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**TEACHERS COLLEGE**  
COLUMBIA UNIVERSITY

COMMUNITY AS EDUCATOR:  
ART'S POTENTIAL FOR RE-SHAPING  
THE WORLD

**November 10-12, 2017**  
**Program in Art and Art Education**

**Teachers College, Columbia University**  
**525 West 120th Street, New York, New York**

[www.tc.columbia.edu/communityaseducator](http://www.tc.columbia.edu/communityaseducator)

Hosted by Dr. Judith Burton, Professor of Art Education and  
Max Frieder, Doctoral Student

More Information:

Contact: [arted@tc.columbia.edu](mailto:arted@tc.columbia.edu)

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# COMMUNITY AS EDUCATOR: ART'S POTENTIAL FOR RE-SHAPING THE WORLD

## **About the Symposium**

*The social question will be decided by molecular processes in the life of the people who bring the tissue of society to a new birth. It will be decided from below, not from above, as an effort of freedom, not by the act of authority.*

–N. Berdyaev

The worldwide revolution in the artworld has enticed scholars of many disciplines in their support of artists who traverse boundaries and seek new venues for their work. As artists have abandoned the isolation of the studio for new cross and inter disciplinary collaborations so they have inserted into the social fabric of the present a new freedom to questions, contest, negotiate, witness and critique. Working across digital and other expressive materials, artist-designers are re-shaping communities giving new presence to lives of the mind and the practices of caring.

Activist voices, escaping the determinants of institutional structures, offer new and fresh possibilities for human interactions in social contexts around the world and, as such, are redefining how and where learning takes place both formally and informally. Most intriguingly, is the possibility that within this umbrella of social and cultural change, that schools as we know them will soon no longer exist in their present forms. Art-design practices, already sites for diverse learning encounters involving cross-pollinations of groups and practices, present exciting possibilities for re imagining education on a global scale. An expanded vision of cultural practice(s) embraces very directly the making of new minds and dignifies important practices of caring.

The symposium, *Community as Educator*, invites artist-designers-educators-scholars, individuals and collectives, to come to Teachers College Columbia University to share their work, explore the questions they address focusing on how they enter and create new spaces for art practices and the relational and educational possibilities these present.

The exhibition “Diverse Learning Encounters” accompanies the weekend symposium designed to address *Community as Educator: Art’s Potentialities for Re-Shaping the World*. On show will be examples and documents exploring individual, group and collaborative art-design practices that interweave the creation of culture(s) with new forms of teaching and learning (October 23-November 12).

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**Friday, November 10**

**Location: Milbank Chapel**

3:00pm - 3:30pm

**Registration Open and Informal Greetings**

3:30pm

**Welcome, Opening Remarks**

**Information Distributed**

4:00pm- 5:30pm

**Opening Session**

**Keynote Speakers:**

Lily Yeh

Founder, Barefoot Artists

Philadelphia, PA

David Bogan

Vice President for Academic Affairs, Provost

Maryland Institute College of Art, Baltimore, MD

**Panel Discussion**

Moderator:

Judith Burton

Professor of Art Education and Art Education

Teachers College, Columbia University

5:30pm - 7:30pm

**Gallery Reception**

Location: Macy Art Gallery

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**Saturday, November 11**

**Location: Milbank Chapel**

8:30am

**Registration**

9:30am - 11:00am

**Welcome**

Professor Mary Hafeli  
Director, Art and Art Education  
Teachers College, Columbia University

**Opening Remarks**

Professor Judith M. Burton  
Art and Art Education  
Teachers College, Columbia University

**Session 1**

**Keynote Speaker**

Russell Granet  
Executive Vice President, Lincoln Center Education and Community Education  
New York City

**Presentations**

Randall Alsop  
Associate Professor of Music and Music Education  
Teachers College, Columbia University

Claire Porter  
Choreographer, Performer, Writer  
Portables

**Panel Discussion**

Moderator:  
Eric Mason  
Artist, Doctoral Student, Teachers College Columbia University

11:00am - 11:30am

**Break**

Coffee, Tea, Water located outside of Milbank Chapel. Please do not take beverages inside the Chapel.

