

Art 500: Selected Topics: (Social Studies 101)

Art and Community

Fall 2005

Wednesdays 2:15 – 5:00 pm

HL 101

Joanna Spitzner

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Office: 132A Shaffer

Office Hours: W 1-2, Th 12-1 and 6-7 pm

Course Overview and Objectives

The goals of this course are

- To gain an understanding of recent practices of community art
- To research artists' projects with have a relation to community
- To develop a participatory art practice

This course is about understanding a practice that is critical, contextual, and process-oriented. While aesthetic criteria for image- and object-making have a long history, theories of participatory art are relatively new. Arts involvement with the social can be examined through several strands: art that is directly political and engaged with social movements; and more recent ideas of “socially engaged” practice, “relational aesthetics,” “littoral art,” “dialogical aesthetics,” which can be seen through a lineage of the dematerialization of the art object, and an increased focus on context and temporal aspects of art.

This seminar aims at introducing you to philosophical, aesthetic and practical issues around creating work with a group. It intertwines contemporary theories of community and aesthetics with practice. Just as community is not a monolithic or unified concept, so are the various practices and approaches used by artists in directly engaging with a public. We will attempt to sort through the many complex issues involved in a practice that is open to participation.

Specific issues the seminar will address:

- **Community:** What do we mean when we say “community?” How do we conceive of a community, how does a community identify itself? We will examine these issues both philosophically and practically.
- **Collaboration** with artists and non artists: What ways can artists collaborate with others? What models of collaboration exist? What are the goals for collaborating with non-artists?
- **Art and public projects:** How does the practice of working with groups differ from traditional arts practices? What forms can participatory art take? We will examine work by contemporary artists who create work that is directly engaged with public participation.

Readings

A reader for the course is available through ECP in Simms Hall. The first half of the class is reading-intensive in order to examine the complex issues surrounding community arts and to lay the groundwork for practice. The second half is geared more towards practice and discussion. The research generated in this class will be compiled into a second reader.

Events

There are several out of class events which I encourage you to attend. In particular, the Contested Public Memories Conference, which takes place from October 6-8 at SU, includes several presentations relevant to our class. A full schedule can be found at <http://vpa.syr.edu/crs/memories.htm>

Grading and Assignments

25% Class participation in discussions and posting reading notes

25% Case study on community art project

50% Development of research/community project

As the research/community project is quite open-ended, at least initially, you will be assessed on your ability to engage with a community, ability to navigate/negotiate your relationship to this group and develop a process. Through discussion, we will develop criteria for your research project which I will use in grading it.

Students with Disabilities

If you have any special need, such as a learning disability or other impairment, please talk to me so that we can develop suitable arrangements. Confidentiality will be maintained.

In compliance with Section 504 and the Americans with Disabilities Act (ADA), Syracuse University is committed to ensure that "no otherwise qualified individual with a disability...shall, solely by reason of disability, be excluded from participation in, be denied benefits of, or be subjected to discrimination under any program or activity..." If you feel that you are a student who may need academic accommodations due to a disability, then you should immediately register with the Office of Disability Services (ODS) at 804 University Avenue, Room 309--3rd Floor, (315) 443-4498 or (315) 443-1371 (TDD Only). ODS is the Syracuse University office that authorizes special accommodations for students with disabilities.

Please feel that you can talk with me about any idea, concern or question.

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Assignments

READING NOTES

You will post weekly reading notes to the discussion area of the Blackboard course site on every reading. The purpose for these notes are 1) for you to think about, in writing, the content of the reading; 2) provide a means of class discussion; and 3) allow classmates and myself to see what issues and ideas are important from different points of view.

The notes, in paragraph form, should include the following:

- What is the author's main point or argument? What are the main issues and ideas of the text? If the author is arguing for or against a particular approach or position, or within a context of a specific debate, what is it?
- In what ways does the text intersect or diverge among other texts of the week?
- Prepare at least two questions for each class to be used for discussion in relation to one or all of the texts assigned.

