each other. Today, some believe that the artists are at the forefront of a return of collectivism in society, experiencing a time of new parallel movements in society; individualism remains, but more collectivism is evolving alongside.

### SCHOOLS AS CULTURAL HUBS, ARTISTS AS EDUCATIONAL LEADERS

Alex Soulsby, Creative Director, Artist Residency Thailand and the Prem Tinsulanonda International School

How often have you noticed during a trip to a gallery, museum or other arts and culture center that they have a dedicated educational outreach function? The needs of schools are key considerations when a theatre, museum or gallery produces or presents new work, and it’s not uncommon for the educational offer to be as carefully considered as the artistic one. What happens when you flip this expectation and embed arts organizations into the center of schools and colleges? What tangible benefits and what particular learning comes about when you integrate the ideas and approaches of artists, creative practitioners and creative thinkers, with those of teachers, senior educational leaders, and young people into the learning that takes place? This presentation will look at the Galleries, Museums, Theatres & Cultural Centres model (GMTC), as explored at Artist Residency Thailand. We will explore case studies and highlight the opportunities for co-collaboration that are opened up for artists and arts organizations when schools adopt this approach. Touching on the powerful ways in which learning is transformed and how both young people and artists are empowered when they develop skills and produce work together

### RESIDENTIES IN UTRECHT

Lidy Ettema, Director, Residenties in Utrecht, The Netherlands

Residenties in Utrecht started with the idea of sharing international artists and connecting them to different people and organizations in Utrecht. In the beginning, this involved mainly the cultural festivals in the city, but almost as soon as we started, the (art) schools in Utrecht joined, as did the University of Utrecht, HKU, ROC Midden Nederland and the IMC Weekendschool. Nowadays, social organizations are also involved, with the result that we can offer the city of Utrecht as a residency’s workplace. A residency usually starts with one of the organizations hosting an artist, and then we, as a platform, inform the organizations in our expanding network about this artist, attempting to make

connections with as many relevant institutions as possible. It is a two-way relationship: the artist has opportunities to work with new organizations, but also to see what other connections they could make with what Utrecht has to offer. Our residency is for artists who want to share their expertise with different groups in the city. Before they come to Utrecht we are in contact with them, to see what they are expecting, and how we can plan their meetings.

### How to Make (Almost) Anything

MODERATOR: Anjali Srinivasan, Artists and Associate Professor, Massachusetts College of Art and Design

Andrew Anselmo, Engineer, Co-Shop Electronics and Robotics Lead, Artists Asylum, Massachusetts

Sarah Boisvert, founder, Fab Lab Hub, LLC and Co-founder, The New Collar Network, New Mexico

James Rutter, Technology Director, Haystack Mountain School of Craft, Maine

Nasser Yari, Assistant Professor, Wentworth Institute of Technology, Massachusetts

### MAKERSPACES: WHERE ARTISTS DREAMS COME TRUE

Andrew Anselmo, Engineer, Co-Shop Electronics and Robotics Lead, Artists Asylum, Massachusetts

Need a bandsaw to cut some wood? Want to learn how to use a 3D printer or milling machine? Think programming is beyond your means? Makerspaces have the people and tools to help. This presentation will discuss the rise of makerspaces, which are generally community oriented and operated workspaces, where people can get together, learn, create, and collaborate. Many are non-profits, and cater to a variety of interests, including computers, robotics, machining, fabric arts, jewelry, bicycling, 3D printing, cosplay, and others. Makerspaces provide access to community, expertise, and tools to explore and create. They offer classes to teach various techniques and how to use specific tools. At some makerspaces, individual spaces can also be rented and used like artist studios. At spaces like Artisan’s Asylum, these spaces are mostly ‘open plan,’ which fosters collaboration and discussion, especially as spaces are shared with engineers, startups, and other small businesses. Makerspaces mean interaction with other disciplines, and most importantly, a community of people who like to create, and who like to help others create.

### HOW TO CREATE PATHWAYS TO ENGAGING, WELL-PAYING NEW COLLAR DIGITAL JOBS THAT CAN BRIDGE THE WEALTH GAP WITHOUT A COLLEGE DEGREE

Sarah Boisvert, founder, Fab Lab Hub, LLC and Co-founder, The New Collar Network, New Mexico

Yesterday’s blue-collar jobs are digital New Collar jobs that utilize cool technologies like 3D printing, robotics, lasers, AI, and so much more. The New Collar Network provides skills today’s workers need to be able to support their families and conference participants will see how easily they can create a New Collar Workforce so much in demand today.

## ABSTRACTS

### THE FAB LAB PROGRAM AT THE HAYSTACK MOUNTAIN SCHOOL OF CRAFT

James Rutter, Technology Director, Haystack Mountain School of Craft, Maine

In this presentation, James Rutter of Haystack Mountain School of Crafts will discuss the Fab Lab program and how it is integrated into the studio programs at Haystack. The Haystack Fab Lab is part of an international network of digital fabrication facilities, which originated at the Center for Bits & Atoms at MIT. Digital fabrication provides new opportunities for artists and makers to develop new tools, processes, and workflows to augment their craft. Participants will learn about the various technologies available in the Haystack Fab Lab and be shown different examples of how artists have integrated this into their work.

### TIMBER STRUCTURES

Yari Nasser, PhD, Engineer, Assistant Professor, Wentworth Institute of Technology, Massachusetts

Over the past 35 years as a practicing engineer, I have gained tremendous appreciation for the natural beauty of wood structures. Timber structures are majestic and their ability to provide a sustainable alternative to steel and concrete is enormous. Timber substantially reduces greenhouse gas emissions in the building construction sector, lowers pollution and costs associated with construction, and above all, can create a more physically and psychologically pleasing to the eye healthy environment. In recent years, tall timber buildings have made a comeback across North America, thanks to sustainability and mass timber. Sustainability is a major factor—The Brundtland Commission of United Nations in 1987 defined sustainability as, “Meeting the needs of the present without compromising the ability of future generations to meet their own needs.” Though it may seem strange, the hottest new material in sustainable building is wood.

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#### DAY 2, SATURDAY 11/5/2022

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### A Considered Balance in Cultural Exchange: The Host and the Hosted

MODERATOR: Glenn Williams, General Manager, Boston Neighborhood Network Media

Shaarbek Amankul, Artist, Curator and Founder of B'Art Contemporary, Kyrgyzstan

Pieranna Cavalchini, Curator Contemporary Art, Isabella Stewart Gardner Museum

Roger Colombik, Artist and Professor, Texas State University

Riley Robinson, Director, Artpace San Antonio

### THE TIME AND LAND WHERE EAGLES FLY FREELY

Shaarbek Amankul, Artist, Curator and Founder of B'Art Contemporary

B'Art Contemporary is an artistic project that considers art as an essential facilitator of critical dialogue on environmental, social, economic and cultural issues faced by the societies of Central Asia. B'Art Contemporary was founded as an artistic research project aimed at developing and promoting contemporary art as an alternative to the traditional view of and approach to art. Since 2007, B'Art has developed collaborative projects; produced workshops,

public art projects and competitions for communities; and created opportunities for exhibitions to support the next generation on its way to create a sustainable future, focused on social interaction and collaboration involving people from various backgrounds and generations. Since 2011, B'Art Contemporary implemented the Nomadic Art Camp project, which has convened artists and creative people from different countries to develop art projects on the shores of mountain lakes in the Tien Shan foothills on the Silk Road. They stay in nomadic Kyrgyz yurts and travel to well-known, local, natural attractions to research this multi-ethnic country's amazing nature, rich history, spirituality, culture and biological diversity, encompassing traditional nomadic culture, shamanism, holy places, fauna and flora in a post-soviet setting. The participants were also encouraged to partake in various aspects of the ecology and culture as a source for pure foods, recreation, detoxification, mental awakening, and restorative health from the medicinal properties of plants, music and folklore. The setting itself is an artistic muse.