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11:30am - 1:00pm

**Session 2**

**Keynote Speaker:**

Jordi Torrent

Project Manager of the Media Literacy Initiative

United Nations Alliance of Civilizations, New York City

**Presentations**

Laia Solé

Installation Artist/Activist, Doctoral Candidate

Teachers College, Columbia University

Stephanie Boggs

Visiting/Community Artist, Doctoral Student, Teachers College Columbia University

**Panel Discussion**

Moderator:

Judith Mohns

Artist-Educator, Doctoral Candidate, Teachers College Columbia University

1:00pm - 2:00pm

**Lunch on your own**

Participants are encouraged to join others for lunch (see restaurant guide below)

2:00pm - 3:30pm

**Session 3**

**Keynote Speaker**

Paul Sacaridiz

Executive Director, Haystack Mountain School of Crafts, ME

**Presentations**

Shari Hersh

Director, Restored Spaces Program

Mural Arts, Philadelphia, PA

with Ciara Williams

Assistant, FAO Schwartz

Family Foundation Fellow

Mural Arts, Philadelphia, PA

Bert Benally

Artist, Doctoral Student

Teachers College, Columbia University

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### **Panel Discussion**

Moderator:

Nicole Johnson

Instructor, Doctoral Student

Teachers College Columbia University

3:30pm - 4:00pm

### **Break**

Coffee, Tea, Water located outside of Milbank Chapel. Please do not take beverages inside the Chapel.

4:00pm - 5:30pm

### **Session 4**

#### **Keynote Speaker**

Anna Cutler

Director of Learning, Tate Modern, London, UK

#### **Presentations**

Richard Jochum

Professor of Art and Art Education

Teachers College, Columbia University

Daniela Fifi

Museum Educator, Doctoral Candidate,

Teachers College, Columbia University

#### **Panel Discussion**

Moderator:

CJ Reilly

Artist, Masters Student

Teachers College, Columbia University

5:30pm

### **Summation**

#### **Evening and dinner on your own**

Participants are encouraged to join others for dinner and continue the discussion (see restaurant guide below)

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**Sunday, November 12**

**Location: Macy Gallery**

9:30am - 12:30pm

**Session 5**

9:30am - 9:30pm

**Keynote Speaker**

Max Frieder

Founder and Director of Artolution, Doctoral Student  
Teachers College, Columbia University

9:30am - 12:30pm

**Collaborative Activity**

Max Frieder

Founder and Director of Artolution, Doctoral Student  
Teachers College, Columbia University

12:30pm

**Closing Remarks**

Judith Burton and Max Frieder

**Exhibition**

October 23 – November 12

Reception Date: November 10, 5:30p-7:30pm

Location: Macy Art Gallery

**Diverse Learning Encounters: Community as Educator** explores the emergent and transdisciplinary field of community-based public arts from around the world, a movement in arts and education rooted in cooperative and participatory art making as a catalyst for dialogue and new forms of education across cultures.

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## **Speakers**



### **Randall Everett Allsup**

Associate Professor of Music and Music Education  
Teachers College, Columbia University  
New York, New York

Randall Everett Allsup, Ed.D. holds degrees in music performance and music education from Northwestern University and Teachers College Columbia University. He is currently Associate Professor of Music Education at Teachers College. Randall is the author of *Remixing the Classroom: Toward an Open Philosophy of Music Education* (2016) from Indiana University Press.

### **Intimacy and Criticality as Chinese and American Students Co-construct Opera in China**

In this presentation, I look at the way community, at once both ineffable and lingering, emerged in a university course that brought Chinese and American students together to collaboratively make and perform opera in Xiamen, China. More specifically, I want to explore the idea of criticality, and how physical and aesthetic intimacy might foster a sense of what Maxine Greene calls wide-awakeness. In the context of identity and art-making, what happens we get close to the strange/r?