CASE STUDY

3-5 pages and presentation

Make a formal presentation on a specific, community-based project. In your presentation and paper, you should describe the project, the methods by which it was created, as well as the participants in it and their roles: (artist(s), group(s), institutions(s)). In addition, you should develop evaluative criteria for this project which considers both theories of community and aesthetic theory and artistic lineage.

COMMUNITY PROJECT

The most important aspect of this course is to put into practice the theories and ideas we discuss in class. You must select a group to work with (in consultation with The Shaw Center and/or me), and create a project in relation to this group. This project must have some element of participation. This project is process-, not product-, oriented, and therefore somewhat open-ended. While some concrete activities, such as discussions or events, will hopefully take place, given the limited time frame of the class, you may end up simply creating a proposal for a more ambitious project. I don't want to discourage you from actually creating a work, such as a public event, performance, "exhibition," video, website, etc., but also have realistic expectations. Your main goals are to establish a positive working relationship with a group, build trust, and explore what role art can play in relation to community.

You must document your process and write a 5-10 page report, or equivalent. You may work collaboratively with other students in the class on this project.

Both your case studies and community project documentation will be collected into a second reader for the course, to be distributed to all members of the class.

Course Outline

ART 500: Art and Community

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Joanna Spitzner

[the following schedule is subject to change]

Week 1 (Aug 31)

Introduction to artists' projects; overview of themes

Introduction to concept of community

Writing assignment: interests, experiences with groups, practices

Week 2: (Sept 7)

Discussion on reading; concepts of community

Presentation: Groundwork: genealogy of contemporary participatory practice

readings:

- Gerard Delanty, "Introduction," and Chaps. 1-3 from *Community*. p 1-71
- Grant Kester. "Introduction," from *Conversation Pieces. Community and Communication in Modern Art*. p 1-16
- optional reading: "Relational Form," Nicholas Bourriard. from *Relational Aesthetics*. p 11-24.

Events

Sept 13: 6-8 pm Lecture: Wendy Ewald: Secret Games: Collaborative Works with Children 1969–1999, at Lightwork

Week 3 (Sept 14)

Guest: Pamela Heintz, Mary Ann Shaw Center for Public and Community Service

Possibilities with local community groups

DIALOGICAL AESTHETICS

Readings:

- Grant Kester. "Dialogical Aesthetics," from *Conversation Pieces. Community and Communication in Modern Art*. p 82-123
- Howard Slater. "The Art of Governance. The Artist Placement Group 1966-1989" From *Variant*. (Summer 2000) p 23-26.
- Jane Kelly. "Stephen Willats: Art, Ethnography and Social Change." *Variant*. (Autumn 1997) p 20-21.
- Robert C. Morgan "Touch Sanitation: Mierle Ladrman Ukeles." from *The Citizen Artist*. p 55-60.
- Arlene Raven. "Two Lines of Sight and An Unexpected Connection: The Art of Helen Mayer Harrison and Newton Harrison." from *The Citizen Artist*. p 61-71.

Events:

Sept 16: 5:30 pm lecture by John Freyer, opening of AfterMarket, Everson Museum

Sept 19: both at 6 pm

South Side Initiative meeting, South Presbyterian Church

Tomorrow's Neighborhoods Today, at City Hall

Week 4 (Sept 21)

Discussion on selection of groups
Research on possible community groups

SPEECH ACTS

Readings:

- Tom Finkelpearl. "Interview: Paulo Friere: Discovering Dialogue." From *Dialogues in Public Art*. P 276-293
- "Concrete Social Interventions. Interview with Pascale Jeanee of the artists' group Wochenklauser." *Variant*. (Winter 2002). P 24-25.
- "Desire, and a kind of playfulness. An edited transcription of an 'exchange-situation at the Copenhagen Free University, 18th March 2002." *Variant*. (Summer 2002). P 20-21.
- Phillips, Patricia C. "Creating Democracy: A Dialogue with Krystof Wodiczko." *Art Journal*. Winter 2003. p 33-47.
- Matthew Sommerville. "The Us Project: Challenging the Pedagogies of Empowerment." *Afterimage*. October 1993. p 8-11.

