

CHARGE 2016 SCHEDULE

[WEBSITE / REGISTER](#)

FRIDAY JAN 8 @ PROJECT ROW HOUSES CAMPUS

5:30 - 6:30 PM >>> Project Row Houses **Round 43: Small Business / Big Change Curator's Tour** with Ryan Dennis meets at 2521 Holman

6:30 - 6:45 PM >>> Welcome with Carrie Schneider and Jennie Ash @ Eldorado Ballroom 2310 Elgin

6:45 - 7:15 PM >>> *Art and Activism in the 1960's and Beyond* (keynote) with Linda Shearer {Project Row Houses/Solomon R. Guggenheim Museum/Artists Space/Museum of Modern Art - Houston} @ Eldorado Ballroom 2310 Elgin

7:15 - 8:15 PM >>> *Everything I Make Comes Back Home to Live with Me* (keynote) with Caroline Woolard {OurGoods/Trade School/BFAMFAPhD/NYC Real Estate Investment Cooperative - New York} @ Eldorado Ballroom 2310 Elgin

8:15 - 8:45 PM >>> Q&A with Linda Shearer and Caroline Woolard @ Eldorado Ballroom 2310 Elgin

SATURDAY JAN 9 @ ART LEAGUE HOUSTON

10:30 – 10:45 AM >>> Welcome, Intro & Coffee

10:45 AM – 11:45 AM >>> *Gauging the Grey Area: Houston Edition Spectrogram* (interactive group exercise) with Nicole Burisch {Ladies Invitational Deadbeat Society - Canada/Houston} and Taraneh Fazeli {Houston/New York City}

12:00 – 1:30 PM >>> **Early Afternoon Sessions**

Session A - *“No” is Free: The Art of Ask/Borrow/Trade/Give (You too can be an artist with little to no money down!)* (interactive workshop and game) with Stephanie Saint Sanchez {La Chicana Laundry Pictures/Senorita Cinema - Houston} and Koomah {Artist - Houston}

Session B - *Fe y Justicia Worker Center: Charla, La Colmena and the Justice Bus* (presentation with slides) with Martha Ojeda {Fe y Justicia Worker Center - Houston}

Session C - *This Thing We Do: Houston DJ Culture Revealed* (presentation) with Jason Woods {Flash Gordon Parks - Houston}

1:30 – 2:30 PM >>> **Lunch Break**

2:30 – 4:00 PM >>> **Late Afternoon Sessions**

Session D - *No Justice, No Service! (Adjuncts Unite)* (Interactive presentation and discussion) with Jessica Lawless {Adjunct Action/SEIU Faculty Forward/No Justice No Service: Bay Area Art & Education Justice Festival - San Francisco} and Cassie Thornton {Strike Debt Bay Area/No Justice No Service: Bay Area Art & Education Justice Festival - San Francisco}

Session E - *The Laundromat Project, Supporting Artists and Communities Where They Live* (presentation and workshop) with Hatuey Ramos-Fermin {Laundromat Project - New York}

Session F - *Job Performance: Now You Art Me, Now You Don't* (presentation, interactive audience role play and storytelling) with Bobby Kallor {Jenner House - Houston} and Maurice Duhon {Cornbreadd - Houston}

4:00 – 5:00 PM >>> Sunset & drinks on Art League patio

Session G - *The Game of Art* (outdoor intervention installed game) with Phillip Pyle, II {Artist - Houston} and Leah Binkovitz {Journalist- Houston}

SUNDAY JAN 10 @ ART LEAGUE HOUSTON

10:00 – 10:30 AM >>> Laugh Yoga with Tony Day

10:30 – 11:30 AM >>> On Art Thinking (lecture) with Kenneth Bailey {Design Center for Social Intervention - Boston}

11:45 – 1:15 PM >>> Sunday Sessions

Session A - *W.A.G.E. Certification* (presentation) with Lise Soskolne {W.A.G.E - New York}

Session B - *Made of Star Stuff: Mapping Constellations of Women Creatives* (presentation and interactive game) with Autumn Knight and Monica Villarreal {Creative Women Unite - Houston}

1:15 – 2:15 PM >>> Lunch and Session Shares (Pecha Kucha lite)

2:15 – 3:45 PM >>> Deal or No Deal (exhilarating game of nerves, instincts, and raw intuition) with Alison Gerber {Department of Social and Economic Geography at Uppsala University - Sweden} Autumn Knight, Stephanie Saint Sanchez, and Cassie Thornton

3:15 – 3:45 PM >>> Art Work: A Reading and Discussion Series (reading group) with Cindy Peña {Houston} and Rachel Vogel {Suplex - Houston}

CHARGE 2016 SESSION DESCRIPTIONS & PRESENTER BIOS

FRIDAY JAN 8 @ PROJECT ROW HOUSES CAMPUS

5:30 - 6:30 PM

Tour of Project Row Houses Round 43: *Small Business/Big Change: Economic Perspectives from Artists and Artpreneurs*

Ryan Dennis

(curator tour) meet at Project Row Houses two story, 2521 Holman Street

Round 43: *Small Business/Big Change: Economic Perspectives from Artists and Artpreneurs* is a reflection on the current economic state of the community surrounding Project Row Houses, Houston's Third Ward, and neighborhoods across the nation facing similar shifts. Building off of PRH's longstanding value of economic sustainability, *Small Business/Big Change* utilizes art as a method and lens of social change to explore these ideas and question the current economic models within a neighborhood context. Throughout the viewing period, creative entrepreneurs will be given the tools needed to grow their businesses, and artists will be invited to respond to these topics through site-specific installations and programming. Round 43 is organized by Ryan N. Dennis, public art director. Participating

artists include Nsenga Knight, Shani Peters, Kameelah Janan Rasheed, Martine Syms (in collaboration with Diamond Stingily), Charisse Weston and small business owners Ella Russell (in collaboration with artist Anthony Suber) and Fredia Mitchell. In conjunction with the Round, a series of public programs will also be created to initiate dialogue around economic sustainability in resource-challenged neighborhoods. Round 43 is On View October 24, 2015 – February 28, 2016

Ryan N. Dennis joined Project Row Houses in October 2012. Her interests include African American and international contemporary art, with a particular focus on socially engaged practices in all media, site-specific projects, and public interventions. At Project Row Houses, Ryan has organized exhibitions and programs including, Round 41: Process and Action: An Exploration of Ideas (2014); Round 40: Monuments: Right Beyond the Site (2014); Social Practice. Social Justice Symposium (2014); Round 39: Looking Back, Moving Forward (2013). She has written for the 2014 Prospect 3 catalogue and the Studio Museum in Harlem Magazine. Prior to Project Row Houses she worked in New York City at the Museum for African Art as the traveling exhibition manager. She received her master's degree in Arts and Cultural Management from Pratt Institute where her research focused on the role of the artist as the administrator and cultural producer through residencies, and collaborative programming. Prior to moving to New York City, Ryan worked as a community organizer and a curatorial assistant at The Menil Collection in Houston, TX.

La Ronda 43 en Project Row Houses: Pequeños Negocios /Grandes Cambios: Perspectivas Económicas de artistas y emprendedores del arte presenta una mirada al estado actual de la economía de la comunidad que rodea a Project Row Houses, el área de Third Ward en Houston y los barrios en otras ciudades del país que experimentan cambios similares. Partiendo de la tradición que PRH le otorga al valor de la sostenibilidad económica, Pequeñas Empresas /Grandes Cambios utiliza el arte como método y objetivo del cambio social para explorar estas ideas y cuestionar los modelos económicos actuales en el contexto del barrio. A lo largo de la exhibición, se les dará a los empresarios creativos las herramientas necesarias para hacer crecer sus negocios y se invitará a los artistas a responder a estos temas a través de instalaciones y programas específicos en el espacio. La Ronda 43 es organizada por Ryan N. Dennis, directora de arte público en Project Row Houses. Los artistas participantes incluyen a Nsenga Knight, Shani Peters, Kameelah Janan Rasheed, Martine Syms (en colaboración con Diamond Stingily), Charisse Weston y dueños de pequeños negocios como Ella Russell (en colaboración con el artista Anthony Suber) y Fredia Mitchell. Conjuntamente con la ronda, se organizarán una serie de programas públicos para comenzar el diálogo acerca de la sostenibilidad económica en barrios con carencias de recursos. Ronda 43 estará a la muestra del 24 de octubre, 2015 al 28 de febrero, 2016.