### **Bert Benally**

Artist, Doctoral Student, Teachers College, Columbia University  
New York, New York

Hello my name is Bert Benally, a Diné (Navajo) from the Navajo Nation, I currently reside in New York, NY. I have three children, 2 in college and one in high school who lives with me. I am currently a Doctoral student in the Art Education program at Teachers College – Columbia University. My educational background includes a BFA – Sculpture from Arizona State University, MFA-Sculpture from University of Wisconsin-Madison, and a MEd – Education from Washington State University. I have worked in Education for over 20 years as a K-8 art teacher and adjunct Art instructor at small colleges in New Mexico and Arizona. I am also a part-time professional artist, having shown art, mostly installations throughout the American continent. My most notable art project, was a collaboration with Chinese Artist - Ai WeiWei, in the summer of 2014 in New Mexico. Before coming to Teachers College, I actively engaged providing creative music/art outlets for the local youth, participating in church activities, and collecting music for my hobby as a DJ. Now I mostly just read and write papers, and occasionally go to a movie picked by my daughter.

### **Independent Diné (Navajo) Youth Art Movement**

This presentation will describe how a group of like minded individuals on the Diné (Navajo) nation, independently started a community art and music scene outside of the standard organized



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systems. Not being able to find organizations that were willing to fund alternative arts (mostly graffiti), dance (break dancing), and music (electronic, hip hop, and punk) events for the kids on the outer fringes of society, we decided to take matters into our own hands. This is about how the youth in communities can start a movement with some direction and help of a bare minimum of resources to creatively promote activities they believe and participate in.



**David Bogen**

Vice President for Academic Affairs and Provost, Maryland Institute College of Art  
Baltimore, Maryland

David Bogen is the Vice President for Academic Affairs and Provost at the Maryland Institute College of Art (MICA), in Baltimore, Maryland. His academic background is in philosophy of language, social theory, anthropology, science and technology studies, urban education and urban design. He has over 20 years of experience in higher education leading programs, research projects, and major institutional partnerships in Boston, Providence, Vancouver, and Baltimore focused on enhancing the positive cultural and economic impact of art and design institutions on our cities.

**Institutions... what are they good for?**

In the face of the breathless abandonment of institutions and institutional life by scholars, artists, organizers, and educators (with-their-eyes-to-the-future), I want to address the issue of how Art Schools actually function and how they can advance their missions in the contemporary context. My central argument is that the role of Art Schools as “contributors to culture” is being actively displaced by more pragmatic, engaged, multi-sited, and partnered approaches to art and design education centered on a conception of these institutions as socio-technical “hubs,” rather than cultural “anchors.”



**Stephanie Boggs**

Community Artist, Doctoral Student  
Teachers College, Columbia University  
New York, New York

Stephanie Boggs is a doctoral student in Art and Art Education at Teachers College, Columbia University. She holds a Bachelor of Fine Arts from Howard University, Washington, D.C.; and a Master of Fine Arts from The New School, New York, New York. She attended The British American Drama Academy, hosted by The Juliard School, London, UK. With more than 15 years experience as an artist educator including work in New York City Public Schools and community organizations throughout New York City, Stephanie serves as a literacy in the LeAp program, through the arts instructor at New York University.

**The Community in You**

The presentation will focus on defining the community in its role in the lives of children.



### **Judith Burton**

Professor of Art Education  
Teachers College, Columbia University

Judith Burton is Professor and Director Emeritus of Art and Art Education at Teachers College Columbia University; she received her Ed.D. from Harvard University in 1980. She researches and writes about the artistic-aesthetic development of children, adolescents, and young adults, exploring the implications this has for teaching and learning and the culture in general. In 1995 she co-founded the Center for Research in Arts Education and in 1996 founded the Heritage School, a comprehensive high school featuring the arts in New York City. She received the Manuel Barakan Award for excellence in research writing, the Lowenfeld and Eisner Awards for lifetime achievement in art education and the Ziegfeld Award for services to international art education. She is a Distinguished Fellow of the NAEA, a member of the Royal Society of Arts, UK; a Distinguished Professor of The Central Academy of Fine Arts, China, and a trustee of the Maryland Institute College of Art.