- William Cleveland, "Common Sense and Common Ground"
- Sheila Kerrigan, "How to Use Consensus to Make Decisions"

Events:

SubRosa <<http://www.subrosa.net>>.

Monday, September 26: performance piece on eugenics in Schine Atrium (10am-2pm),
lecture on Monday evening, TBA

Week 5 (Sept 28)

Discussion on research and selection of community/ group

RECIPROCITY – COLLABORATION

Readings:

- Stephen Wright. "The Delicate Essence of Artistic Collaboration." *Third Text*. Vol 18. Issue 6. 2004. p 533-545.
- François Deck. "Reciprocal Enterprise." *Third Text*. Vol 18. Issue 6. 2004. p 617-632
- Bruce Barber. "The Gift in Littoral Art."

Week 6

Discussion on process; preparing for your first visit/introduction

COMMUNICATION COMMUNITY

Readings:

- Delanty, Chap 6: Communities of Dissent: The idea of communication communities
- Fred Lonidier. "Working with Unions, Photo-Text Analysis." *Cultures in Contention*. P 102-115.
- Tom Finkelpearl. "Interview: David Avalos, Louis Hock, and Elizabeth Sisco on Welcome to America's Finest Tourist Plantation." *Dialogues in Public Art*. P 126-146.

- Jane Trowell. "Art, Education, Activism." Presented at interrupt| artists in socially engaged practice.

Week 7 (Oct 5)

Discussion on group process: after the introduction, what then?

LIMITS AND OPENINGS

Readings:

- Miwon Kwon. "The (Un)Sittings of Community." *One Place After Another. Site-Specific Art and Locational Identity*. P. 138-155.
- Grant Kester. "Community and Communicability." *Conversation Pieces. Community and Communication in Modern Art*. P. 152-191.

Events:

Contested Public Memories Conference Oct 6-8 SU and Marx Hotel

Week 8 (Oct 12)

Discussion on process/progress with groups

IMPOSSIBILITIES

Readings:

- Delanty, Chap 7: Postmodern Community: Community beyond Unity. P.131-148.
- "Jean Luc Nancy and Chantal Pontbriand, an Exchange" Parachute. No100 (2000).
- Iris Marion Young. "The Ideal of Community and the Politics of Difference." *Feminism/Postmodernism*. P 300-322.

Week 9 (Oct 19)

Presentation of case studies

Discussion on process/progress with groups

VIRTUAL COMMUNITIES

Readings:

- Delanty, Chap 9 Virtual Communities. P 167-185.
- Chris Hill. "Attention! Production! Audience—Performing Video in Its First Decade, 1968-1980." *Rewind: Video Art and Alternative Media in the United States*. p 5-36.
- Alan Dunn. "Who Needs a Spin Doctor? Part Two. *Engage* 15. p 15-25.
- Marin Hamm. "Activism in Physical and Virtual Spaces." Republicart "Real Public Spaces" <http://www.republicart.net>

Week 10 (Oct 26)

Presentation of case studies

Discussion on process/progress with groups

SITES / INSTITUTIONS

Readings:

Michael Brenson. "Healing Time." *Culture in Action*. P 16-49.

Miwon Kwon. "From Site-Specific to Community in New Genre Public Art: The Case of Culture in Action." *One Place After Another. Site-Specific Art and Locational Identity*. P. 100-137.