### A DAZZLING PRESENCE: EDUCATION, PROTEST, COMMUNITY & THE SPECTACULAR IN INDONESIAN CONTEMPORARY ART

Roger Colombik, Artist and Professor, Texas State University

This paper presents an introduction to Indonesian contemporary artists with a focus on sculptors and social practice cultural producers. Moving through three distinct geographical territories and communities in Java, artists address a range of relevant concepts, from ethnic identity in the Chinese minority community, women's rights and empowerment, use of traditional materials in monumental constructions to humor that is universal. The art communities are mutually supportive and interconnected. The university programs that train each subsequent generation of cultural producers are upheld as paragons of professional training in the arts. Within this discussion is the role of US artists serving as cultural ambassadors, the ability to make a contribution without becoming cultural imperialists. In many ways, I think of this work as a contribution to how we can think about what a residency can be in regards to working in divergent cultures.

### THE DELICATE BALANCE OF ENCOURAGING RISK

Riley Robinson, Director, Artpace San Antonio

Programs for artists, including residencies, clearly wish to support artists. Most provide time, space and, sometimes, funding for artists to produce new work. At the same time, these programs have a responsibility to their founders, funders and, if government money is involved, the public. What to do then, when a program provides artists with a space to work, encourages them to take risks and then, at the end of the residency, there is no work for a formerly agreed upon deliverable, such as an exhibition? Does the artist have a responsibility to the institution? What ways are there to avoid such situations? Riley Robinson will discuss this difficult dilemma using Artpace as a case study. Artpace is a nonprofit residency program that encourages artists to take risks. It supports regional, national, and international artists in the creation of new art. As a catalyst for artistic expression, Artpace engages local communities with global art practices and experiences.

### Promoting Cultural Diplomacy through University Exchanges

MODERATOR: Mariana Smith, Artist, Associate Professor of Visual Art, Stockton University, NJ

Ryann Casey, Independent Curator and Adjunct Professor of Photography, Art History & Critical Theory, Stockton University, NJ

Elizabeth Gerdeman, Artist and Lecturer, Academy of Fine Arts Leipzig

Dr. Benoit Granier, Professor, Coventry University, Composer, (ethno) Musicologist, Visual and Sonic Artist, UK

Fatima Martinez Gutierrez, Photographer, Journalist, Independent Curator, and Professor at the Universidad Del Rosario, Columbia

### INSTITUTIONS OF HIGHER EDUCATION, VISUAL ART, AND THE FUTURE OF CULTURAL DIPLOMACY

Ryann Casey, Independent Curator and Adjunct Professor of Photography, Art History & Critical Theory, Stockton University, NJ

This paper will address the importance of the university gallery and curatorial practices in relation to the transcultural exchanges and engagement. Included will be an analysis of the US higher education trends and strategies when engaging with political and controversial subject matter like migration crisis or Armenian Genocide. The presentation will also evaluate the role of the exhibition as an engagement strategy and a space for critical and creative thinking for the students and broader community.

### INSTITUTIONS OF HIGHER EDUCATION, VISUAL ART, AND THE FUTURE OF CULTURAL DIPLOMACY

Elizabeth Gerdeman, Artist and Lecturer, Academy of Fine Arts Leipzig, Germany

This paper will discuss examples of the international projects and strategies at the university in times of uncertainty and turbulence in Colombia and her work with students in journalism and documentary photography covering the COVID-19 pandemic, indigenous peoples' displacements, and 2021 National Strikes in Colombia.

### UNDERSTANDING CULTURE, EMBRACING A NEW LEARNING EXPERIENCE THROUGH COLLABORATIVE ONLINE INTERNATIONAL LEARNING PROJECTS

Dr. Benoit Granier, Professor, Coventry University, Composer, (ethno) Musicologist, Visual and Sonic Artist

The Music Technology course at Coventry University has developed a Collaborative Online International Learning (COIL) project with partners that have led to the creation of many collaborations with students from different institutions. In 2021, the course was awarded the Alliance, recognizing the program's commitment to collaborative working. The awarded project focused on developing a music project between three institutions, three countries and two continents. In 2021, we decided to take the opportunity to work with Bezalel Academy and set a multicultural and inter-art program focused on collaboration to create a better understanding of culture. This paper will present our approach to both collaboration and cultural diplomacy and discuss its benefit to education, the student experience and the university's role in changing world perceptions. Additionally, the presentation will share insights on the effect of

the pandemic on the studies of Art and Design and present examples of learning in conflicted situations – for instance, Palestinians and settlers studying together while a violent conflict erupts, and meanwhile the pandemic is still very much present.

### INSTITUTIONS OF HIGHER EDUCATION, VISUAL ART AND THE FUTURE OF CULTURAL DIPLOMACY

Dr. Fatima Martinez Gutierrez, Photographer, Journalist, Independent Curator and Professor at the Universidad Del Rosario, Columbia

This paper will discuss how the projects and strategies centered on visual art address the migration crisis and climate change crisis. The presentation will also highlight the German higher education institutions' initiatives, federal support, and roles of non-profit organizations in working with community engagement.

### MFAs Abroad, The Ultimate Cultural Immersion

MODERATOR: Erica Puccio O'Brien, Director, International Education Center/IEC, Massachusetts College of Art and Design

Anne-Karin Furunes, Artist and Professor, Trondheim Academy of Fine Art, Norway

Amy Giese, Artist and Program Director of the MFA in Fine Arts at Massachusetts College of Art and Design

Dr. Benoit Granier, Professor, Coventry University, Composer, (ethno) Musicologist, Visual and Sonic Artist

Irène Hediger, Director, artists-in-lab program, Zurich University

Krishna Luchoomun, Artist, Founder of pARTage and Professor, School of the Fine Arts, Mauritius

### KIT, THE TRONDHEIM ACADEMY OF FINE ART, NORWAY

Anne-Karin Furunes, Artist and Professor, Trondheim Academy of Fine Art, Norway

KiT, the Trondheim Academy of Fine Art is a department at NTNU, the Norwegian University of Science and Technology. KiT has the unique situation of being embedded in one of Norway's largest universities frequented by 40,000 students and over 8,000 employees. Being a new type of Art School offers exciting opportunities of cross pollination, bridging Art and Science. Students are encouraged to blur the boundaries between diverse modes of knowledge production and practice. KiT's strategic research areas in Art and Ocean and Art and Technology explore the potentials of artistic involvement and collaboration with renowned partners from both, science and technology as well as the world of art and culture. KiT's International MFA program at Trondheim Academy of Fine Art is a two-year program made for artists and artistic researchers. Together, students and faculty at KiT set out to redefine the role of art in society today, engaging in societal and environmental challenges, modes of trans-disciplinary collaboration and experimentation to further knowledge transfer and social change. Current teaching faculty comprises artists and educators working in the fields of forensic architecture, ocean, cosmopolitics, material practices, painting and beyond, art and common space, performance and pop culture, expanded media practices and AI. There are no tuition fees, also for non-EU/EEA students. Teaching language of all courses is English.