6:45 - 7:15 PM

Art and Activism in the 1960's and Beyond

Linda Shearer

(keynote)

My talk will start with the year 1968 when I graduated from college and when the international art world witnessed unprecedented activism on the part of artists to achieve economic and political agency. Young and idealistic, I was deeply affected by the Vietnam War, by the untimely deaths of Martin Luther King, jr. and Robert F. Kennedy, by the powerful message of the Black Panthers, by the growing divide between traditional corporate structures and alternative progressive approaches, by the heightened spiritual awareness derived in part from the new drug culture, along with the music that came to represent my generation. For art and culture, the year 1968 would set the stage for the decades to come. While the impact on curatorial practice was not necessarily immediate, the impact on artists was. Artists in the past, namely the Russian Constructivists, the Dadaists, Futurists and Surrealists, among others, were known for the integration of politics and other non-artistic concerns as part of their art work. Starting in 1968, many artists mobilized to protest the actions of their own governments, generating an urgency and a split between the community of artists and that of museum trustees, collectors, art patrons who represented the forces behind the United States involvement in Vietnam and Cambodia, as well as Latin America. As a young museum worker at the time, my presentation will weave my personal experience with the larger issues and concerns of a significant number of artists and their demonstrations. In looking back at this history, I hope to shed light on the ongoing power dynamics that continue for artists to this day.

Recently retired from the directorship of Project Row Houses, **Linda Shearer** has been working in museums in the United States for over 40 years, and her focus has been contemporary art. She arrived in Houston in 2007 to be the interim director at the Contemporary Arts Museum Houston. Prior to that, Linda served as director of the Contemporary Arts Center in Cincinnati, Ohio, and from 1989 to 2004, at the Williams College Museum of Art. With a degree from Sarah Lawrence College, she worked at the Solomon R. Guggenheim Museum for 11 years before becoming director in 1980 at one of the earliest alternative spaces in the country -- Artists Space, also in New York. Linda served as curator in the Painting and Sculpture Department at the Museum of Modern Art from 1985 to 1989 and was responsible for the Project series there. Artists have always been at the heart of Linda's curatorial/directorial practice and she has always held firmly to the idea that art can be an agent for social change. Her time at Project Row Houses coincided with a sea change in the art world when new value was attached to art and artists whose work within a community can be that catalyst for change.

Arte y activismo en los sesentas y más allá

Linda Shearer

(conferencia magistral)

Mi presentación comienza en el año 1968 cuando me gradué de la universidad y cuando el mundo del arte internacional presencié un activismo sin precedentes por parte de los artistas con el objetivo de lograr agencia económica y política. Joven e idealista, me sentí profundamente afectado por la Guerra de Vietnam, por las muertes prematuras de Martin Luther King, Jr., y Robert F. Kennedy, por el poderoso mensaje de las Black Panthers, por la creciente división entre las estructuras corporativas tradicionales y las aproximaciones progresistas alternativas, por el agudo despertar espiritual derivado en parte de por la nueva cultura de la droga, junto con la música que vino a representar a mi generación. Para el arte y la cultura, el año de 1968 establecería la plataforma para las siguientes décadas. Mientras que el impacto en la práctica curatorial no fue necesariamente inmediato, sí lo fue en los artistas. En el pasado, los artistas, especialmente los constructivistas rusos, los dadaístas, futuristas y surrealistas, entre otros, fueron conocidos por la integración de la política y otras preocupaciones no artísticas como parte de sus obras de arte. Este impulso fue retomado comenzando en 1968, cuando muchos artistas se movilizaron para protestar las acciones de sus gobiernos, generando una urgencia y un quiebre entre la comunidad de artistas y la de los administradores de los museos, coleccionistas y mecenas de arte quienes representaban las fuerzas detrás de la participación de los Estados Unidos en Vietnam y Cambodia, así como en Latinoamérica. Como un empleado joven de museo durante ese tiempo, mi presentación entrelazará mi experiencia personal con los problemas y preocupaciones más abarcadoras de un número significativo de artistas y sus demostraciones. Retrocediendo en la historia, espero dilucidar las dinámicas de poder que continúan vigentes para los artistas hasta hoy en día.

7:15 - 8:15 PM

Everything I Make Comes Back Home to Live with Me

Caroline Woolard

(keynote)

Since the 2007/2008 economic crisis, I have been organizing platforms for solidarity art economies where satisfaction might be based upon mutual respect rather than individual accumulation. In this keynote, I will speak from personal experience about the contradictions and promises of online networks as well as the emergent place-based initiatives I take part in. I will speak about a range of approaches I have taken, from facilitating a barter network (<http://OurGoods.org>) in New York City to co-creating a barter based learning space (<http://TradeSchool.coop/story>) in 30 cities internationally, from an advocacy group dedicated to raising awareness about art student debt (<http://bfamfaphd.com>) to an emerging NYC Real Estate Investment Cooperative (<http://nycreic.com>). Throughout the talk, I will reflect upon the "work stories" I am telling, as well as how these shift when the entire supply chain is included in the narrative. I will ask: What if meaning is made not only in the initial encounter with a work of art, but in the laborious hours of production, dissemination, and deconstruction?

Caroline Woolard is an artist and organizer whose interdisciplinary work facilitates social imagination at the intersection of art, urbanism, architecture, and political economy. After co-founding and co-directing resource sharing networks OurGoods.org and TradeSchool.coop from 2008-2014, Woolard is now focused on her work with BFAMFAPhd.com to raise awareness about the impact of rent, debt, and precarity on culture and on the NYC Real Estate Investment Cooperative to create and support truly affordable commercial space for cultural resilience and

economic justice in New York City. Caroline Woolard's work has been supported by MoMA, the Rockefeller Cultural Innovation Fund, Eyebeam, the MacDowell Colony, unemployment benefits, the curiosity of strangers, and many collaborators. Recent group exhibitions include: Crossing Brooklyn, The Brooklyn Museum, New York, NY; Maker Biennial, The Museum of Art and Design, New York, NY; and Artist as Social Agent, Cleveland Museum of Art, Cleveland, OH. Woolard's work will be featured in Art21's New York Close Up documentary series over the next three years. Woolard is a lecturer at the School of Visual Arts and the New School, is an Artist in Residence at the Queens Museum of Art, and was just named the 2015 Arts and Social Justice Fellow at the Judson Church. <http://carolinewoolard.com>

Todo lo que hago se viene a casa a vivir conmigo

**Caroline Woolard
(conferencia magistral)**

Desde la crisis económica del 2007/2008, he estado organizando plataformas para economías de arte solidarias donde la satisfacción puede radicar en el respeto mutuo más que en la acumulación personal. En esta presentación, hablaré desde mi experiencia personal sobre las contradicciones y promesas de las redes virtuales como también de las iniciativas emergentes de lugares específicos de las que formo parte. Me referiré a una gama de acercamientos que he tomado, desde la facilitación de una red de trueques (<http://OurGoods.org>) en la ciudad de Nueva York a la co-creación de un espacio de aprendizaje basado en el trueque (<http://TradeSchool.coop/story>) en 30 ciudades internacionales, desde un grupo de apoyo dedicado a crear conciencia sobre la deuda del estudiante de arte (<http://bfamfaphd.com>) a una emergente NYC Real Estate Investment Cooperative [Cooperativa de inversión en bienes raíces de Nueva York] (<http://nycreic.com>). A lo largo de la presentación, reflexionaré sobre las "historias laborales" que estoy contando, como también cómo estas cambian cuando toda la cadena de abastecimiento es incluida en la narrativa. Preguntaré: ¿Qué pasaría si pensamos que el significado surge no sólo en el encuentro inicial con una obra de arte, sino que en las laboriosas horas de producción, diseminación y deconstrucción?