### **Anna Cutler**

Director of Learning  
Tate Modern, London, UK

Over the last 30 years Anna Cutler has worked in education and cultural settings at a local, national and international level. Her purpose has been to explore and improve educational interventions in a range of cultural and cross-disciplinary arts environments. She is known for her innovative experiments in practice and the building of new theoretical perspectives. She aims to generate high quality educational provision that is rooted in research, and is committed to positive, long-term change that is profound, sustainable and inclusive. Anna believes in transformational leadership and partnership working practices that are based on trust, generosity and respect.

### **Joyful Encounters; Tate Exchange and the creation of a new civic space for learning with art**

This presentation considers how to create the conditions for new forms of learning within an art institution in order to privilege collective action and a values led approach to learning.



### **Daniela Fifi**

Museum Educator, Doctoral Candidate, Teachers College  
Columbia University  
New York, New York

Daniela Fifi is a doctoral student in Art and Art Education at Teachers College, Columbia University. She holds a Bachelor of Fine Arts from Pratt Institute, New York and a Master of Arts in Art Gallery and Museum Studies from the University of Manchester, UK. Daniela has been awarded several fellowships and awards during her career including the Whitney Museum's Teen Programs Research Fellowship, the Education and Public Programs Fellowship at the Miriam and Ira D. Wallach Art Gallery, and the Samuel H. Kress Interpretive Fellowship. She is currently the Interim Vice President of Programs and Education at the Brooklyn Children's Museum and has worked as a museum educator as well as a curatorial specialist in galleries and museums in Europe, United States and the Caribbean. She has taught art education, world art history and human development in the arts at The City College of New York and New Jersey City University. She is the co-founder of Scarlett Project in Trinidad and Tobago, a non-profit art organization that works to provide art educational opportunities for Caribbean youth. She also serves on the editorial board of *ARC: Contemporary Caribbean Art & Culture* and is the Managing Editor of *Small Axe: A Caribbean Platform for Criticism* (Duke UP). Daniela enjoys spending her free time in nature or listening to music.

### **Museum Education in the Caribbean Community Museum**

This presentation will focus on the evolving role of museum education throughout the Caribbean and the impact of an arts and cultural education in the development of national and cultural identities on young museum audiences. To examine this subject carefully three Caribbean Community Museums were analyzed closely. In doing so, we uncover the various ways in which Caribbean Community museums capture the region's art and cultural history and examine the cultural assumptions that underpin Caribbean museum education.



### **Max Frieder**

Founder and Director of Artolution  
Doctoral Student  
Teachers College, Columbia University  
New York, New York

Max Levi Frieder is the Co-founder and Co-executive director of the international community-based public arts organization Artolution. He is an artist and educator from Denver, Colorado who is based out of New York City. He graduated from the Rhode Island School of Design with honors and a degree in Painting with a focus in "Community Based Public Arts" and received his

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Education Masters in “Community Arts” in Art and Art Education from the Teachers College, Columbia University. He has worked with communities in different contexts across the globe. His work ranges from community building in refugee crisis, hospital workshops, abuse and addiction counseling through art, trauma relief, reconciliation and conflict resolution. He leads collaborative mural programs as well as creating the “Foundstrumment Sound-strument Project”, building interactive percussive sculptures out of Trash and recycled materials. His projects have taken him from Israel and Palestine to the Jordanian-Syrian border, Turkey, India, New Zealand, Australia, Costa Rica, Colombia, Cuba, Peru, Mexico, Canada and throughout the United States. His work focuses on cultivating public engagement through creative facilitation and inspired participation.



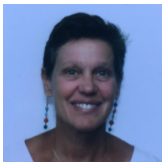
**Russell Granet**

Executive Director, Lincoln Center Education  
New York, New York

Randall Everett Allsup, Ed.D. holds degrees in music performance and music education from Northwestern University and Teachers College Columbia University. He is currently Associate Professor of Music Education at Teachers College. Randall is the author of *Remixing the Classroom: Toward an Open Philosophy of Music Education* (2016) from Indiana University Press.