## ABSTRACTS

### MFA IN FINE ARTS AT MASSACHUSETTS COLLEGE OF ART AND DESIGN

Amy Giese, Artist and Program Director of the MFA in Fine Arts at Massachusetts College of Art and Design

The MFA: Fine Arts (low residency program) offers working artists and educators who thrive in a cross-disciplinary, collaborative community a 60-credit terminal degree, earned in two academic years and three summer residencies on the MassArt campus in Boston's arts district. In the fall and spring semesters, students push their studio work in dialogue with an artist-mentor; in both semesters, students also take remote research and writing courses along with electives. For five days every January, students participate in a theme-based, credit-bearing Colloquium and Review, where they present their work and engage with a range of makers and thinkers around a thematic set of ideas and questions. The six-week summer residency in Boston immerses students in an intense studio environment and fosters creative collaborations. During their time in the program, MFA Low Residency Students develop an independent body of work, which could involve a combination of media, technologies, and techniques. Students graduate with a deepened practice, a clear sense of their relationship to contemporary art, and a network of support for their work and their lives as artists.

### COVENTRY UNIVERSITY

Dr. Benoit Granier, Professor, Coventry University, Composer, (ethno) Musicologist, Visual and Sonic Artist

### TOWARDS TRANSDISCIPLINARY RESEARCH IN EDUCATION – ARTISTS-IN-LABS MASTER SERIES

Irène Hediger, Director, artists-in-lab program, Zurich University

Since 2019 the artists-in-labs program and the Master in Transdisciplinary Studies of the Zurich University of the Arts (ZHdK) offer Master Students in Art and Design the possibility of Art & Science residencies to work with scientists for an extended period of time on topics of their choice. This presentation will offer insight into the making of the Master Series for students – from idea to implementation, first results and lessons learnt. It will elaborate on the potential of such practice-based Art & Science projects for students and how to make it work despite the dense curricula of Master programs in University structures.

### THE SCHOOL OF THE FINE ARTS AT THE MAHATMA GANDHI INSTITUTE, MAURITIUS

Krishna Luchoomun, Artist, Founder of pARTage and Professor, School of the Fine Arts, Mauritius

In Mauritius, the Visual Arts is an exciting sector that has known constant growth over the last few decades, with increasing professionalization, from creation to display and consumption. The School of the Fine Arts at the Mahatma Gandhi Institute offers a M.A. in Visual Arts with specializations in painting, printmaking, sculpture, new media, art theory and interdisciplinary art practice; and a Master Degree in Media Arts (by Research). The objective of the Master Degree in Media Arts is to provide an academic space that allows for both reflection and innovation in the field of the wider media arts (video, animation, television, internet, gaming, VR/ AR, print and advertising, etc.). The deeper underlying objective is to foster strong analytical and critical skills as well as mature aesthetic sensibilities in the graduate student, and to lay the groundwork for young researchers to eventually embark on PhDs at the

School of Fine Arts. The objective of the M.A. in Visual is to address the needs of a category of local and potentially regional/international students who have already completed an undergraduate course in the visual arts, and who want to develop the specialized skills and competencies required for a more sophisticated artistic production which can find its place in global contemporary artistic trends.

### Reporting from the Field: The Caribbean, India, Ukraine, Lapland and Burundi

MODERATOR: Neil Leonard, Composer, Musician and Professor, Berklee College of Music

Purva Damani, Founder and Director of 079 | STORIES, India

Rosie Gordon-Wallace, Founder and Senior Curator, Diaspora Vibe Gallery and Diaspora Vibe Cultural Arts Incubator

Hanna Isaksson, Manager, ASC, Artists Support Center, Luleå, Arctic Sweden; and Founder, Swedish Lapland AiR

Liudmyla Nychai, Ukraine, Independent Researcher, Art Critic, Curator-at-Large, Lite-Haus Gallery Berlin and curator, Nazar Voitovich Art Residence (NVAIR, Ukraine)

Shabani Ramadhani, Musician, Bass Player, Songwriter, Festival Organizer and Rounder, Marahaba Music Expo, Burundi

### 079 | STORIES, AHMEDABAD, INDIA

Purva Damani, Founder and Director of 079 | STORIES

079 | STORIES is an art gallery, workshop and art and cultural space with an amphitheater, designed and created by Khushnu and Sonkje Hoof, Partners to Pritzker and Padmashree Awardee Shri. Balkrishna V. Doshi. Its mission is to revive fading art techniques by promoting emerging contemporary Indian artists' works. Since its inception, the gallery has hosted multiple shows of young contemporary artists along with modern masters of international and national fame, while also giving a platform to emerging artists. It is Damani's endeavor to create a platform for bringing art and culture together and making it accessible to the people.

### DIASPORA VIBE CULTURAL ARTS, A CARIBBEAN FORCE FOR ARTISTS

Rosie Gordon-Wallace, Founder and Senior Curator, Diaspora Vibe Gallery and Diaspora Vibe Cultural Arts Incubator

A presentation on Diaspora Vibe Cultural Arts Incubator's commitment to artists of Caribbean and diverse cultures ensures they receive validation, visibility and professional opportunities. Our artists break boundaries of traditional forms and work outside of institutionalized systems, they often must create new systems and infrastructures to sustain their practice. We promote, nurture and exhibit the diverse talents of emerging artists from the Latin and Caribbean Diasporas through an artist-in-residence program, international exchanges, community arts events and a dynamic exhibition program collaborating with art spaces and inhabiting the virtual landscape. We also help artists with our Farms to Studios program, providing boxes of fruits and vegetables to artists in need.

### SWEDISH LAPLAND AIR – HOW TO BUILD A SUSTAINABLE NETWORK IN ARCTIC SWEDEN

Hanna Isaksson, Manager, ASC, Artists Support Center, Luleå, Arctic Sweden; and Founder, Swedish Lapland AiR

Swedish Lapland AiR is a network for residency organizers based in arctic Sweden, covering a quarter of the total area in Sweden, with a population of 250 000 people. Swedish Lapland AiR is run by Resurscentrum för konst konst (Contemporary Art Development Center) in partnership with artists, cultural institutions and municipalities. The residencies are located across eight different places in the region. Shaped by their unique identities, the different sites offer a diverse cultural and natural environment, engaging participants with local culture, art, history and nature. Every residency is a one-of-a-kind experience shaped by the context they are in, spread out from the coast line towards the mountains in Norway and the east border to Finland. Since the first year, the network has been running between 4-8 residencies a year through sharing the work, learning together and helping each other. It's a network based on solidarity and sharing. The network is broad in the sense that everyone is welcome, some of the residencies are artist run, some others are run by institutions or municipalities, and some are run in a collaboration between all of these partners. The goal with the network is to build sustainability and flexibility with the organizers, so they can be the best hosts for the artists.

### NAZARIY VOITOVYCH ART RESIDENCE, UKRAINE

Liudmyla Nychai, Member, Crypto Art Community of Ukrainian Artists; and Curator, Nazariy Voitovych Art Residence, Ukraine

In the fall of 2020, the building of the Nazariy Voitovych Art Residence became empty, and the only activities we could afford were the presentation of exhibitions in virtual 3D galleries. That is, we had minimal means to communicate in this physical absence. This situation then became a framework for our first program in which we explored what part of the creative process the artist is willing to delegate to technology or coincidences that may occur outside the artist's will. Part of our program took place on the Mozilla Hubbs platform, as we smoothly moved to virtual 3D galleries on the Internet. We also realized that this became an opportunity for artists to remain in a comfortable environment – in their own studios – while still being a part of the international community and communicate on an equal footing with all participants in the program. Now, our Virtual Art Residence the "Artist is Absent" has expanded its partnerships and geography of artists, and we are including a research program and the process of creating our own accounts for artists for the Internet 3.0. By the time of the Conference, we will have the results of this program. The international Open Call is currently underway, the program is scheduled for February – March 2022. Note: This abstract was received in November 2021.