8:15 - 8:45 PM

**Linda Shearer and Caroline Woolard
(Q&A with Audience)**

SATURDAY JAN 9 @ ART LEAGUE HOUSTON

10:45 AM – 11:45 AM

Working Title: "Gauging the Grey Area: Houston Edition Spectrogram"

Nicole Burisch and Taraneh Fazeli

(Session Consultants: Lauren van Haften-Schick and Helena Keeffe*

(interactive group exercise)

Gauging the Grey Area will begin charge 2016's two full days of workshops, asking those present to take a stand on a number of urgent issues by responding to a series of hypothetical opportunities often offered to artists. Workshop attendees will position themselves along a continuum of "Yes" to "No" in a human spectrogram that maps individuals' varied initial responses to these common conundrums. Then, after group discussion and feedback, participants will be able to reposition themselves and put their collective thinking process into play. By asking participants to embody their preferences and beliefs, we will manifest political and philosophical ideas as physical positions.

Scenarios presented will deal with the compromises, risks, and potential payoffs that come with navigating our role(s) in the art market, valuing our work and volunteering our labor, and the creative and ethical choices one makes when resources are limited. The thought process of whether to accept or decline such opportunities is rarely exercised openly or in dialogue with the community, despite the fact that these are questions that all artists will face at some time. Engaging this process as a group exercise will allow for participants to see and hear the initial responses of their co-participants, and then accommodate healthy debate on what constitutes a "good" or "bad" opportunity. Weighing

personal needs in relation to the collective good, we will visualize how and why we make the very intimate choices that we do, and lay the ground for decision-making that both supports the individual artist and fosters solidarity.

Nicole Burisch is a critic and curator based in Montreal, Canada. With a background working in artist-run centres, her projects centre discourses of craft, feminism, performance, publishing, labour, and materiality within contemporary art. Her research (with Anthea Black) into curatorial strategies for politically engaged craft practices is included in milestone publications *The Craft Reader* (Berg) and *Extra/ordinary: Craft and Contemporary Art* (Duke University Press) and together they are currently co-editing a new publication, *Craft on Demand: The New Politics of the Handmade*, forthcoming from I.B. Tauris in 2016. She is one-third of the Ladies Invitational Deadbeat Society, a collective of cultural workers whose activities make visible and politicize women's roles in the arts economy through tactical laziness, crafty collaboration, over-performance, and wild hilarity. Her writing has been published in periodicals *No More Potlucks*, *FUSE Magazine*, *dpi: Feminist Journal of Art and Digital Culture*, *Textile: The Journal of Cloth and Culture*, *Cahiers métiers d'art-Craft Journal*, and by *La Centrale Galerie Powerhouse*, *Stride Gallery*, and the *Richmond Art Gallery*. Burisch has held positions and presented projects with a number of organizations, including: *Mentoring Artists for Women's Art*, *Artex*, *Walter Phillips Gallery*, *The New Gallery*, *Centre des arts actuels Skol*, and the *Mountain Standard Time Performative Art Festival*. She holds a BFA in Ceramics from the *Alberta College of Art and Design*, an MA in Art History from *Concordia University*, and is a 2014-2016 Core Fellow Critic-in-Residence with the *Museum of Fine Arts, Houston*. www.nicoleburisch.com/

Taraneh Fazeli is a curator, educator, editor, and researcher from New York that is currently the first year critic at the *Museum of Fine Art Houston's Core Program* (2015-17). Her current project, "Sick Time, Sleepy Time, Crip Time: Against Capital's Temporal Bullying" proposes a consideration of the temporalities of debility, disability, aging, and rest as potentially resistive to capitalism. Her practice emerges from legacies of institutional critique and pedagogy, witnessed in her work at the *New Museum* where she served as co-founder of the postgraduate *R&D Seminars*; editor of *Six Degrees*; and, as part of the *R&D Season's* curatorial staff, co-organizer of the *2015 R&D SPECULATION Season* (2012-15). In addition, recent curatorial projects focused on the relationship of pedagogy and language to postcolonial ontologies: the "*Temporary Center for Translation*," (2014), co-curated with Omar Berrada and Alicia Ritson; addressed the translator's variegated roles as integral to creating social, cultural, or political meaning in history; "*Occupied Territory: A New Museum Trilogy*," (2014), was an archival presentation co-organized with Tara Hart and Alicia Ritson. Fazeli is a member of the *Canaries*, a collective of artists with auto-immune disorders, and *Pedagogy Group*, a collective of socially-engaged art educators. She was previously a *Contributing Editor* to *Triple Canopy* (2011-12) and the *Managing Director* of *e-flux* (2008-11), where she oversaw publications such as *art-agenda* and organized exhibitions with artists including *Raqs Media Collective*, *Martha Rosler*, *Allan Sekula*, and *Mladen Stilinović*. She graduated from the *Cooper Union*, studied sociology and art history at *CUNY Graduate Center*, and participated in the *Art & Law Residency Program*.

Evaluando el área gris: espectrograma edición Houston

Nicole Burisch y Taraneh Fazeli

Asesoras: Lauren van Haften-Schick y Helena Keffe*

(ejercicio interactivo grupal)

Evaluando el área gris: espectrograma edición Houston iniciará los dos días de talleres de *charge* 2016 pidiéndole a los participantes que asuman su postura acerca de algunas problemáticas urgentes. Por medio de sus respuestas a una serie de oportunidades hipotéticas que se les presentan frecuentemente a los artistas, los participantes se ubicarán en una escala del "sí" al "no" en un espectrograma humano que expondrá las reacciones iniciales de cada individuo frente a esos dilemas comunes. Luego de una discusión y sesión de retroalimentación, los participantes podrán reorganizarse y poner en juego su capacidad de pensamiento colectivo. Al pedir que los participantes personifiquen sus preferencias y creencias, estaremos manifestando ideas políticas y filosóficas como posiciones físicas.

Los escenarios presentados abordarán temas como los compromisos, riesgos y posibles ganancias que se nos presentan al navegar nuestros roles en el mercado del arte; valorar nuestro trabajo y ofrecer nuestra labor gratuitamente, así como las decisiones creativas y éticas que hacemos cuando los recursos son limitados. El proceso de pensamiento de si aceptar o rechazar esas oportunidades rara vez se ejerce abiertamente o en el diálogo con la comunidad, a pesar de que estas son preguntas que todos los artistas tendrán que afrontar en algún momento. La

activación de este proceso como un ejercicio de grupo permitirá que los participantes vean y escuchen las reacciones iniciales de los participantes, para después generar un debate saludable sobre lo que constituye una "buena" o "mala" oportunidad. Midiendo necesidades personales en relación con el bien colectivo, visualizaremos cómo y por qué tomamos esas decisiones privadas y sentaremos las bases para la toma de decisiones que apoyan al artista individual y fomentan la solidaridad.

***Lauren van Haften-Schick** Lauren van Haften-Schick is an art historian, artist, and curator researching the artistic appropriation and deployment of legal technologies, such as contracts, and regulatory strategies independent of legislatures. Subjects of focus include the work of curator and bibliographer Seth Siegelaub, artists' publications and media interventions, and artists' labor and property rights. She is currently pursuing her PhD in the History of Art at Cornell University, and is the Associate Director of the Art & Law Program in New York. Recent exhibitions include "Non-Participation," The Luminary, MO, and The Art League Houston, TX (2014-15), and "Canceled: Alternative Manifestations & Productive Failures," The Center for Book Arts, NY, among additional venues (2012-14). Recent presentations & publications include: "The Artists' Resale Right," Artists Space Books & Talks, NY, presenting as a member of the W.A.G.E. Artists Resale Rights Working Group; "What Now? The Politics of Listening," Art in General and the Vera List Center, NY; The Law, Culture, and the Humanities conference at Georgetown University Law Centre; "Gauging the Gray Area" (with Helena Keeffe) for "Valuing Labor in the Arts" at the Arts Research Center, UC Berkeley, and "Charge" at the Art League Houston; "Seth Siegelaub's Agreement as Critical Circulation" for "Living Labor, Marxism and Performance Studies," New York University; lectures at Bureau Publik and Rum46, Denmark, for the series "Making Social Realities with Books"; and "Cariou v. Prince: Toward a Theory of Aesthetic-Judicial Judgments" (with Sergio Muñoz Sarmiento) published in the Texas A&M Law Review. www.laurenvhs.com

***Helena Keeffe** is a San Francisco based artist, teacher and cook who brings these identities together in projects that invite others to step along with her into unfamiliar territory. She recently co-organized a workshop-based conference with Shannon Jackson, director of the Arts Research Center at UC Berkeley, on the subject of valuing labor in the arts. Keeffe publishes a broadside called Standard Deviation which serves as a platform for aggregating art and labor related texts, thought experiments, flow charts and alternative currencies. Keeffe is the recipient of a [Creative Work Fund](#) grant and has created site specific works in diverse contexts including city buses, abandoned phone booths, [the Berkeley Art Museum](#), San Francisco's Market Street, [Yerba Buena Center for the Arts](#), Laguna Honda Hospital, the Oakland Museum of California, and the New Children's Museum in San Diego. Keeffe received a BFA from the Minneapolis College of Art and Design and an MFA from UC Berkeley. <http://helenakeeffe.com>

12:00 – 1:30 PM

Session A

"No" is Free: The Art of Ask/Borrow/Trade/Give (You too can be an artist with little to no money down!)