**Linc-ing Up: Arts in the Community with Lincoln Center’s Boro-Linc and Family-Linc Programs**

Who do the arts belong to? Lincoln Center Education would argue the answer to that question should be everyone. Through community engagement programs that thrive on local partnerships, Lincoln Center Education aims to dissolve the barriers that have historically stood between the city’s largest cultural institution and the communities who surround it. Family-Linc, a discount ticket and engagement initiative on Lincoln Center’s campus, and Boro-Linc, a program that brings Lincoln Center performances and workshops to communities across the city, are two of such efforts. By leveraging partnerships with schools and cultural centers in the five boroughs, both Family-Linc and Boro-Linc work to transcend family barriers to arts participation—on our own campus and within communities across New York City.



**Shari Hersh**

Director of Restored Space Program, Mural Arts  
Philadelphia, Pennsylvania

Shari Hersh is a community artist and organizer. As Senior Project Manager and Founder of the Restored Spaces Initiative at the Mural Arts Program, Hersh researches and develops innovative projects in the public sphere. In partnership with artists, activists, youth and communities, Hersh facilitates a collaborative model of practice that emphasizes art and creativity as essential vehicles

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for catalyzing dialogue, building relationships and making decisions collectively. Her projects convene communities in collaboration with artists to create palpable positive impacts in neighborhoods and to affirm citizen rights to shape and use the city's public spaces. Her work addresses the question, 'How can we reknit social fabric through reshaping our communities, our environment and ourselves?' Her recent efforts focus on socially engaged projects with youth, community and interdisciplinary collaborations that address issues such as housing, sustainability and access and right to green spaces. She most recently has spent two years as an editor on the artistic team of Jeanne Van Heeswijck's PHLASSEMBLED, now on view at the Philadelphia Museum of Art.

### **Untitled**

Trash Academy is a "collaboratory" between community members in Southeast Philly, artists, environmental activists and High School students from all across the city. Supported by Philadelphia Mural Arts' Restored Spaces initiative, Trash Academy inspires a wellspring of actions around trash issues and tests and shares the best grassroots solutions that emerge. The collaborative and inclusive nature of our work is sustained and elevated by the imagination and innovation of artists and designers. A special chemistry occurs at the intersection of our diverse partnerships, one that allows for the creation of projects that pointedly address a social issue as experienced within a specific neighborhood. In this presentation, we will discuss the transfer of knowledge and the value of lived experience when generating projects at the intersection of public art and sustainability.



### **Richard Jochum**

Professor of Art and Art Education  
Teachers College, Columbia University  
New York, New York

Richard Jochum is an Associate Professor at Teachers College, Columbia University, in the Art and Art Education Program and a studio member at the Elizabeth Foundation of the Arts in New York. He has worked as a media artist since the late 1990s with close to 200 international exhibitions and screenings. Richard received his PhD from the University of Vienna in 1997 and his MFA in sculpture and media art from the University of Applied Arts in Vienna in 2001. He is currently an Artist Resident at Baruch College. His art practice is accompanied by research into college art teaching and learning, creative technologies, and art as a social practice.

### **Crowd Art 101**

The recent wave of social media and digital technology has given rise to a new category of art that I would like to introduce: "Crowd Art". Three aspects of contemporary art practice have led me to identify this concept. 1) It is increasingly common for artists to

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include large numbers of people and communities in their projects. 2) Social media technology has not only accelerated our relationships but also widened their reach. 3) The recent emphasis on experience in exhibition design underlines the importance of audience participation.

Crowd Art is essentially a form of art in which the audience becomes a critical part of the art work itself. Crowd Art also addresses a conundrum of today's art making: the increasing demand to integrate societal interests in the face of a growing inability to do so.



**Claire Porter**

Choreographer, Performer, Writer  
Portables  
New York, New York

Claire Porter, [www.cportables.com](http://www.cportables.com), is a choreographer/writer/performer. A Guggenheim Fellow, Porter has received Fellowships from the NEA, NJSCA and The Mid-Atlantic Arts Foundation. She has an MA in Dance from Ohio State, BA Math and is a Laban Movement Analyst. In addition to her solo work Claire choreographs for *Claire Porter & Sara Juli* and teaches Laban Movement Analysis at NYU.