### MARAHABA MUSIC EXPO, AFRICA'S GREAT LAKES REGION

Shabani Ramadhani, Musician, Bass Player, Songwriter, Festival Organizer and Rounder, Marahaba Music Expo

Consisting of workshops, discussions, lectures and performances, Marahaba Music Expo is committed to facilitating dialogue between artists in Africa and from other parts of the world. The Expo's aims are to educate the public, share innovation, promote progress and foster cooperation through music. The Expo invites other countries, companies, international organizations, the private sector, the civil society and the general public to participate in the music

event. Marahaba Music Expo is a unique brand, rooted in the African Great Lakes region which includes Kenya, Uganda, Democratic Republic of Congo, Burundi, Rwanda and Tanzania with links across the region and beyond. For brands looking to create support based on home-grown solutions that speak to the identity and culture of not just the Great Lakes region, but Africa as a whole continent, Marahaba Music Expo is the right place to begin. The African Great Lakes region is a true hub of trade, and a communication and cultural meeting point. And Marahaba Music Expo is one of the top destinations for entertainment, showbiz, musicians, producers, record label owners, agents, festival organizers, booking agents, music-lovers and tourists.

### Social Challenges, Artistic Interventions

MODERATOR: Tiffany Shea York, Artist-in-Residence Manager, Isabella Stewart Gardner Museum, Massachusetts

Miguel Braceli, Multidisciplinary Artist, Venezuela; and current Fulbright Scholar, NY

Khalid Kodi, Artist and Professor: Northeastern University, Massachusetts College of Art and Design and Boston College

Koustav Nag, Artist, India

Mitch Ryerson, Artist, Member of the Global Design Initiative; Professor, Massachusetts College of Art and Design

### ART PLATFORM FOR RADICAL LEARNING IN PUBLIC SPACE

Miguel Braceli, Multidisciplinary Artist, Venezuela; and Current Fulbright Scholar, NY

La Escuela\_\_\_ is a platform for radical learning in public space. It understands creation as a form of knowledge production and education as an artistic practice in itself. La Escuela brings together universities, institutions, and communities to create experimental projects in public spaces throughout Latin America. La Escuela seeks to bring educational spaces closer to reality, to transform their structures and actively engage with their contexts, so as to learn and act on them. Through the development of public learning spaces, La Escuela proposes an interdisciplinary program where diverse forms of practices coincide in the transformative capacity of education. La Escuela\_\_\_ is a platform for free education that stands for open access and collective participation. Through a hybrid system of online laboratories and classrooms immersed in urban contexts, La Escuela develops artistic projects of a formative nature to transcend the institutional walls and bring creators, schools, and localities together in the construction of knowledge. This community seeks to structure a translocal network of experimental methodologies, while building an archive of learning, researching, and project production resources, based on the possibilities that arise from the crossings between art and education. La Escuela\_\_\_ is a proposal by the artist and architect Miguel Braceli, developed in collaboration with Siemens Stiftung International Foundation. It links Siemens Stiftung's initiatives in the cultural field in Latin America—developing co-creation programs and artistic interventions—with Braceli's work within social practices in public spaces.

## ABSTRACTS

### REBUILDING IN THE SUDAN THROUGH ART

Khalid Kodi, Artist and Professor: Northeastern University, Massachusetts College of Art and Design and Boston College

Since the early 1990s, Kodi Kodi has been traveling and leading projects and teaching art in refugee settlements and warzone areas in Africa to advance sustainable peace between communities with diverse ethnic, cultural, and religious backgrounds and histories. He introduces refugees and war survivors to international artists and art practices relevant to their survivors' conditions. These projects and programs, often targeting youth, child soldiers, and women as agents of transformation, have involved participatory approaches to help communities rebuild and overcome individual and collective trauma resulting from war.

### ART AS A POLITICAL TOOL FOR SOCIAL CHANGE: POST-COLONIAL INDIA

Koustav Nag, Artist, India

In 1947 India achieved independence from the British. What followed was a struggle of independence that created partition history, riots, and religious discrimination. Post – Independence (1950) was a challenging year for India. It was a transition from being colonized to modernity. Everything focused on the development of the country. Artists also began to question the West's influence on modernity. They started to experiment with new media and the mingling of media. The citizens also took part in this. During this time, political groups were growing and started to establish their own ideologies. On one side, there was the nationalist political group and, on the other, there was the leftist political group. Many activists and intellectuals actively took part in these radical movements creating new forms of art work, posters, films, music, writing, etc. Many individual and artist communities started to work for class struggle and the women's movement. In the 21st century we are carrying this historical legacy, which is part of the country's political propaganda. This paper will present this topic through the eyes of an artist living in India.

### GLOBAL DESIGN INITIATIVE FOR REFUGEE CHILDREN

Mitch Ryerson, Artist, Member of the Global Design Initiative; Professor, Massachusetts College of Art and Design

This talk will present the Global Design Initiative (GDI) for Refugee Children, a knowledge community of the Boston Society of Architects and the Boston Society of Landscape Architects. Since 2016 GDI has been working on designing playgrounds in refugee communities around the world. From the initial project in Lebanon, to current work in Greece, Uganda and Mexico, the goal has been to create a safe space for children to be themselves and find some joy. Many children spend their entire childhood in these "temporary" spaces, other children are being shuffled through in a constant bureaucratic shell game. By collaborating with NGOs, nonprofits and educators, GDI tries to create designs that match specific situations and needs. This presentation will showcase examples of several different playgrounds that GDI has worked on, and describe some of the upcoming projects.

### "The Road Less Traveled – Lesser-Known Opportunities for Artists," Part 1, Funding

This presentation will focus on lesser-known opportunities, going where other artists don't usually go or finding an opportunity when it is just starting out or before too many other artists know about it. The panel will emphasize creating

the future yourself by networking, keeping contacts and initiating ideas. Each presenter will share about opportunities (some with stipends) to be an artist-in-residence at residencies that help to cover your expenses (in the US and/or abroad), and how to find grants and exhibition opportunities that are less known and open to applications without entry fees. As the panel moderator, Allen will introduce the other panelists and what each one will talk about in particular. For Part 1, the presenters will speak about funding opportunities, including the Fulbright Scholar Grants and Fulbright Specialist Grants for professional artists (Jane Ingram Allen); independent foundation grants to individual artists that are less known such as Chenven Foundation, which will be introduced by Peter Bunten; the Lighton International Artists Exchange Program, which will be introduced by Linda Lighton; and a special employment opportunity Vacation with An Artist (VAWAA) by Geetika Agrawal. Part 2 will focus on artist-in-residencies that are less well-known, such as Newnan Art Rez presented by Chad Davidson and Monson Arts by Chantel Harris; and CEC ArtsLink's program by Susan Katz.

MODERATOR: Jane Ingram Allen, Visual Artist, Independent Curator and Art Writer

Geetika Agrawal, Founding Director, Vacation with An Aritst (VAWAA)

Jane Ingram Allen, Artist and Speaker for the Fulbright Specialist and Fulbright Scholar Program

Peter Bunten, President, Ruth and Harold Chenven Foundation, New York

Linda Lighton, Artist, Founder, Lighton International Artists Exchange Program

### When Pandemics Strike: Strategies for Keeping Lines between Others Open

MODERATOR: Alberta Chu, Founding Director, ASKLabs

Mark DeGarmo, Founder, Executive and Artistic Director of Mark DeGarmo Dance, NY

Flurin Fischer, Professor, Zurich University

Iris Hung, Director, Taiwan Art Space Alliance (TASA)

Dr. Emmanuel Ortega, Assistant Professor, Colonial Latin American Art, University of Illinois at Chicago; and recurrent Lecturer and Board of Directors Member, Arquetopia Foundation, Mexico, Peru and Italy

Dr. Christine Veras, Experimental Animator, Assistant Professor, School of Arts, Technology and Emerging Communication (ATEC), University of Texas Dallas and Founding Director, experimenta.l.lab

### DANCE FOR SOCIAL CHANGE, VIRTUAL SALON PERFORMANCE SERIES FOR SOCIAL CHANGE

Mark DeGarmo, Founder, Executive and Artistic Director of Mark DeGarmo Dance, NY

Mark DeGarmo Dance's MDD's Virtual Salon Performance Series for Social Change, founded in 2010, celebrates its 12th season in 2022. VSPS is a curated opportunity to view and engage with original dance and movement works-in-progress of under-resourced and under-represented New York City and global dance and movement artists. Its innovative facilitated audience response approach is an encouraging and supportive way for the general public to actively participate in the creation of new dance and movement work. It also models tested artistic and audience development and marketing approaches for

noncommercial dance and movement artists whose work is largely experiential, nonverbal, and nonlinear. Demystifying the creation of often undervalued and misunderstood dance and movement arts and providing developmental artistic and marketing support to noncommercial dance and movement artists are goals of the series. The 2020-21 season featured 263 artists/performers in 12 salons from 23 countries and 16 U.S. states held virtually on Zoom. The works spanned time zones with both live and pre-recorded presentations.