Stephanie Saint Sanchez and Koomah
(interactive workshop and game)

So you wanna be an artist? Money is tight! What do you do?!? Get a 'real' job? Inherit money from Nana and Pop-pop? Rob a bank? Rejection is scary, but remember: "No" is Free! In this interactive workshop, Stephanie will discuss tips and tricks for keeping focused on being the artist you want to be while working a 'normal' job. Koomah will present The Art of Ask/Borrow/Trade/Give - their practice of asking for what you want, borrowing what you need, trading up for the best, and giving to help other artists. Participants will have the opportunity to try a game version of Ask/Borrow/Trade/Give and make a list of their art 'wants', 'needs', and 'haves' to share amongst each other to encourage bartering within the arts communities.

Stephanie Saint Sanchez is a by-any-means-necessary media artist, movie maker, and instigator. As founder of La Chicana Laundry Pictures, she has made over 30 award-winning, genre-bending shorts and installations. She also started the Señorita Cinema film festival, the only all Latina Film Festival in Texas. She is a recipient of a S.W.A.M.P. Emerging Filmmakers Fellowship, The Idea Fund, Lawndale Artist Studio Program and her work has been featured at Creative Women United, Project Row Houses Houston, Art League Houston, Fresh Arts Houston, and Art Licks, North and Found London. www.lachicanalaundrypictures.com

Koomah is an intersex-bodied trans-identified queer interdisciplinary grassroots visual artist, performer, filmmaker, and part-time hermaphrodite unicorn. Active in Houston-area artspace since 2003, Koomah challenges audiences to ask

questions, see from new perspectives, be vulnerable, and ponder social norms. Koomah is a performance artist with Continuum, a performer with the Houston Gendermyn, a frequent performer at QUEERLESQUE!, and a solo visual and performance artist. Koomah has performed, showcased artwork, and screened films nationwide. <https://www.facebook.com/Koomah/>

El “No” es gratis: El arte de pedir/pedir prestado/intercambiar/dar (¡Tú también puedes ser un artista con poco a nada de enganche!)

**Stephanie Saint Sanchez y Koomah
(presentación y juego interactivo)**

¿Así que quieres ser un artista? ¡El dinero es escaso! ¿!¿Qué hacer?!? ¿Buscar un trabajo de “verdad”? ¿Heredar dinero de Nana y Pop-pop? ¿Robar un banco? El rechazo da miedo, pero recuerda: ¡El “no” es gratis! En este taller interactivo, Stephanie discutirá consejos y trucos para mantenerse enfocados en ser el artista que quieres ser mientras realizas un trabajo “normal”. Koomah presentará “El arte de pedir/pedir prestado/intercambiar/dar” —su práctica de pedir lo que quieres, pedir prestado lo que necesitas, intercambiar por algo mejor y dar para ayudar a otros artistas. Los participantes tendrán la oportunidad de probar una versión de pedir/pedir prestado/intercambiar/dar en forma de juego y hacer una lista de sus “deseos”, “necesidades” y “pertenencias” para compartir con el resto y fomentar el intercambio dentro de las comunidades artísticas.

12:00 – 1:30 PM

Session B

Fe y Justicia Worker Center: Charla, La Colmena and the Justice Bus

Martha Ojeda

(presentation with slides)

WE INVITE YOU TO KNOW YOUR LABOR RIGHTS

As a worker, regardless of legal status, we have the rights under Texas laws to :

- At least \$7.25 an hour
- Overtime pay (time and a half) if worked over 40 hours in one work week
- Bathroom breaks
- Discrimination and Harassment (hostile or sexual) free work environment
- Safe workplace
- Compensation for on the job injuries and/or illness

Extreme labor abuse exists in Houston; but we can organize to demand respect and better worker protection laws

This session features a 1 hour *Charla* presentation about the rights of workers in Texas followed by a 30 minute presentation by Fe y Justicia Worker Center Executive Director Martha Ojeda on the center's programs including the Domestic Worker Program - La Colmena (The Beehive), the Workplace Justice Program, and the Justice Bus. Antena will provide simultaneous interpretation throughout.

Fe y Justicia Worker Center believes workers are uniquely equipped to organize and devise solutions to the workplace issues they face. For this reason, we see our role as guides, equipping workers with information about their legal and human rights and assisting them as they navigate the agencies, resources, and services available.

Aside from working directly with affected workers to make wage claims and recover unpaid wages, the coalition engages all Houston workers, community members, and responsible businesses in education, outreach, and advocacy opportunities. We work to bring awareness about wage theft and worker rights, denounce labor abuses through public action campaigns, and organize a diverse group of constituencies to take action in improving the lives of Houston working families and responsible businesses.

We firmly believe that Houston should be a city where work is honored and wage theft is not tolerated. We're committed to working with affected workers, community leaders, responsible businesses, and the City of Houston to:

- Make Houston a Zero Tolerance city for Wage Theft
- Streamline and expedite the process for workers to file civil complaints of wage theft with the City of Houston
- Raise the costs for unscrupulous employers who fail to compensate their employees
- Level the playing field for ethical businesses to be able to compete and thrive in our city

Campaign Values:

- All work is sacred and deserves respect.
- Workers have the right to be paid for all the hours they work, to be treated fairly on the job, and to provide for their families with dignity.
- Wage theft hurts everyone – working families, responsible businesses, consumers, taxpayers and the local economy.
- Protecting workers rights is essential to developing a healthy and thriving Houston economy.

From 2007 – 2012 we have:

- Recovered \$800,000 in unpaid wages for low-wage workers and their families
- Assisted approximately 2,500 workers with cases of workplace abuse
- Trained over 10,000 low-wage workers and community members on labor rights

The goal of the Domestic Workers' Program (La Colmena – the Beehive) is to organize housecleaners, nannies, and caregivers, providing trainings and support to build the collective power of domestic workers in Houston. We raise awareness about domestic workers' rights in order to create a Houston in which all work is respected and all workers have a right to a sustainable job. Fe y Justicia Worker Center welcomes the release of Home Economics. The study underscores why our initiatives for the rights of domestic worker are so critical. "The value of domestic work has been too long ignored and underappreciated. The work of caring for the sick and elderly, cleaning homes and caring for children makes all other work possible," said Laura Perez-Boston, Executive Director of Fe y Justicia Worker Center. "This report not only exposes the injustices on the job, but also lifts this often invisible workforce into public's awareness." Said Linda Burnham, Research Director of the National Domestic Workers Alliance and a co-author of the report, "This study is also a call to action. We must forge a path forward with legislative reforms to move us toward a more caring economy."

Martha Ojeda was born in Nuevo Laredo, Tamaulipas, Mexico, (border with Laredo, Texas.) She was part of the first generation of women working in the Border Industrialization's Program, which resulted in the North America Free Trade Agreement (NAFTA). Martha worked for 20 years in the maquiladora industry (sweatshops) in her hometown. In April of 1994, Martha led the Sony Workers' movement to improve their working conditions. The workers were beaten and brutally repressed by police forces. Thousands of women took the streets demanding their rights and trade unionism. The government orders arresting Martha for enforcing their labor and civil rights. Marta immigrated to the U.S. to escape unfounded persecution by the Mexican government. She found the support of the international solidarity. The Sony workers' case was the first case brought against the government of Mexico under the National Administrative Department of Labor of the United States, site of the Side Agreements on Labor Cooperation of North America; international body created by the Free Trade Agreement (NAFTA,) to settle labor disputes. Martha has a Law degree from The University of Saltillo, Coahuila and the Centre for University Studies in Monterrey, Nuevo Leon, Mexico. While her legal case to return to her country was ongoing, she worked in a hotel and in two plastic factories in San Antonio, Texas, while students of San Antonio, Texas' Law School supported her to clarify the charges against her and prosecute justice and political asylum. In 1996, Ojeda became the Executive Director of the Coalition for Justice in the Maquiladoras. Ojeda has been speaker at the United Nations, and international conferences and forums. In 2001, Ojeda received the "Petra Foundation Fellow Award" in Washington, DC. In 1999, Martha was also recognized on Mother Jones magazine in the U.S., In 2007, Ojeda received the Medal Award "Emilio Krieger" by the National Association of Democratic Lawyers of Mexico City in recognition of her labor and social activism.