Week 11 (Nov 2)

Presentation of case studies

Work in progress discussion

Events:

Is it Art? 7-9 pm Everson Museum

Judith Meighan discussion AfterMarket in context of art history

Week 12 (Nov 9)

Presentation of case studies

Work in progress discussion

Events:

Is it Art? 7-9 pm Everson Museum

Joanna Spitzner discusses practices of exchange and economies

Week 13 (Nov 16)

Presentation of case studies

Work in progress discussion

Events:

Is it Art? 7-9 pm Everson Museum

Roger Hallas discusses documentary filmmaking in Aftermarket

Nov 23 – THANKSGIVING- NO CLASS

Week 14 (Nov 30)

Work in progress

Week 15 (Dec 7)

Presentation of group works (may continue into finals week)

ART 500 Reader

Part 1: Theories / Histories

- from Delanty, Gerard. *Community*. NY; Routledge. 2003.
Introduction p 1-6
Chap. 1. Community as an idea: loss and recovery. p. 7-21
Chap 2: Community and Society: myths of modernity. P 28-49
Chap 3: Urban Community: locality and belonging p 50-71
Chap 6: Communities of Dissent: The idea of communication communities p 111-124
Chap 7: Postmodern Community: Community beyond Unity. P.131-148.
Chap 9 Virtual Communities. belonging as communication P 167-185.
- from *Conversation Pieces. Community and Communication in Modern Art*. Berkeley: University of California Press. 2004. Grant Kester.
"Introduction," p 1-16
"Duration, Performativity and Critique." P 50-81.
"Dialogical Aesthetics." p 82-123
"Community and Communicability." p 152-191.
- "Relational Form," Nicholas Bourriard. from *Relational Aesthetics*. Les presses du reel. 2002 (English trans). p 11-24.
- Stephen Wright. "The Delicate Essence of Artistic Collaboration." *Third Text*. Vol 18. Issue 6. 2004. p 533-545.
- Francios Deck. "Reciprocal Enterprise." *Third Text*. Vol 18. Issue 6. 2004. p 617-632
- Bruce Barber. "The Gift in Littoral Art." <http://novelsquat.com>
- from Miwon Kwon. *One Place After Another. Site-Specific Art and Locational Identity*. Cambridge. MA: MIT Press. 2002.
"From Site-Specific to Community in New Genre Public Art: The Case of Culture in Action." P. 100-137
"The (Un)Sittings of Community." P. 138-155.
- "Jean Luc Nancy and Chantal Pontbriand, an Exchange" *Parachute*. No100 (2000).
- Iris Marion Young. "The Ideal of Community and the Politics of Difference." *Feminism/Postmodernism*. Nicholson, Linda, ed. NY: Routledge. 1990. P 300-322.
- Chris Hill. "Attention! Production! Audience—Performing Video in Its First Decade, 1968-1980." *Rewind: Video Art and Alternative Media in the United States*. p 5-36.

Part 2: Practice

- Howard Slater. "The Art of Governance. The Artist Placement Group 1966-1989". *Variant*. Vol 2 no. 11 (Summer 2000) p 23-26.
- Jane Kelly. "Stephen Willats: Art, Ethnography and Social Change." *Variant*. Vol 2 no. 4 (Autumn 1997) p 20-21.
- Robert C. Morgan. "Touch Sanitation: Mierle Ladrman Ukeles." From *The Citizen Artist: 20 Years of Art in the Public Arena*. Gardiner, NY: Critical Press. 1998. p 55-60.
- Arlene Raven. "Two Lines of Sight and An Unexpected Connection: The Art of Helen Mayer Harrison and Newton Harrison." *The Citizen Artist*. p 61-71.
- Tom Finkelpearl. "Interview: Paulo Friere: Discovering Dialogue." *Dialogues in Public Art*. Cambridge, MA: MIT Press. 2000. p 276-293
- "Concrete Social Interventions. Interview with Pascale Jeanee of the artists' group Wochenklauser." *Variant*. Vol 2. no 16 (Winter 2002). P 24-25.
- "Desire, and a kind of playfulness. An edited transcription of an 'exchange-situation at the Copenhagen Free University, 18th March 2002." *Variant*. Vol 2. no 15 (Summer 2002). P 20-21.
- Patricia C. Phillips. "Creating Democracy: A Dialogue with Krystof Wodiczko." *Art Journal*. Winter 2003. p 33-47.
- Matthew Sommerville. "The Us Project: Challenging the Pedagogies of Empowerment." *Afterimage*. October 1993. p 8-11.
- Fred Lonidier. "Working with Unions, Photo-Text Analysis." *Cultures in Contention*. Douglas Kahn and Diane Neumaier, eds. Seattle: The Real Comet Press. 1985. P 102-115.
- Tom Finkelpearl. "Interivew: David Avalos, Louis Hock, and Elizabeth Sisco on Welcome to America's Finest Tourist Plantation." *Dialogues in Public Art*. P 126-146.
- Jane Trowell. "Art, Education, Activism." Presented at interrupt| artists in socially engaged practice. <http://www.interrupt-symposia.org/>
- Alan Dunn. "Who Needs a Spin Doctor? Part Two." *Engage* 15. p 15-25.
- Marin Hamm. "Activism in Physical and Virtual Spaces." Republicart "Real Public Spaces" <http://www.republicart.net>
- Michael Brenson. "Healing Time." *Culture in Action*. Sculpture Chicago/ Mary Jane Jacobs. Seattle: Bay Press. 1995. P 16-49.