### ARTISTS-IN-LABS PROGRAM OF ZURICH UNIVERSITY OF THE ART

Flurin Fischer, Professor, Zurich University

This presentation sheds light on some of the challenges and opportunities for the artists-in-labs program's international collaborations during the Corona pandemic. As the pandemic spread around the globe at breakneck speed and brought many social activities to a standstill, ongoing or planned artists-in-labs residencies and exhibitions in Switzerland, Saudi Arabia and South Africa were also affected. Within a short time, decisions had to be taken – go through, postpone or cancel? After the first lock-down, which offered an opportunity to reflect on the situation, several international projects could be continued – under very volatile conditions. The presentation will elaborate on how the program adapted its strategies to allow artists access to national and international laboratories, to pursue an exhibition in South Africa and implement a project week with students from St. Petersburg and Zurich. Background: Initiated in 2003, the artists-in-labs program of Zurich University of the Arts facilitates sustainable and long-term collaborations between artists and scientists through its residencies in Switzerland and around the globe.

### ADJUSTING TO COVID

Iris Hung, Director, Taiwan Art Space Alliance (TASA)

With the pandemic, the Taipei Artist Village first tried offering virtual residencies since travel was severely curtailed; however, we found that artists felt stressed in the virtual environment. It was so unreal to them. Still, we have not given up on trying to find a better solution in the virtual realm. This next year, we are attempting to do an exchange again with Capacete in Brazil. At the same time, instead of receiving international artists, we started working with visually impaired artists and wheel-chaired artists. This helped us to consider how we can improve our facilities and residency program to be accessible to more artists. For, although The pandemic situation changed everything, including ways of exhibiting and presenting performances, it also benefited wheel-chaired audiences. They could spend more time online to "see" the exhibit instead of undergoing the difficulties of visiting the galleries. My presentation will focus on some of these things that we learned during this time.

### THE END OF THE GRAND TOUR? VIRTUAL SYMPOSIUM ON ARTIST RESIDENCIES: AN ALTERNATIVE TRANSNATIONAL DIALOGUE

Dr. Emmanuel Ortega, Assistant Professor, Colonial Latin American Art, University of Illinois at Chicago; and recurrent Lecturer and Board of Directors Member, Arquetopia Foundation, Mexico, Peru and Italy

Around the world, artist residencies have had a prominent role in the production and dissemination of art and artistic ideas, which were severely affected by the events of the year 2020. As a response to the COVID-19 pandemic, Arquetopia Foundation organized and hosted "The End of the Grand Tour? Virtual Symposium on Artist Residencies: Future, Place and State," including

the perspectives of 18 organizations from 5 continents. The symposium was highly successful, becoming a transnational dialogue addressing the invention of place, mobility, tourism, and their historical roots, at the intersection of artist residencies. This critical reexamination of the practices of traveling, revealed the dark fantasies of destinations and ways in which the Grand Tour still inhabits artist residencies. Discussions about art and the ethical implications of artistic mobility, local communities and the roles of art organizations, generously contributed to the conclusions for the symposium. The work of prominent scholars participating as keynote speakers and moderators, including Kirsten Pai Buick, Sharon Holland, Dipesh Chakrabarty, Emmanuel Ortega, Karim Kattan, and Francisco Guevara provided the framework for such discussions.

### EXPERIMENTAL ANIMATION: CATALYZER FOR INCLUSIVE CULTURAL PARTNERSHIPS

Dr. Christine Veras, Experimental Animator, Assistant Professor, School of Arts, Technology and Emerging Communication (ATEC), University of Texas Dallas and Founding Director, experimenta.l.lab

The inspiration for animation may come from the most unusual places. One may be inspired by a story they have heard, an experience, or a process, sometimes completely unrelated to the daily practice of animation. This presentation will showcase the virtual exchange project developed between my students in the United States and students from Brazil. My students were studying experimental animation, and they connected with international students from Brazil, studying Agronomical Sciences, focusing on food technology and fermentation. Although the Brazilian students were studying fermentation in the biological sense, students from animation in the United States were encouraged to find ways to connect fermentation and animation. Both considered transformative processes that influence culture, encouraging social engagement and art. The questions that students were invited to reflect on were "How can ideas start to ferment?" and "If fermentation transforms microorganisms into something new, in what ways can the fermentation process be discussed in terms of animation?" The exchange with the international partners inspired the animation students to create unique artwork through various techniques and experimentations with animation. In that sense, their experimentation catalyzed new inclusive cultural partnerships as inter-cultural dialogs in times of social distancing.

### Music of the Spheres Remix

Who are some of the leading visionaries in sound art today and how do they define their practice? This two-hour panel will introduce four scientists and artists—Markus Buehler, David Ibbett, Mary Sherman, and Jana Winderen – whose experiments with sonification and electronic technologies reflect an astonishing array of interdisciplinary sources and collaborative approaches to artistic production. Although sound gained currency as an art medium in the 1960s, its origins can be traced to the classical tenet of musica universalis, an all-encompassing metaphysical description of celestial motion based on the principle that mathematical relationships express qualities or "tones" of energy evident in numbers, shapes, and sounds through proportional patterns. Today, the field is recognized as a unique manifestation of time-based art, offering an abstract emotive scape that is sculpted with sound and transcends geographic, linguistic, and cultural barriers. Ranging from Markus Buehler's musical compositions, using proteins and viruses that investigate similarities and differences across species, scales, and between philosophical and physical models; David Ibbett's electro-symphonic music that draws on exoplanets and

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black holes to create a fusion of classical and electronic styles performed live; Mary Sherman’s sonification of data taken from a painting’s surface to expose its inherent aural and tactile presence; to Jana Winderen’s eco-inflected, sound installations that are sourced in natural environments and living creatures across the planet, Music of the Spheres Remix explores the ever-expanding boundaries of sound art and the opportunities it presents for cross-disciplinary residencies and audience engagement.