<http://houstonworkers.org/>

Charla
Martha Ojeda
(presentación con diapositivas)

LOS INVITAMOS A QUE CONOSCA SUS DERECHOS LABORALES

Como trabajadores, sin importar nuestro estatus legal, tenemos el derecho bajo las leyes de Texas de :

- Por lo menos \$7.25 por hora
- Pago de tiempo y medio si se trabaja mas de 40 horas por semana
- Descansos para ir al baño
- Trabajar sin sufrir acoso sexual o discriminacion
- Trabajar en un espacio sano y seguro
- Recibir indemnizacion por un accidente sufrido en el trabajo o enfermedad a causa del trabajo

Existe mucho abuso laboral en Houston, pero nos podemos organizar para exigir respeto y mejores leyes laborales

Charla es una presentación de una hora sobre los derechos legales y humanos de los trabajadores en Texas seguida de una presentación de 30 minutos sobre el Programa de Trabajadoras Domésticas (La Colmena) y el Bus de la Justicia. Antena—un colectivo de justicia del lenguaje y experimentación de lenguaje—proveerá interpretación simultánea para las personas que no son bilingües en inglés y en español.

Fe y Justicia Worker Center cree que los trabajadores están en inmejorables condiciones para organizar e idear soluciones a los problemas laborales que enfrentan. Por esta razón, vemos nuestra función como guías, equipamiento información a los trabajadores acerca de sus derechos legales y humanos y asistir a ellos, ya que navegar por las agencias, los recursos y servicios disponibles.

Aparte de trabajar directamente con trabajadores afectados para poner reclamos de salarios y recuperar salarios robados, la coalición atrae a todo trabajador, miembro de la comunidad, y negocio responsable en Houston a participar en iniciativas de educación, alcance comunitario, y abogacía. Trabajamos para incrementar conciencia sobre derechos del trabajador y el robo de salario, denunciar abusos laborales a través de acciones públicas, y organizar a diversas comunidades a tomar acción en mejorar las vidas de familias trabajadoras y negocios responsables en Houston.

Nosotros creemos firmemente que Houston debe ser una ciudad donde el trabajo es honrado y el robo de salario es intolerable. Estamos comprometidos a trabajar con trabajadores afectados, líderes en la comunidad, negocios responsables, y la Ciudad de Houston para:

- Convertir a Houston en una ciudad de Cero Tolerancia hacia el robo de salario
- Acelerar y facilitar el proceso para que trabajadores entablen una queja de robo de salario con la Ciudad de Houston
- Elevar las consecuencias para aquellos empleadores sin escrúpulos quienes falten de pagar a sus trabajadores
- Nivelar el campo para que los negocios responsables puedan competir y prosperar en nuestra ciudad

Valores de Nuestra Campaña:

- Todo trabajo es sagrado y merece respeto.
- El trabajador tiene derecho a ser pagado por todas las horas que trabajó, a ser tratado con justicia en el trabajo, y a proveer para su familia con dignidad.
- El robo de salario afecta a todos – familias trabajadoras, negocios responsables, consumidores, contribuyentes, y la economía local.
- Proteger a los derechos del trabajador es esencial para desarrollar economía sana y prospera en Houston.

A partir de 2007 - 2012, tenemos:

- Se recuperó 800.000 dólares en salarios no pagados para trabajadores de bajos ingresos y sus familias

- - Asistencia a unos 2.500 trabajadores de los casos de acoso laboral
- Formación de más de 10.000 trabajadores de bajos salarios y de los miembros de la comunidad sobre los derechos laborales

La meta del Programa de Trabajadores Domésticos (La Colmena - La Colmena) es la organización de limpiadores de casas, niñeras y cuidadores, proporcionando capacitación y apoyo para la construcción del poder colectivo de los trabajadores domésticos en Houston. Nos sensibilización sobre los derechos de los trabajadores domésticos con el fin de crear un Houston en el que se respeta todo el trabajo y todos los trabajadores tienen derecho a un empleo sostenible.

El objetivo del Programa de los Trabajadores Domésticos (La Colmena) es organizar a los empleados domésticos, niñeros y asistentes, proporcionando capacitación y apoyo para construir el poder colectivo de los trabajadores domésticos en Houston. Creamos conciencia sobre los derechos de los trabajadores domésticos con el fin de crear un Houston en el que se respete todo el trabajo y que todos los trabajadores tengan derecho a un empleo sostenible. El Centro de Trabajadores Fe y Justicia promueve la liberación de la economía doméstica. El estudio subraya por qué nuestras iniciativas para los derechos de los trabajadores domésticos son tan críticos. "El valor del trabajo doméstico ha sido ignorado y poco apreciado por largo tiempo. La labor de cuidar a los enfermos y ancianos, limpiar los hogares y cuidar a los niños hace el resto del trabajo posible", dijo Laura Pérez-Boston, Director Ejecutivo del Centro de Trabajadores Fe y Justicia. "Este informe no sólo expone las injusticias en el trabajo, sino que también hace visible este rubro del trabajo a menudo invisible en la conciencia del público." Linda Burnham, Director de Investigación de la Alianza Nacional de Trabajadoras del Hogar y un co-autor del informe, dijo "Este estudio es también una llamada a la acción. Debemos forjar un camino hacia adelante con las reformas legislativas para avanzar hacia una economía más solidaria".

12:00 – 1:30 PM

Session C

This Thing We Do (Houston DJ Culture Revealed)

Jason Woods

(presentation)

When it comes to music culture, Houston has always approached it a bit different than other major cities. The reputation of the city varies depending on who you talk to. Someone may know Houston for Oil & Gas or being a top Energy provider. Ask someone else and they may mention NASA, The Ship Channel or the Medical Center. People know about the entrepreneurs, wildcatters, and astronauts, but the last thing people might mention is how diverse and pioneering Houston's music scene has been for the last 60+ years. The Bayou City has a rich history of Gospel, Jazz, Blues, Soul, Country, Rock and Hip Hop. Flash Gordon Parks will discuss how musicians, DJs and entertainers had to create certain avenues in order to share their talent with the city and the world at large. Artists such as Screwed Up Click, Slim Thug, K-Otix & many more. Also DJ's who've done their own marketing (Def Jam Blaster & DJ Aggravated) and made their own unforgettable album covers (Geto Boys, ESG, Lil Flip), to those who made their own means of distribution (DJ Screw's mixtape distribution & setting up the Screw Shop), to the venue makers who took space of their own (Ray Barnett), to the shop owners who made a platform and meeting grounds (Chuck Roast, Darryl Scott, etc.) and the deejays who've found the music and shared it on the airwaves and in spots that've changed the sound of the city (DJ Sun, DJ Cipher, Witnes, etc.) Come hear how Houston musicians have made a way to spin, show, distribute, and play their work outside the lines, redrawing the lines, and changing the game. From his collections as a deejay, ethnomusicologist, photographer, and documentary filmmaker, Flash Gordon Parks will share vintage photos, records and interviews highlighting why the City of Houston's music culture is so special and how the artists/deejays/etc have made it that way.