Other texts

- Nancy Angelo. A Brief History of S.P. A.R.C. *Cultures in Contention*. P 71-75.
- Moir Roth. "Town Artist: An Interview with David Harding." *The Citizen Artist*. p 185-193.
- Alison Sterling and Anne Elliot. "'Oh Gag Me' An inclusive conversation with Suzanne Lacy." *Variant* vol 2 no 14 (Winter 2001) p 24-26
- Tom Finkelpearl. "Interivew Rick Lowe on Designing Project Row Houses." *Dialogues in Public Art*. P. 234-256.
- Bob Leonard " The Selma Project: Understanding, the Struggle for Community." *The Citizen Artist*. p 259-268.
- Craig Buckley. "'Prisoners' Interventions': An Interview with Temporary Services." Static Pamphlet. http://www.static-ops.org/essay_13.htm.

Part 3: Practicalities

William Cleveland, "Common Sense and Common Ground"

http://www.communityarts.net/readingroom/archivefiles/2001/09/common_sense_an.php

Sheila Kerrigan, "How to Use Consensus to Make Decisions"

http://www.communityarts.net/readingroom/archivefiles/2004/09/how_to_use_a_co.php

Guideheets from

http://www.artsresourcenetwork.org/community_arts/developing_a_project/tools.asp

Websites/ Resources in no particular order

Organizations	
Community Arts Network	http://www.communityarts.net/
Cultural Commons (US)	http://www.culturalcommons.org/index.cfm
Americans for the Arts (US)	http://www.AmericansForTheArts.org/
Arts Resource Network Toolkit	http://www.artsresourcenetwork.org/ community_arts/developing_a_project/tools.asp
Artist / Projects	
Sarai Media Lab (Delhi)	http://www.sarai.net/
The Art of Change (London)	http://www.panchayat.co.uk/aoc.html
Ultra Red-LA based group, sound	http://www.ultrared.org
Anna Best Free Lunch	http://annabest.info/freelunch/
Mongrel	http://www.mongrelx.org/
Bataville	http://www.bata-ville.com/
Platform (London)	http://www.platformlondon.org/
Temporary Services	http://www.temporarieservices.org/
Lilly Yeh	http://www.villagearts.org/
MuF (London)	http://www.muf.co.uk/
Suzanne Lacy (Los Angeles)	http://www.suzannelacy.com/
Helen and Newton Harrison (Peninsula Europe project)	http://www.peninsula-europe.net/flash.htm
Superflex (Copenhagen)	http://www.superflex.dk/
Littoral Arts (Manchester)	http://www.littoral.org.uk/
N55 (Copenhagen)	http://www.n55.dk/yintro.html
Park Fiction (Germany)	http://www.parkfiction.org/index.html
Jay Koh	http://www.dangermuseum.com/nica/#part2
Center for Land Use Interpretation	http://www.clui.org/
Superchannel	http://www.superchannel.org/
Paper Tiger TV	http://www.papertiger.org/
WochenKlauser	http://www.wochenklausur.at/
Online Journals	
Metamute	http://www.metamute.com/
Variant	http://www.variant.randomstate.org/
Journal of Aesthetics and Protest (Re)public Art	http://www.journalofaestheticsandprotest.org http://www.republicart.net
Symposia, etc.	
Green Museum	http://forum.greenmuseum.org/
A Parliament of Parliaments: How to Overcome the Crisis of Representation	http://www.ensmp.fr/~latour/expositions/002_parliament.html
Interrupt: Artists in Socially-Engaged Practice (UK)	http://www.interrupt-symposia.org/
Democracy When? Activist Strategizing in Los Angeles (UCLA)	http://artleak.org/democracywhen/participants.html