MODERATOR: Sarah Tanguy, Independent Curator and Writer

Markus J. Buehler, Composer and McAfee Professor of Engineering, MIT

David Ibbett, Composer, Musical Advocate for Science, and Visiting Professor, Worcester Polytechnic Institute

Mary Sherman, Artist, Professor, Boston College

Jörg Süssenbach, Director, Goethe-Institut Boston

Jana Winderen, Artist, Norway

### SATURDAY KEYNOTE ARTISTS UNDER ATTACK, ARTISTS AS POLITICAL ACTORS

As the COVID-19 pandemic continues to reshape society at all levels, authoritarian regimes are exploiting the sense of “national emergency,” leading to ever more crackdowns on artists and those who creatively dissent, often criminalizing artists under the guise of “spreading disinformation.” In the face of these challenges, artists have emerged as political actors and protest leaders, developing powerful new ways of resisting, mobilizing, and educating. In Cuba, Myanmar, and Belarus, artists have been at the forefront of mass demonstrations, supplying protest anthems and posters while drawing international awareness to human rights abuses in their countries. Government and state security forces have retaliated against artists with harassment, censorship, detention, forced disappearances, and other forms of persecution. In this panel, we will explore the relationship between COVID-19, authoritarianism, and the role of artists as political dissenters. We will discuss the increasing number of threats facing artists around the world in light of these challenges and how artists can best prepare themselves to address risk, and what unlikely opportunities may arise out of times of unrest. We will also provide an overview of the available resources for artists-at-risk, including opportunities for funding, relocation, and legal assistance.

MODERATOR: Julie Trébault, Director of the Artists at Risk Connection (ARC), a project of PEN America

Tania Bruguera, Cuban Artist and Activist

Liudmyla Nychai, Ukraine Artist, Curator and Community Activist

Omaid Sharifi, Afghan Street Artist

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### DAY 3, SUNDAY 11/6/2022

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#### “The Road Less Traveled – Lesser-Known Opportunities for Artists,” Part 2, Residencies and Exhibition Opportunities

This presentation will focus on lesser-known opportunities, going where other artists don’t usually go or finding an opportunity when it is just starting out or before too many other artists know about it. The panel will emphasize creating the future yourself by networking, keeping contacts and initiating ideas. Each presenter will share about opportunities (some with stipends) to be an artist-

in-residence at residencies that help to cover your expenses (in the US and/or abroad), and how to find grants and exhibition opportunities that are less known and open to applications without entry fees. As the panel moderator, Allen will introduce the other panelists and what each one will talk about in particular. For Part 1, the presenters will speak about funding opportunities, including the Fulbright Scholar Grants and Fulbright Specialist Grants for professional artists (Jane Ingram Allen); independent foundation grants to individual artists that are less known such as Chenven Foundation, which will be introduced by Peter Bunten; the Lighton International Artists Exchange Program, which will be introduced by Linda Lighton; and a special employment opportunity Vacation with An Artist (VAWAA) by Geetika Agrawal. Part 2 will focus on artist-in-residencies that are less well-known, such as Newnan Art Rez presented by Chad Davidson and Monson Arts by Chantel Harris; and CEC ArtsLink’s program by Susan Katz.

MODERATOR: Jane Ingram Allen, Visual Artist, Independent Curator and Art Writer

Suzanne Ball, Representative, CODAworx

Geraldine Craig, Artist, Writer, Professor and co-Founder of Mother’s Milk Artist Residency, Kansas

Chad Davidson, Board Member, Newnan Art Rez, Newnan, Georgia

Chantel Harris, Director, Monson Arts, Maine

Liudmyla Nychai, Ukraine Artist, Curator and Community Activist

Susan Katz, Program Director, CEC ArtsLink

#### Augmented/Virtual Reality as a Tool for the Arts

MODERATOR: Dana Moser, Artist, Professor, Massachusetts College of Art and Design

Anna Calise, PhD Candidate, IULM University of Milan

Luc Courchesne, Artist, Designer, Associate Professor, École de Design Industriel, Université de Montréal; Lecturer, McGill University, Montreal

Alain Thibault, Curator, Composer and Founder of ELEKTRA; the BIAN, International Digital Arts Biennial, Montreal; and EVM, Elektra Virtual Museum

Urbonas Studio, Artist Team, Lithuania/Massachusetts

#### THE DIGITAL MUSEUM AS AN EPISTEMIC DEVICE: HOW TO DESIGN A DEMOCRATIC CULTURAL SPACE

Anna Calise, PhD Candidate, IULM University of Milan

The past 30 years have witnessed a dramatic change in our experience, championed by the evolution of information and communication technologies. Within this scenario, museums have started to dislocate their content and production online, entering a completely new context. Their historical premises, of being fundamentally a curated physical space, are called into question online: by definition a non-space where a plurality of users and voices endangers institutional authority. This paper, starting from Foucault’s theorization of apparatus (or devices), analyzes museum’s new digital existence, investigating to what extent their online presence employs technologies to exercise power in the cultural field or whether, on the other end, technological developments are incentivizing a more horizontal construction of knowledge. The aim of this research is to outline ways in which museum digital interfaces can be designed to counter cultural dominance and historic power relations, aiming at a more horizontal and democratic space for culture.

#### VIENNA CHIAROSCURO: EPHEMERAL ONTOLOGIES

Luc Courchesne, Artist, Designer, Professor, Associate Professor, École de Design Industriel, Université de Montréal; Lecturer, McGill University, Montreal

What if the design of the spaces we visit or inhabit was the work of algorithms? In computer apparatuses, ontologies expose explorable architectures of information. Ephemeral Ontologies is a framework for the construction of algorithmically generated explorable worlds. It allows for the creation of assets (dataset) and of algorithms interpreting the metadata to construct explorable architectures in real-time. Vienna Chiaroscuro is an immersive VR experience constructed in the Ephemeral Ontologies framework. The project is to document today’s Viennese society through interviews of people and visits of the places they inhabit.

#### EVM – ELEKTRA VIRTUAL MUSEUM

Alain Thibault, Curator, Composer, and Founder of ELEKTRA; the BIAN, International Digital Arts Biennial, Montreal; and EVM, Elektra Virtual Museum

What is the future of virtual museums? In order to answer this question, Elektra has created in 2022 the EVM – Elektra Virtual Museum – a 3D museum complex composed of three pavilions. Focusing on the creation of a high quality virtual exhibition space dedicated to contemporary digital arts, its director will share with us the different phases of development of the project, past and future, in connection with the Metaverse or not.

Urbonas Studio, Artist Team, Lithuania/Massachusetts

The Swamp Observatory, a project by Urbonas Studio, is an artistic intervention in urban planning and a form of environmental pedagogy. By engaging with the planned stormwater ponds on the Gotland island in Sweden, the project suggests an instrumentarium for a change of perspective. For a number of years, the artists have worked with the concept of swamp as a form of intelligence and as a model through which we can look at the coexistence of life forms and their complex relationships. Swamp unfolds as a perfectly organized biosphere and a habitat with its own pluriverse of historic, cultural, cybernetic ontologies that can help us to grapple with the mess of the new climatic regime. By suggesting a set of artistic instruments, the Swamp Observatory seeks to expand on what is seen and known in the life sciences and to contribute to the so-called ‘shadow biosphere’ hypothesis. By developing an AR app, the artists propose a new model for art in public space that engages communities and facilitates their sensorial engagement with the site before the planning process has physically affected the place. The Swamp Observatory encourages observation of the environment – physical and imaginary – through tinkering with AR technology in order to find a new ethos of coexistence and to recognize the poetical power of the ecologies surrounding us.

#### Art from the Writer’s Point of View

MODERATOR: Claudia Fiks, Development Director, Society of Arts and Crafts; Founder of Arts Administration Association New England (AAANE)

Rita Fucillo, Associate Publisher, Art New England

Bill Marx, Editor-in-Chief, The Arts Fuse, Boston

Susanne Mueller-Baji, Art Critic, Germany

#### ARTS CRITICISM IN CRISIS

Bill Marx, Editor-in-Chief, The Arts Fuse, Boston

The world is in crisis, from climate change to the weakening of democracies. Art can deepen our understanding of these realities and writing about the arts, particularly incisive criticism, contributes to public dialogue by articulating when art is – or isn’t – succeeding. But with the curtailment of arts coverage in newspapers and magazines, arts criticism itself is in crisis – vanishing altogether or losing its independence. The value and definition of arts criticism is under attack as corporate and institutional powers shape the media landscape, social and otherwise. What is judgement? Who can judge? Isn’t a google algorithm enough? The Arts Fuse magazine is my attempt to supply an online alternative to the current malaise, to grapple with the opportunities and challenges presented to arts criticism.