Jason Woods is a photographer, deejay and documentarian from Houston, TX. An accomplished photographer of over fifteen years, Woods began his study of photography at Jack Yates High School. He continued his study and progression as an artist at Sam Houston State University, graduating with a Bachelor of Arts in Photography. During that time Woods began to cultivate all of his inherent artistic talents. Determined to explore new mediums of art that combine various genres in innovative ways, Woods created *The Beautiful Side of Ugly* (2005) with Eric Blaylock. TBSOU combined the poetic words of Blaylock with the striking images of Woods to document the beauty of urban areas of Houston, Texas. Jason Woods is also known as Flash Gordon Parks, an accomplished deejay in the city of

Houston. As a DJ, Woods strives to reach the souls of people with music. He believes his job is not only to entertain, but expose the audience to music that may not be accessible in familiar arenas. He was the recipient of the 2013 Houston Arts Alliance Grant which in part funded his documentary, *This Thing We Do*, about how the DJ has helped shape culture in Houston, TX. www.flashgordonparks.com

Esto que hacemos (La cultura DJ de Houston al descubierto)

Jason Woods
(presentación)

Cuando se trata de la cultura musical, Houston siempre la ha abordado de una manera un poco diferente al resto de otras grandes ciudades. La reputación de la ciudad varía dependiendo de con quién hables. Algunos pueden conocer a Houston por el petróleo o por ser uno de los principales proveedores de energía. Preguntar a alguien más y mencionarán a la NASA, el Ship Channel o el Centro Médico. La gente sabe de empresarios, especuladores y astronautas, pero lo último que mencionarían es lo diversa y pionera que ha sido la escena musical de Houston en los últimos 60 años. La ciudad de los pantanos (The Bayou City) tiene una rica historia de música góspel, jazz, blues, soul, country, rock y hip hop. Flash Gordon Parks analizará cómo los músicos, DJs y artistas han tenido que crear ciertos espacios para poder mostrar su talento en la ciudad y el mundo. Artistas como Screwed Up Click, Slim Thug, K-Otix & muchos más. También los DJs que han hecho su propia promoción (Def Jam Blaster & DJ Aggravated) y elaborado inolvidables portadas de discos (Geto Boys, ESG, Lil Flip), a aquellos que desarrollaron sus medios de distribución (la distribución de las mezclas de DJ Screw y el establecimiento de Screw Shop), a los que se apropiaron de lugares (Ray Barnett), a los dueños de negocios quienes crearon una plataforma y lugares de encuentro (Chuck Roast, Darryl Scott, etc.) y los deejays quienes han encontrado la música y la han compartido en las radios y espacios que han cambiado el sonido de la ciudad (DJ Sun, DJ Cipher, Witnes, etc.). Te invitamos a escuchar cómo los músicos de Houston han creado una forma de pinchar, mostrar, distribuir y tocar su música fuera de los márgenes, redibujando los bordes y cambiando el juego. Flash Gordon Parks compartirá fotos antiguas, grabaciones y entrevistas de sus colecciones como deejay, etnomusicólogo, fotógrafo y documentalista, destacando por qué la cultura musical de la ciudad de Houston es tan especial y cómo los artistas/deejays/etc. han contribuido a su creación.

2:30 – 4:00 PM

Session D

No Justice, No Service! (Adjuncts Unite)

Jessica Lawless and Cassie Thornton
(Interactive presentation and discussion)

Adjunct Professor, Visiting Lecturer, Visiting Professor, Part-Time Faculty, Non-Tenure Track Faculty, Non-Ranked Faculty, Contract Faculty, Term Adjunct Faculty, Acting Faculty, Contingent Faculty, Lecturer, Instructor, Just in Time Professor, Professor Staff, TBD,

Once academia's dirty little secret, adjunct professors have become the new face of income inequality. Over the past two years the adjunct faculty movement has grown exponentially. "Part-time" professors are organizing unions across the country, including several art schools. In the Bay Area we are taking the lead in using art as an organizing tool to connect precarious workers and disenfranchised groups in innovative ways. Our organizing is allowing us all to learn from each other while uniting adjunct professors, fast food workers, artists, Black Lives Matter activists, students, and all those fighting to raise the minimum wage. Jessica and Cassie will facilitate an interactive presentation and discussion that gives an overview of how the adjunct movement expanded so rapidly, ways to organize if a union isn't possible, how to build genuine coalitions with other precarious workers and local community organizers, and how art practices can be organizing tools. The goal of this workshop is to support adjunct organizing in Houston by connecting Houston area adjunct professors and activist artists with national networks that can help build your movement. The workshop is participatory and will give participants grounded organizing tools.

Jessica Lawless works for SEIU Local 1021 in Oakland, CA on the [Adjunct Action/Faculty Forward](#) campaign. She specifically works with the adjunct faculty at the California College of the Arts. Before this, Jessica was an adjunct professor for nearly a decade. During that time she acquired massive debt, went into bankruptcy, was regularly on unemployment, relied on state healthcare, and moved several times to chase work. Her partner, a cook in college dining halls would often provide health care for her. When they both were on unemployment during semester breaks,

her partner received higher weekly benefits than she did, and not because he made a lot of money as a food service worker. Getting hired as an organizer at SEIU ended her cycle of adjuncting. In her non-paid work life, she is a writer and regular contributor to [make/shift feminisms in motion](#). She is also an artist who has shown work in spaces as disparate as the Chicago Anarchist Film Festival, the Toronto Transgender Film Festival, REDCAT in Los Angeles, and PS 122 in New York. She and Cassie Thornton, along with a whole lot of other people organized [No Justice No Service](#) Bay Area Arts and Education Justice Festival in March 2014. In November 2015 she moderated the panel [Adjuncts in Action! Poets in Action](#) at the Howard Zinn Book Fair in San Francisco. Importantly, her co-worker from Houston told her Montrose was a super gay neighborhood and she would like someone to prove it to her while she is in town. More info on Jessica Lawless [here](#)

Cassie Thornton is an artist who is sometimes referred to as the Feminist Economics Department (the FED), and works in collusion with Strike Debt in Oakland, California. Her work investigates and reveals the impact of governmental and economic systems on public feeling, behavior, and unconscious, with a focus on debt and security. Cassie develops collaborative art works through non-traditional relationships with forward thinking organizations, galleries, art and activist groups, non-profits, universities, and museums internationally. In 2015, Cassie will complete projects with SEIU 1021 in the Bay Area, Evergreen State University in Olympia WA, Hastings Poverty Race and Law Journal in San Francisco, the SF LGBT Center, Storefront Lab in San Francisco, Recess Gallery in Portland OR, Portland State University, San Francisco State University, SOEX in San Francisco, Publication Studio in Oakland, CA and UC Berkeley. She has recently published in the Journal of Aesthetics and Protest, ArtLeaks, and Temporary Art Magazine. Recent awards have come from Headlands Center for the Arts, Blade of Grass Foundation, CCA Social IMPACT Grant, Barclay Simpson Award and the Cannonball Miami Residency. <http://cassiethornton.com/>

Si no hay justicia, no hay servicio (Profesores asociados únanse)

Jessica Lawless y Cassie Thornton
(presentación interactiva y discusión)

Profesor asociado, Profesor no numerario en visita, Profesor visitante, Miembro de la facultad de medio tiempo, Miembro de la facultad sin carrera de permanencia, Miembro de la facultad sin clasificación, Miembro de la facultad a contrata, Profesor asociado a plazo, Profesor interino, Miembro de la facultad a tiempo parcial, Profesor no numerario, Instructor, Profesor justo a tiempo, Profesor empleado, Aún por ser determinado,

Lo que fuera el secreto sucio de la academia, los profesores asociados, se han transformado en la nueva cara de la desigualdad de salarios. El movimiento de profesores asociados ha crecido exponencialmente en los últimos dos años. Los profesores de “medio tiempo” están organizando uniones en todo el país, incluyendo varias escuelas de arte. En el Área de la Bahía de San Francisco estamos tomando el liderazgo en el uso del arte como una herramienta organizativa para conectar trabajadores precarios y grupos sin derechos de una manera innovadora. Nuestro trabajo de organización permite que todos aprendamos uno del otro mientras unimos a los profesores asociados, trabajadores de los restaurantes de comida rápida, artistas, activistas de Black Lives Matter, estudiantes y todos aquellos en la lucha para subir el salario mínimo. Jessica y Cassie liderarán una presentación y discusión interactiva que dará una visión en conjunto de cómo el movimiento de profesores asociados se expandió tan rápidamente, maneras de organizarse si una unión no es posible, cómo construir coaliciones genuinas con otros trabajadores en situación precaria y organizadores comunitarios locales y cómo las prácticas artísticas pueden convertirse en herramientas organizativas. La meta de este taller es apoyar la organización de profesores asociados en Houston conectando a profesores asociados del área de Houston y a artistas activistas con redes nacionales que puedan ayudar a construir su movimiento. El taller es participativo y proporcionará a los asistentes sólidas herramientas de organización.