**Performance Outreach. Specific ideas and examples for engaging audiences.**

Video 1: Breaking News ([www.youtube.com/watch?v=7BdNqNhSZHK](http://www.youtube.com/watch?v=7BdNqNhSZHK))

Video 2: Fund Raiser ([www.youtube.com/watch?v=trYGfLTa4tI](http://www.youtube.com/watch?v=trYGfLTa4tI))

Video 3: Falling for Prepositions ([www.youtube.com/watch?v=\\_qSAv6V-2xU](http://www.youtube.com/watch?v=_qSAv6V-2xU))



**Paul Sacaridiz**

Director, Haystack Mountain School of Crafts  
Deer Isle, Maine

Paul Sacaridiz is the Executive Director of the Haystack Mountain School of Crafts in Deer Isle, Maine. He is a member of the International Academy of Ceramics and serves on the board of the Craft Emergency Relief Fund. As an artist his work has been included in exhibitions at the Philadelphia Museum of Art, the Denver Art Museum and the Houston Center for Contemporary Craft among others and he has delivered papers and taken part in conferences and symposiums nationally. Prior to leading Haystack he was Professor and Chair in the Department of Art at the University of Wisconsin-Madison.

**Looking at one thing while thinking about another**

Considering examples ranging from the work of individual artists and collectives to the wider programming of an organization, this lecture will explore the potential for creative practices to make meaningful connections between people, to create community through making and to serve as a catalyst for change.



### **Laia Solé**

Installation Artist/Activist, Doctoral Candidate  
Teachers College, Columbia University  
New York, New York

Laia Solé is a visual artist and art educator who has been teaching both in informal and formal educational settings –from pre-K to Graduate School levels— for over 15 years. Along her teaching practice she has cultivated an art practice centered on the experience of space. She is interested in exploring the social and physical dimensions of space by ways of actions that render visible and transform the dynamics of space, often in collaboration with local communities, artists and professionals from other fields. Her artwork has been exhibited in collective exhibitions at The Drawing Center (New York, 2015), Cuchifritos Gallery (New York, 2016) or Fabra i Coats (Barcelona, 2016) among others. Solé is a doctoral candidate and instructor in the Art and Art Education program at Teachers College, Columbia University. Her research concentration includes socially-engaged art, social space and play.

[www.laiasole.net](http://www.laiasole.net)

### **Communities in the making**

One of the most salient experiences of our times, argues anthropologist Marc Augé (2012) in *La Comunidad Ilusoria* [The Illusory Community], is displacement and migration. Instead of the bonds that holds a community together, this presentation focuses on the making of communities; that is, the process by which individuals become part of a community, through the exploration of artworks developed in everyday life settings—neighborhoods, towns and no-man’s lands—that question, reveal an d/or contribute to re-order the bonds of our ‘being together’.



### **Jordi Torrent**

Project Manager of the Media Literacy Initiative  
United Nations Alliance of Civilizations  
New York, New York

Studied Philosophy at the University of Barcelona and followed graduate studies on Anthropology and Cinema at the Sorbonne University, Paris. He was Media Educator Consultant for the Department of Education of New York City from 1990 to 2007, where he developed Media Literacy Education programs for students, educators and parents. In 2004 he co-founded “Overseas Conversations”, an annual series of international conferences in New York focusing on youth, media and education. He has co-edited, among other publications, “Mapping Media Education Policies in the World”, “Youth Media Visions: Conversations Across Cultures” and “New Opportunities for Media and Information Literacy in the MENA Region.” Since 2007, Mr. Torrent is Project Manager of Media and Information Literacy initiatives at UNAOC. [www.unaoc.org/what-we-do/projects/media-and-information-literacy](http://www.unaoc.org/what-we-do/projects/media-and-information-literacy)

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## **PEACEapp**

Presentation of the methodology and experiences of PEACEapp workshops. Workshops on computational thinking, digital literacy, creativity and intercultural dialogue. Local youth work together with young migrants and refugees designing and developing video games. The presentation will focus on the experiences and feedback of PEACEapp workshops in Algeciras, Spain, and Tangier, Morocco. PEACEapp is an initiative of UNAOC's Media and Information Literacy programs, please see: [unaoc.org/media-information-literacy](http://unaoc.org/media-information-literacy).