#### IT TAKES A COMMUNITY TO CREATE A PRINT MAGAZINE

Susanne Mueller-Baji, Art Critic, Germany

As in the U.S., local newspapers have been vanishing in Germany. The remaining ones barely cover life and culture any more. To try to address this issue in Feuerbach – one of Stuttgart’s outer districts – a website agency and a freelance journalist greatly extended the existing online platform, but it quickly became clear that a print issue was needed for people who did not have internet access. As a result, “FeuerbachGo” started to appear twice a month, making local culture one of its (main) focuses. The revenue through advertising has started to look promising and in time “FeuerbachGo” will pay for itself as, surprisingly, most people prefer the print version of the publication over the online issue. Some even felt inspired to get involved. “FeuerbachGo” has, thus, turned into a community project with volunteers contributing to the magazine or helping to distribute it. “FeuerbachGo” is now considering workshops on related subjects and to involve local schools and youth centers.

#### Residencies: Providing Artists Direct Access to Understanding Climate Change

MODERATOR: Jane D. Marsching, Arts, Professor and Sustainability Fellow, Massachusetts College of Art and Design

Ute Meta Bauer, International Curator; Professor, School of Art, Design and Media, Nanyang Technological University; and Founding Director of the NTU CCA Singapore

Janeil Engelstad, Founding Director, Make Art with Purpose; Embedded Artist, Institute of Innovation and Global Engagement, University of Washington

Gordon Knox, Founder, WEAVE: Ecology-based International Learning Spaces

Giovanni Morassutti, Giovanni Morassutti, Founder and Artistic Director of Art Aia – Creatives / In/ Residence, Italy

#### MAKE ART WITH PURPOSE / EARTH SENSES LAB

Janeil Engelstad, Founding Director, Make Art with Purpose; Embedded Artist, Institute of Innovation and Global Engagement, University of Washington

Artist, Curator and Educator Janeil Engelstad will talk about how collaboration, human centered design, story-telling, technology and community engagement have been at the foundation of her nearly three-decade career working in art and social practice. Engelstad will present projects that illustrate how she has engaged these methodologies and processes to address social and



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environmental concerns and created a measurable, positive impact on issues ranging from gun violence, to homelessness, to equity and inclusion, to political histories. Reflecting on her work as an independent artist, as well as through her organization Make Art with Purpose, Engelstad will also introduce her current international project, Earth Senses Lab. An on-going census of the Earth's systems and sensations through images, videos, field recordings, compositions, and scents of nearly every aspect of the earth as organism in a specific place. Over time the Earth Senses Lab will be an Evidence Based Archive that will assist in the understanding of how species and the planet are responding to Climate Change in various locations around the world. At the end of the talk attendees will learn how they can join the Earth Senses Lab project with a take away to get them started.

### WEAVE: ECOLOGY-BASED INTERNATIONAL LEARNING SPACES

Gordon Knox, Cultural Innovator, Founder, WEAVE: Ecology-based International Learning Spaces

WEAVE: network of locations of knowledge exchange and community creation was inspired by evolutionary learning and based on the social form of artist residencies. With partners at Dartington Hall UK, upstate New York, the Kyrgyzstani steppes and Liberian farmland, Weave is both global and deeply local. WEAVE's conceit is simple: start with an 'acre of land' and approach it as a learning platform, classroom, community center and site of research. Learning starts by asking of a place, 'what do we need to learn?' and seeking that knowledge by listening and by sharing local traditions, historical bioregional knowledge, current scientific revelations, diverse approaches to social cohesion and digital information systems. Each acre and associated community and cohort learn from each other, transmitting and receiving insights that emerge from the mosaic of acres across the globe. As a whole, these active locations of learning are woven together into a network of evolving knowledge of community-building around ecological and environmental coordinates. The goal of WEAVE is to imagine and assemble new forms of organization and collaboration that result in enduring, resilient, and sustainable communities connected to the global whole, and operating with the greatest respect for local health and harmony.

### AIA – CREATIVES IN RESIDENCE FOCUSING ON ENVIRONMENTAL, CLIMATE CHANGE, AND SUSTAINABLE ART PRACTICES

Giovanni Morassutti, Founder and Artistic Director of Art Aia – Creatives / In / Residence, Italy

Every summer, Art Aia-Creatives / In / Residence, an international art residency located near the commune of Sesto al Reghena in the north-eastern Italian region Friuli-Venezia Giulia, offers a cross-disciplinary Artist in Residence program open to international artists that culminate with an exhibiting event, which is generally open to the local public. This paper will present strategies for enforcing activities and opportunities for cross-disciplinary projects incorporating art, theatre, science, environmentalism, and business by sharing his experience as the producer of several art events, including artist residencies, exhibitions, and theatre production on the topic of climate change and sustainability in the arts. Since 2018, Art Aia – Creatives / In / Residence collaborates with the Arts Territory Exchange in the Residency in Sustainable Practice, which is an off-shoot program that has been formed in collaboration with the Centre for Sustainable Practice in the Arts (CSPA). In 2021 this international art residency became part of Climate Change Theatre

Action, a project promoted by the CSPA and the Arctic Cycle that invites local communities to take action and to raise awareness of the climate emergency. Additionally, Art Aia – Creatives / In / Residence collaborates with the Artist-Led Open Collective Uronto Artist Community affiliated with Art Initiative Bangladesh-AIB.

### Dissident Artists in Exile Share their Stories

Panel organized by the Artists at Risk Connection, PEN America

Artists who experience threats as a result of their creative work – including verbal or physical harassment, detention or imprisonment, and even death threats – are often forced to leave their countries to protect themselves, their families, and their livelihoods. Artists seeking asylum assistance and/or looking for support in exile make up a substantial portion (13 percent) of ARC's requests from at-risk artists. Although the experience of exile can be isolating, confusing, and emotionally taxing, many exiled artists are able to acclimate to their new homes and find new creative communities. Opportunities to relocate can give threatened artists another chance to continue to create their work and have their voices heard even across borders. In this panel, artists currently in exile will share their experiences relocating and discuss the opportunities enabled their relocation, providing valuable insights into how they obtained visas, applied to international residency and relocation programs, and more. They will also delve into the struggles they have faced in acclimating to new environments – which can often entail the loss of a support system, learning a new language, and recovering from psychological trauma – and how they have continued their creative endeavors during their time in exile.

MODERATOR: Julie Trébault, Director of the Artists at Risk Connection (ARC), a project of PEN America

Mai Khoi, Vietnamese Singer and Activist

Ahmed Naje, Egyptian Novelist

### NFTs, the New Cultural Currency

MODERATOR: Catheline van den Branden, artist and former president and executive director of the French Library/French Cultural Center

Bolor Amgalan, Designer; Professor, Northeastern University; Founder, FABERIUM

Sébastien Beaucamps, co-founder & CEO of laCollection and co-founder, NFT Factory

Jingjing Lin, Artist

Liudmyla Nychai, Member, Crypto Art Community of Ukrainian Artists; and Curator, Nazariy Voitovych Art Residence, Ukraine

Paul-Yves Poumay, Artist, Former Financial Analyst

### OTHER VALUES FOR NFTS BESIDES MONETARY

Bolor Amgalan, Designer; Professor, Northeastern University; Founder, FABERIUM

Non-fungible tokens (NFTs) have exploded in the arts and entertainment sectors in the past two years, creating the sense that if one is not actively participating or engaging with NFT communities, they are missing out. Enthusiasts are rushing to bid on an NFT that is affordable but unique enough to generate significant investment return in the long term. Yet, much like how things operate

in the fine art world, there is no definitive way to guarantee that an NFT will go up in value, let alone sell. Aside from the monetary value they represent, what other values do NFTs and the participation in an NFT community embody? With a CAMD Strategic Seed Grant, my colleagues and I are studying NFTs and their respective communities through a craft materiality lens in an effort to define artisanal craft for digital wares fabricated from virtual materials. This work will shed light on how attributes that we ascribe to valuable physical artifacts also have counterparts in the digital marketplace, and how these attributes can be leveraged to design for long term value.