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Overview of project process:

Identify interests

Identify one or more potential groups to work with

Conduct research about this group:

- What brings this group together?
- What is its history?
- How or why was it formed?
- What are its problems, needs, achievements?
- Who are some of the individuals in the group? If it is a specific site / institution, who are people you feel you can contact?
- If it is place based, such as a neighborhood, what are its boundaries, population, what sites in the neighborhood place an important role in its formation of community?

Make a site visit (if your group is centered around a site): make an appointment to meet with a representative of your group to learn more. Meet for a specified time period, be prepared to tell him/her them about your interest in this group, what your aims are in working with them.

In class: discussion on models of group interactions.
Research related artists' works

Proposal / Introduction:

- Develop a plan for a process. Be realistic about what is possible in a one semester.
- Research specific issues that relate to your group, if needed.
- Write a clear proposal that you can share with your intended group and to solicit interest from members. Meet with a representative from your group to describe what you'd like to do, how you plan to carry it out, and how your group will benefit.
- Introduce yourself, your work, why you want to work with this community, and your aims for this project.

Ways to get to know your group:

- Meetings / interviews with individual participants
- Questionnaires and responses
- Group discussions (with clear guideline and follow up) **Listen.**
- Volunteer time/ tasks—simply by being around your group and working with them, you both show your commitment and develop better understanding of your group's goals and dynamics.

Spending time with your group is one of the most important aspects of your project. People's time is very valuable, it may be difficult to organize many group meetings, and other ways of connecting and communicating may have to be explored.

Communication / Facilitation skills

Collaboration and coalition building

- Power relationships and empowerment
- Develop a decision-making process

- Build a consensus or clear agreement on what people's roles will be in your project. Develop equitable and clear communication.
- Building trust
- Follow through and logistics

Fostering a creative atmosphere

Models/methods of participation:

- Developing ideas collaboratively (see citizen science toolkit – these are just models to respond to and re-create in perhaps other forms)
 - Brainstorming session
 - Facilitated discussion
 - Design Charette
 - Photovoice
 - Sketch Interviews
- Connecting other interested parties, resources
- Prioritization Matrix

Develop concrete goals: such as organizing an event or small series of events, public dissemination of ideas, situations; proposal for larger project and outline for implementation.

Logistics: When will your interactions take place? Where will they take place (and how to you secure a meeting place)? How will you communicate with members of your group? What materials are needed for each interaction? What kind of follow up will occur after an interaction?

Possible scenarios:

- 1) You connect with a group of interested people who are willing to engage in several group discussions, activities, and together you develop a project with is mutually directed. You act as a facilitator
- 2) You develop a program in relation to a specific group, such as a discussion series, workshops, or a specific project / art work in which members of the group participate. While you are directing this programs, they are developed for interaction.
- 3) You spend time with your group through volunteering, perhaps performing other tasks needed by the group, attend meetings, observe and experience group dynamics. You connect with members of the group individually and perhaps develop one on one interactions such as interviews, oral histories, photography, etc. You are the catalyst for connection among members. Your project is directed more towards research of the group, and documents the process, interactions, and concerns of the group.