## **Ciara Williams**

Assistant / FAO Schwarz Family Foundation Fellow  
Murals Art, Philadelphia

Ciara is the FAO Schwarz Family Foundation Fellow at Mural Arts Philadelphia where she works with the Restored Spaces Initiative. In her main role, she acts as an environmental educator for Trash Academy, a “collaboratory” between community members in Southeast Philly, artists, and environmental activists. The project seeks to inspire a wellspring of actions around trash issues and tests and shares the best grassroots solutions that emerge. Ciara is from Chester, Pennsylvania and graduated from Swarthmore College with a degree in Education and Environmental Studies. Before coming to Mural Arts Philadelphia, she managed the Chester Youth Courts, a youth-led disciplinary model rooted in restorative justice and was also the garden manager at an elementary school where she focused on science-based garden instruction.

## **Untitled**

Trash Academy is a “collaboratory” between community members in Southeast Philly, artists, environmental activists and High School students from all across the city. Supported by Philadelphia Mural Arts’ Restored Spaces initiative, Trash Academy inspires a wellspring of actions around trash issues and tests and shares the best grassroots solutions that emerge. The collaborative and inclusive nature of our work is sustained and elevated by the imagination and innovation of artists and designers. A special chemistry occurs at the intersection of our diverse partnerships, one that allows for the creation of projects that pointedly address a social issue as experienced within a specific neighborhood. In this presentation, we will discuss the transfer of knowledge and the value of lived experience when generating projects at the intersection of public art and sustainability.





### **Lily Yeh**

Founder, Barefoot Artists  
Philadelphia, Pennsylvania

Lily Yeh is an internationally celebrated artist whose work has taken her to communities throughout the world. As founder and executive director of the Village of Arts and Humanities in North Philadelphia from 1986 to 2004, she helped create a national model of community building through the arts. In 2002, Yeh founded Barefoot Artists, Inc., in order to bring the transformative power of art to impoverished communities around the globe through participatory, multifaceted projects that foster community empowerment, improve the physical environment, promote economic development and preserve indigenous art and culture. In addition to the United States, she has carried out projects in many countries including Kenya, Ivory Coast, Ghana, Rwanda, China, Taiwan, Ecuador, Syria, Republic of Georgia, Haiti, and Palestine. Her life and work were the subject of the feature length documentary *The Barefoot Artist*.

### **Community Transformation Through Co-Creation**

Creativity and beauty are potent means to bringing about healing and change. I aim to use the power of art in my work to transform impoverished communities, to empower their residents, and to take action for a more compassionate, just and sustainable future.

Deep change happens when community partakes in envisioning, planning, establishing infrastructure, and executing of a project. I call this transformative and co-creative process urban alchemy.

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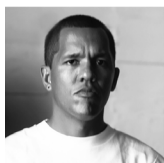
## **Moderators**



### **Nicole Johnson**

Instructor, Doctoral Student  
Teachers College, Columbia University

Nicole Johnson is an artist and art educator from Kingston, Jamaica. Since 2010, she has worked as a college-based teacher educator in her home city and in the United States. She is currently a doctoral student and an instructor in the Art and Art Education program at Teachers College, Columbia University. Her core research interests are in the professional identity development and the lifelong education of art teacher educators.



### **Eric Mason**

Artist, Doctoral Student  
Teachers College, Columbia University

When Eric Mason picked up a camera for the first time in sixth grade, he sparked a passion. Although his fascination with photography was new, his creative edge was not. He has always had a knack for making things. In the vein of his favorite photographer, Thomas Struth, Mason prefers urban landscapes over human subjects. He enjoys finding the beauty in seemingly mundane objects. Mason has come a long way from using a Canon AV-1 35mm to snap photos in middle school. He has since earned a Master of Fine Arts degree in photography and a master's in printmaking. He served for several years as an art school administrator before enrolling at Columbia Teacher's College. He's now a third-year art education doctoral student.