### laCOLLECTION

Jean-Sébastien Beaucamps, co-founder & CEO of laCollection and co-founder, NFT Factory

laCollection is a digital platform that aims to connect a new generation of art lovers and collectors from more than 150 countries to contemporary artists and world-renowned cultural institutions such as the British Museum and the Museum of Fine Arts in Boston. Founded in 2021, laCollection was created by art and technology enthusiasts to allow as many people as possible to experience art and culture in a new way and to support institutions and artists through innovative projects harnessing the potential of blockchain and NFT technology and leveraging their cultural assets. Blockchain and NFT technology open new ways for museums and artists to generate new revenue sources and to develop new audiences and engaged communities of collectors, interacting directly with them.

### HUMANITY IN THE AGE OF ARTIFICIAL INTELLIGENCE

Jingjing Lin, Artist

How technology is changing human relationships, reshaping our humanity, and what it means to be human. If our desires can be met without limit by technology will we become unreachable, unable to think, and unable to communicate? Will we be trapped in a post-human wilderness, becoming a cruel and ridiculous species? Lin Jingjing explores the depths of social and personal identity in the context of modern society, often examining themes such as confusion and quest, existence and absence, constraint and resistance through a lens of paradox. Of particular focus is how individuals define themselves amongst the effects of the outside world, vis-à-vis culture, politics, history and the economy. Her artwork spans performances, installation, painting, mixed media and video. She is also well known for layering thread over painting, installations and other mixed media to create dazzling worlds. The surreal effect created via this method immerses the viewers into another consciousness.

### CRYPTO ART COMMUNITY OF UKRAINIAN ARTISTS

Liudmyla Nychai, Member, Crypto Art Community of Ukrainian Artists; and Curator, Nazariy Voitovych Art Residence, Ukraine

As a member of the Crypto Art Community of Ukrainian Artists, this has become another mobility program for me. We explore DAO together as a way of creating art formations in a completely new form. The community lives in Telegram and Twitter and organizes joint activities and weekly calls. We have already organized several physical exhibitions of NFT art and are supporting new participants.

HOW CAN ART BRING INTO QUESTION THE FINANCIAL SYSTEM AND CHANGE OUR CURRENT SOCIETY?

Paul-Yves Poumay, Artist, Former Financial Analyst

The Art World Institute (AWI) is going to create a global campaign for currency equivalence to free the world from speculation and the hegemonic power of finance. Without denying the societal advances linked to the current global development, our intuition leads us to show via art – which is a universal symbol connecting people in time and space – that financial industrialization is a failure of historic proportions and is responsible for the destruction of the earth's resources and for the exploitation of the weakest. Building a fairer and more sustainable world and contributing to human progress are the main goals of AWI Foundation. In order to ensure the maximum well-being for all living creatures, the AWI collective will create a team of researchers, intellectuals, artists and free thinkers to develop every potential new organizational form that could be applied to our communities. In order to make AWI an essential partner which makes its voice heard in the debates currently reserved to a few powerful organizations, a massive popular support for this project and substantial financial funds are both necessary. The capital will be first supplied by selling each milligram of my sculpture "The Return of Don Quixote." All the purchasers will become co-owners of the world's most expensive work of art. Both a single man and a single milligram are insignificant, illustrating the inability to act alone.

## PLACES TO EAT

### At Emmanuel College

#### MARIAN DINING HALL

Location: first floor of the Jean Yawkey Center

They offer a set price for an all you care to eat buffet.

Payment: cash or credit card.

#### MUDDY RIVER CAFE

Location: first floor of the Eisner administration building

This is a retail café with hot and cold grab and go food.

Payment: cash or credit card.

Closed: Saturday and Sunday.

#### JO DI'S AND DUNKIN

Location: the first floor of the new St. Julie Hall. Payment: cash or credit card.

Mainly coffee and snacks.

### At the Massachusetts College of Art and Design

#### EAT > CAFÉ

Location: first floor of the Kennedy Building. Payment: cash or credit card.

### At the Wentworth Institute of Technology

#### BEATTY DINING COMMONS

Location: Beatty Hall (next to the Fitness Center). Payment: cash or credit card.

#### EINSTEIN BROTHERS BAGEL/MOBIL CART

Location: In the middle of the Wentworth Institute of Technology's Quad

Coffee and bagels.

Closed: Saturday and Sunday.

### Also within walking distance of Colleges of the Fenway (with place to eat as well) is:

#### THE MUSEUM OF FINE ARTS, BOSTON, 465 HUNTINGTON AVENUE, BOSTON

Today the MFA is one of the most comprehensive art museums in the world; the collection encompasses nearly 450,000 works of art . . . from ancient Egyptian to contemporary, special exhibitions, and innovative educational programs. The Museum has undergone significant expansion and change in recent years; 2010 marked the opening of the Art of the Americas Wing, with four levels of American art from ancient to modern. In 2011, the west wing of the Museum was transformed into the Linde Family Wing for Contemporary Art, with

new galleries for contemporary art and social and learning spaces. Improved and new galleries for European, Asian, and African art have opened through 2013, with more to come.

#### ISABELLA STEWART GARDNER MUSEUM 25 EVANS WAY, BOSTON, MA

The Isabella Stewart Gardner Museum is at once an intimate collection of fine and decorative art and a vibrant, innovative venue for contemporary artists, musicians and scholars. Housed in a stunning 15th-century Venetian-style palace with three stories of galleries surrounding a sun- and flower-filled courtyard, the Museum provides an unusual backdrop for the viewing of art. The Isabella Stewart Gardner Museum's preeminent collection contains more than 2,500 paintings, sculptures, tapestries, furniture, manuscripts, rare books and decorative arts. The galleries house works by some of the most recognized artists in the world, including Titian, Rembrandt, Michelangelo, Raphael, Botticelli, Manet, Degas, Whistler and Sargent. The spirit of the architecture, the personal character of the arrangements and the artistic display of the enchanting courtyard in full bloom all create an atmosphere that distinguishes the Isabella Stewart Gardner Museum as an intimate and culturally-rich treasure.

#### Special Offering

#### INSTITUTE OF CONTEMPORARY ART 100 NORTHERN AVENUE, BOSTON

The Institute of Contemporary Art, Boston is offering all Conferences goes FREE ADMISSION during the Conference with your Conference badge and brochure.

The Institute of Contemporary Art strives to share the pleasures of reflection, inspiration, provocation, and imagination that contemporary art offers through public access to art, artists, and the creative process. Currently on view: "To Begin Again, Artists and Childhood," which "e features an international and intergenerational group of 40 artists whose works in painting, sculpture, photography, installation, and video offer distinctive viewpoints and experiences. The featured artists—many parents themselves—have made artwork that involves children as collaborators; mimics their ways of drawing or telling stories; and addresses ideas of innocence, spontaneity, and dependency closely associated with children. These artworks, along with a selection of works made by young people, reveal the multiform idea of childhood as the foundation upon which society is built, imagined, and negotiated."

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