2:30 – 4:00 PM

Session E

The Laundromat Project, supporting artists and communities where they live.

Hatuey Ramos-Fermin

(presentation and workshop)

We amplify the creativity that already exists within communities by using arts and culture to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow. We envision a

world in which artists are understood as valuable assets in every community and everyday people know the power of their own creative capacity to transform their lives, their relationships, and their surroundings. This session introduces participants to the work of the Laundromat Project and includes a hands-on participatory community and neighborhood mapping workshop. This workshop will focus on how to leverage and engage community resources and assets to support creative projects.

Hatuey Ramos-Fermín is an artist, educator, and cultural producer. He is the co-founder of meta local collaborative, an artist collective, and Boogie Down Rides, a bicycling and art project celebrating cycling in the Bronx. He has organized projects at a security guard training school (in tribute to Fashion Moda), community centers, churches, restaurants, laundromats, as well as galleries and museums. He has mentored young adults at Center for Urban Pedagogy and The Bronx Museum of the Arts, where he also served as Curator of Education. Ramos-Fermín has also participated in the Elizabeth Foundation for the Art's Shift Residency, and Laundromat Project's Create Change Public Artist Residency. He received his BA from the University of Puerto Rico and his MFA from St. Joost Art and Design Academy. Hatuey is the Director of Programs and Community Engagement at the Laundromat Project. hatueyramosfermin.com

The Laundromat Project believes art, culture, and engaged imaginations can change the way people see their world, open them up to new ideas, and connect them with their neighbors. When artists have the opportunity to build and contribute their unique skills and perspectives to the needs of their neighborhoods, they can be invaluable assets in furthering community wellbeing. When the skills and strategies for igniting creativity are made broadly available to everyday people and purposefully applied as tools for visioning a new and better world, these can be powerful forces for positive, transformative change. We know we have been successful when, over time, our neighbors—artists and everyday people, newcomers and old-timers, individually and collectively—become more involved in the civic and cultural affairs of their communities, feel more deeply connected to the places and people where they live and work, and bring a sense of creativity to community concerns. laundromatproject.org

El Proyecto Lavandería: Apoyando a artistas y comunidades en el lugar donde viven

Hatuey Ramos-Fermín
(presentación y taller)

Ampliamos la creatividad ya existente dentro de las comunidades usando las artes y la cultura para construir redes comunitarias, resolver problemas y aumentar nuestro sentido de propiedad en los lugares donde habitamos, trabajamos y crecemos. Imaginamos un mundo en el cual los artistas son reconocidos como valiosos recursos en cada comunidad y donde la gente conoce el poder de sus propias capacidades creativas para transformar sus vidas, sus relaciones y su entorno. Esta sesión introduce a los participantes al trabajo del Proyecto Lavandería e incluye una comunidad participativa y un taller de mapeo del barrio. Este taller se enfocará en cómo hacer uso y comprometer los recursos y valores de la comunidad para apoyar proyectos creativos.

2:30 – 4:00 PM

Session F

Now You Art Me, Now You Don't: How do I use art activism at work? In my life?

Boby Kallor and Maurice Duhon

(presentation, interactive audience role play and storytelling)

The service industry artist. The professional service artist. The Mechanic Matisse, Rembrandt Realtor, or Pablo Picasso the Plumber? How do we manage our “artist” life vs. our daily life? Are they distinctly separate individuals battling in the the same body or is there harmony? Thinking about both meanings of the phrase “Job Performance,” Maurice Duhon and Boby Kallor will present how they have used their performance skills on the job; from being cast in a reality TV show, to getting placed on a jury, to the complex improv required in a real estate context- they'll lead participants through activities considering how and when we get cast, and when to use a given character to infiltrate a closed system, to shapeshift people's expectations, or to play the long game. Attendees will be expected to participate in role-playing and will share their own stories of how they deliberately art through life.

Maurice Duhon, Jr., is a REALTOR/Broker, Viral video producer, Reality television personality on MTV's 50 Cent: The Money and the Power, Cornbreadd, Cattle Rancher, and 2008 Houston Press “Best Male Vocalist,” who has also

performed at Diverseworks and Project Row Houses in artist projects including Liz Magic Laser's "Tell Me What You Want to Hear," Autumn Knight's "Futz," and Aaron Landsman and Mallory Catlett's "City Council Meeting."
http://www.har.com/maurice-duhon/agent_DUHON

Boby Kalloor is an artist, real estate agent, and jack of disparate trades living and working in Houston, TX. He has performed at a variety of spaces including The Houston Foundry, El Rincon Social, HCC Northline Gallery, Notsuoh's, and more. Kalloor also managed the art and music venue, The Jenner House, from 2011- 2014.

Desempeño laboral: Ahora me haces arte, ahora no
Maurice Duhon, Jr. y Boby Kalloor
(presentación, juego de roles interactivo de la audiencia y narración)

El artista de la industria del servicio. El artista profesional del servicio. ¿El Matisse Mecánico, Rembrandt Corredor de Bienes Raíces o Pablo Picasso el Plomero? ¿Cómo balanceamos nuestra vida de "artista" vs. nuestra vida cotidiana? ¿Son dos individuos distintivamente separados luchando en el mismo cuerpo o hay una armonía? Pensando en los dos significados de la frase "Desempeño laboral", Maurice Duhon y Boby Kalloor presentarán cómo han usado sus habilidades artísticas en el trabajo; desde ser parte del reparto en un reality TV show, a ser elegidos como jurado, a la compleja improvisación requerida en un contexto de bienes raíces —guiarán a los participantes a través de actividades considerando cómo y cuándo somos seleccionados para un reparto, y cuándo usar un personaje específico para infiltrar un sistema cerrado, para cambiar las expectativas de las personas, o para jugar el largo juego. Se espera la participación de los asistentes en el juego de roles y que compartan sus propias historias de cómo deliberadamente usan arte en sus vidas.

4:00 – 5:00 PM

Session G

The Game of Art

Phillip Pyle, II and Leah Binkovitz

(outdoor intervention/installed game)

Charge participants will have an opportunity to play "The Game of Art". An interactive board game that is constructed on the sidewalk that borders Art League. Participants will be immersed in the the "artworld" and with the help of signage and QR codes, experience and learn about art in a new and fun way. Using information from the NEA, Bureau of Labor Statistics, Americans for the Arts and National Assembly of State Arts Agencies an accurate assessment of being an artist and how cities support artist will be examined.

Phillip Pyle, II is a visual artist, graphic designer, and photographer based in Houston, Texas whose primary interests are race, humor, advertising, sports, and popular culture. Mining imagery from sources diverse as mass consumer culture, contemporary advertising, to ephemera, historic images, and hip-hop, Pyle, introduces complex vision that derives from a strong comedic foundation while also looking at the abstraction and transience of our values, and beliefs. Pyle has exhibited work in numbers institutions, including, Project Row Houses, Art League Houston, The Museum of African American Culture, and the University Museum at Texas Southern University.
<http://phillippylethesecond.com>

Leah Binkovitz is a journalist with the Houston Chronicle. Before coming to Houston, she spent time with Smithsonian magazine, the Washington Post and NPR in the beautiful nation's capital. Having studied city planning, art history and then journalism at UC Berkeley and Columbia University, her interests are mixed up but tend to focus on the urban environment and our contributions to it both formal and informal. She grew up in Ohio and will forever miss swimming in the spring-fed pool with algae so thick you could convince visiting swim teams there was a monster at the bottom. That pool no longer exists. <http://leahbinkovitz.tumblr.com>

El juego del arte

Leah Binkovitz y Philip Pyle II

(intervención lúdica instalada al aire libre)

Los participantes de Charge tendrán la oportunidad de jugar "El juego del arte". Un juego de mesa interactivo que está construido en la vereda que bordea Art League. Los participantes entrarán de lleno en el "mundo del arte", y con la ayuda de señalizaciones y códigos QR experimentarán y aprenderán sobre el arte de una manera nueva y divertida. Usando información de la NEA, la Oficina de Estadísticas Laborales, Americans for the Arts, la Asamblea Nacional de Agencias de Artes de los Estados y otras organizaciones, los participantes tendrán una evaluación más precisa de cómo las ciudades apoyan las artes y lo que se necesita para ser un artista.