**Judith Mohns**

Artist-Educator

Doctoral Candidate Teachers College, Columbia University

Judith Mohns is an artist, teacher, and doctoral student at Columbia University Teachers College in the Art and Art Education Program. She has taught studio art at the high school and college levels, and has been involved with teacher training at TC. Her area of research involves the changing nature of art students and teaching in first-year college art programs.



**CJ Reilly**

Artist, Masters Student, Teachers College, Columbia University  
New York, New York

CJ Reilly III is a creative professional whose enthusiasm for problem-solving has resulted in an extensive body of work that bridges ideas in illustration, design, education, and agriculture. These ideas, turned into exhibits and published work, include companies, organizations, and artists: Teachers College, Columbia University; Maryland Institute College of Art (MICA); The New Yorker; LEGO; USAID Nepal; U.S. Peace Corps; Helvetas Nepal, Basil Twist; Jonathan Horowitz; Communication Arts; Oxford University Press, and The National Art Education Association (NAEA). Currently, CJ is a graduate student at Teachers College, Columbia University where his field of study is in Art Education with Initial Teacher Certification. His research and studio work focuses on developing visual and kinesthetic-based educational materials that address food security issues in agriculture/horticulture, specifically focusing on marginalized Nepali farmers and families.

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## **Travel Information**

Teachers College is located on the Upper West Side of Manhattan on 120th Street between Broadway and Amsterdam Avenue and is accessible by various modes of transportation.

### **By Bus**

Bus transportation into New York City from neighboring states and communities usually terminates at Port Authority Bus Terminal, at West 42nd Street and Eighth Avenue.

Within New York City, four bus routes include a stop at West 120th Street and Broadway (Teachers College): M4 (available from both Grand Central Station and Penn Station), M5, M11, and the M104 (available from the Port Authority Bus Terminal). The fare required is exact change in coins, Metropolitan Transit Authority token or Metrocard.

### **By Car**

The Henry Hudson Parkway (West Side Highway) in New York City runs parallel to the Hudson River and offers convenient access to Teachers College. The highway can be reached from most of the main routes entering New York City. The nearest major highway link to it is Interstate Highway 95 (I-95).

Whether driving north or south on the Henry Hudson Parkway/West Side Highway, exit at 95th Street. At the first traffic light, turn north (left) onto Riverside Drive; at 120th Street turn east (right) and go two blocks east to the College. The main entrance is located midway between Broadway and Amsterdam Avenue, on the north side of West 120th Street.

### **By Subway**

The subway station serving Teachers College is the 116th Street stop of the IRT Broadway-Seventh Avenue local. The No. 1 subway train (red line) are local trains serving this station. Be sure that you are on (or transfer to) the local line at the 96th Street Station. The express line (No. 2 or No. 3 trains) does not serve Columbia University.

There are subway entrances at Penn Station and the Port Authority Bus Terminal. From Grand Central Station, the Shuttle (S) goes to "Times Square" 42nd Street, offering access to the No. 1 IRT Broadway Local trains going uptown.

### **By Train**

Grand Central Terminal, which is located at East 42nd Street and Park Avenue, is the New York City terminus for two commuter trains, MetroNorth and Conrail, as well as some Amtrak trains from Canada and Upstate New York.

Penn Station, at West 34th Street and Seventh Avenue, is the New York City terminus for all other Amtrak service and the Long Island Railroad, New Jersey Transit, and the New Jersey PATH train commuter lines.

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### **Restaurants In the Area**

#### **Flat Top**

1241 Amsterdam Ave

#### **Massawa**

1239 Amsterdam Ave

#### **Broadway Au Lait**

3070 Broadway, New York City, NY 10027-5702

#### **Apple Tree Supermarket**

1225 Amsterdam Ave, New York City, NY 10027-6603

#### **Friedman's**

1187 Amsterdam Ave

#### **Kitchenette**

1272 Amsterdam Ave

**Notes**

**Notes**



**TC/A&E**