Keep a journal

William Cleveland, "Common Sense and Common Ground"

http://www.communityarts.net/readingroom/archivefiles/2001/09/common_sense_an.php

Sheila Kerrigan, "How to Use Consensus to Make Decisions"

http://www.communityarts.net/readingroom/archivefiles/2004/09/how_to_use_a_co.php

Lakey, Berit. "Meeting Facilitation. The No-Magic Method." <http://www.TrainingFor Change.org>

Guidesheets from Arts Resource Network http://www.artsresourcenetwork.org/community_arts/developing_a_project/tools.asp

Citizen Science Toolbox: <http://www.coastal.crc.org.au/toolbox/index.asp>

Art 500 Selected Topics: Art and Community Fall 2005 Student projects

Krista Birnbaum: People on the Bus/Talking to Strangers

This project focused on the temporary and informal community of those who ride the bus. Initially, Birnbaum recorded her observations and conversations on a bus route that she purposefully rode at scheduled times. She then developed more structured gestures aimed to foster the sense of shared space. She first gave away mints with a card thanking people to being on the bus. At another time, she then complimented people. Currently, she is developing a series of pamphlets which document her conversations, with the aim of inviting those on the bus to value informal conversation and talk with one another.

Gabrielle Charbonneau, Ashley McDowell, Groana Melendez, and Michelle Byrant: Westcott Community Center after school program

Based on Wendy Ewald's "Literacy through Photography" program, these students worked with 6 young women at the Westcott Community Center to create self-portraits. Although initially conceived as a series of sessions, due to logistical problems, only one session took place. In it, participants took part in the process of photography and thought about how they would like to portray themselves.

Maggie Church: Jowonio School

Drawing from the ideas of the Emilia Reggio program, Church developed an open ended process in which preschoolers could explore shadows in a playful environment. In addition to making shadows with a projector, students made drawings around shadows. Through this, students were able to explore their interests with one another.

Shawn Higgins: Environmental Passion Exchange Project

After meeting with many environmental activists in the Syracuse area, Higgins focused on working with the Student Environmental Action Coalition (SEAC) to make a series of video portraits to be distributed and exchanged locally and nationally. The videos will portray individuals expressing their beliefs and how they maintain their passion for environmental work. SEAC will distribute the compiled videos at their national conference.

Lindsay Huff: Girls, Inc., and Roberts Elementary School

Huff worked with participants in the Girls, Inc after school program every Monday for six weeks. For the first several weeks, the group worked on individual books to examine themselves in relation to the larger world. Each page portrayed a specific location: self, family, house, street, neighborhood, etc., through to the universe. As the group finished these quickly, together they began to develop other projects, such as pop up books, based on the participants' ideas.

Alexandra Perkinson: Alzheimer’s Association, Kirkpatrick Day Program

Perkinson volunteered at the Day Program several times a week, working with its attendees and with art therapist Meredith Snow. Based on her observation that members often don’t have enough time to talk with one another, and that they respond to visual stimulus, she has developed a proposal in which she will work with a small group to simply converse with one another about a topic such as vacations or family, sparked by a brief slide show that Perkinson will present.

Anne Robinson: Browncoats

Located primarily online, the Browncoats is a fan-based community centered on the television show *Firefly*. After many attempts at engaging with this community, Robinson is organizing an exhibition of fan art based on a call for work that asks people to portray their identity in relation to both the show and its fan community.

Rebekah Scotland: South Presbyterian and Onondaga Valley Presbyterian Churches

The “Church Family Album” is a project that Scotland developed with Beth DuBois, pastor of both churches, as well as members of each congregation, in order to foster dialogue as these two churches merge. Each week, church members will be asked to create an album page around a particular topic. These albums will then be shared, aimed to initiate deeper conversations among its members. This project has been incorporated into services at the church.