SUNDAY JAN 10 @ ART LEAGUE HOUSTON

10:00 – 10:30 AM

Laugh Yoga by Tony Day

Artist **Tony Day** will conduct his **Laugh Yoga** sessions with the purpose of practicing laughter. Participants go through a series of guided exercises that give opportunity to create and sustain laughter to leave you feeling more connected, more relaxed, and more centered on the positive.

Yoga de la risa por Tony Day

El artista **Tony Day** llevará a cabo sus sesiones de Yoga de la risa con el propósito de practicar la risa. Los participantes siguen una serie de ejercicios guiados que dan la oportunidad de crear y mantener la risa para dejarte sintiendo más conectado, más relajado y más centrado en lo positivo.

10:30 – 11:30 AM

On Art Thinking

**Kenneth Bailey
(lecture)**

This talk will tackle and work to answer the question "What is Art Thinking?" Bailey will come at this question with examples from his work with artists at the Design Studio for Social Intervention and weave in examples from the humanities, performance and other fun places. He intends to make the point that though not all artists are necessarily "art thinkers" there is a such thing as art thinking. And that that particular kind of thinking, which is typically practiced in the work of training artists, setting up exhibits and the like, is needed in the work of making the world a better place to live. Like the kinds of thinking currently relied upon to shape and make the world--scientific, legal, policy, financial / economic, etc--art thinking needs to find its rightful place on the world shaping stage.

Kenneth Bailey was inspired to cofound the Design Studio for Social Intervention in 2006 while a fellow at MIT's Department of Urban Studies and Planning's Center for Reflective Community Practice. Since then, he has put DS4SI at the forefront of sharing design tools with communities of color to help them take on complex problems like social violence, food deserts, climate change, school closings, etc. His community-based social intervention work has included Action Lab (2012-2014), Public Kitchen (2011-2013), School Lab (2012-2013), Making Planning Processes Public (2013), STREETLAB: Upham's (2013), M/B/T/A Lab (2013), and more. His work has included collaborations with SenseLab (Montreal), Theatrum Mundi, MIT's Center for Civic Media and Community Labor United. His recent speaking engagements have included Creative Time (2013), Hand in Glove (2013), New England Foundation for the Arts (2013), Encuentro (Brazil) 2013 and more. kdb@ds4si.org @ds4si www.ds4si.org

Sobre el pensamiento artístico

**Kenneth Bailey
(presentación)**

Esta presentación abordará y trabajará para responder la pregunta "¿Qué es el pensamiento artístico?" Bailey abordará esta pregunta con ejemplos de su trabajo con artistas en el Design Studio for Social Intervention [Estudio de diseño para la intervención social] e intercalará ejemplos de las humanidades, performance y otros lugares divertidos. Bailey pretende demostrar que aunque no todos los artistas son necesariamente "pensadores artísticos" sí existe un

llamado pensamiento artístico. Y que ese tipo particular de pensamiento, que es normalmente practicado en el trabajo de entrenamiento de artistas, organizando exhibiciones y demás, es necesario en el trabajo de hacer el mundo un mejor lugar para vivir. Como los razonamientos en los cuales se basa la formación y constitución del mundo —científico, legal, político, financiero/económico, etc.— el pensamiento artístico necesita encontrar su merecido lugar en el escenario de la formación del mundo.

11:45 AM - 1:15 PM

Session A

W.A.G.E. Certification

Lise Soskolne

(presentation)

The U.S. nonprofit arts sector is a robust economy involving thousands of tax-exempt organizations that range in size from small artist-run spaces struggling to support a single employee to large institutions with thousands of full-time workers, annual operating budgets in the hundreds of millions of dollars, and top salaries in the seven figures. Many were founded to support living artists and have enshrined this goal in the mission statements that define the charitable purpose on which their nonprofit status depends. Among all the professionals who participate in this economy, artists are often alone among those whose contributions go uncompensated. While many nonprofit arts organizations provide fees to artists for some forms of participation, artist fees are rarely provided for the most basic contributions artists make. Since its founding in 2008, W.A.G.E. has been raising consciousness around this issue through education, information-gathering, and more recently by introducing mechanisms for institutional self-regulation. In 2010 W.A.G.E. initiated the development of a program that would ‘certify’ those nonprofit arts organizations voluntarily paying artist fees, and launched W.A.G.E. Certification in October 2014. W.A.G.E. Certification is the first model of its kind and the first in the U.S. to establish a sector-wide minimum standard for compensation, as well as a clear set of guidelines and standards for the conditions under which artistic labor is contracted. Over twenty organizations have so far been certified across the U.S., in Chicago, Houston, Los Angeles, Miami, Minneapolis, New York, Portland, Providence, Saint Paul, and Seattle, with others in process. This presentation by core organizer Lise Soskolne will outline how the program works and will point to its expanding scope, including the development of guidelines and standards for residency, performance, and publishing contexts, as well as a new program that will certify individuals in addition to institutions.

Founded in 2008, **Working Artists and the Greater Economy (W.A.G.E.)** is a New York-based activist organization focused on regulating the payment of artist fees by nonprofit art institutions, and establishing a sustainable labor relation between artists and the institutions that subcontract their labor. In 2014 W.A.G.E. launched a national certification program that publicly recognizes those institutions demonstrating a history of, and commitment to, voluntarily paying artist fees. W.A.G.E. Certification is the only model of its kind—and the first in the U.S. to establish a sector-wide minimum standard for compensation, as well as a clear set of guidelines and standards for the conditions under which artistic labor is contracted. Lise Soskolne has been an organizer within W.A.G.E. since its founding and its core organizer since 2012. www.wageforwork.com

Certificación W.A.G.E.

Lise Soskolne

(presentación)

El sector de las artes sin fines de lucro en Estados Unidos es una economía robusta que incluye miles de organizaciones libres de impuesto que varían de tamaño desde pequeños espacios administrados por artistas luchando por mantener un empleado a instituciones más grandes con miles de empleados de tiempo completo, con presupuestos de funcionamiento anuales en los cientos de millones de dólares y altos salarios de siete cifras. Muchas fueron fundadas para apoyar a artistas vivos y han consagrado esta meta en sus misiones que definen sus propósitos caritativos sobre los que depende su estatus de sin fines de lucro. Entre todos los profesionales que participan en esta economía, los artistas están frecuentemente solos entre aquellos cuyas contribuciones no son recompensadas. Mientras que muchas organizaciones artísticas sin fines de lucro pagan a los artistas por algún tipo de participación, los artistas son escasamente recompensados por sus más básicas contribuciones. Desde su fundación en el 2008, W.A.G.E. ha venido creando conciencia sobre este problema a través de la educación, la búsqueda de información y recientemente con la introducción de mecanismos para la autorregulación institucional. En el 2010 W.A.G.E. inició el

desarrollo de un programa que “certificaría” a aquellas organizaciones artísticas sin fines de lucro que estuvieran pagando voluntariamente a los artistas y lanzó la Certificación W.A.G.E. en octubre del 2014. La Certificación W.A.G.E. es el primer modelo de su tipo y el primero en Estados Unidos en establecer un estándar mínimo de compensación a un sector completo, así como también un set claro de normas y estándares para las condiciones bajo las cuales se contrate la labor artística. Más de veinte organizaciones han sido certificadas en Estados Unidos: Chicago, Houston, Los Ángeles, Miami, Minneapolis, Nueva York, Portland, Providence, Saint Paul y Seattle, con otras ya en proceso. Esta presentación de la organizadora de base Lise Soskolne delineará cómo trabaja el programa y apuntará a la expansión de su alcance, incluyendo el desarrollo de pautas y estándares para contextos de residencias, presentaciones y publicaciones, como también un nuevo programa que certificará individuos además de instituciones.

11:45 AM - 1:15 PM

Session B

Made of Star Stuff: Mapping Constellations of Women Creatives

Autumn Knight and Monica Villarreal {Houston}

(workshop)

Made of Star Stuff: is an exploration of the constellation of women art directors, curators, artists, producers, and patrons that are resource for the Houston. Autumn Knight and Monica Villarreal, will use mapping and interactive activities to demonstrate the importance of the network of women who support and make up the art scene in this city. The goal is to empower participants to either join or use this web of women creatives. And we want visiting presenters to consider the galaxies of women creatives in their own cities as a powerful force. In order to demonstrate the awesomeness of local women art producers, Autumn and Monica will organize clusters of participants to play a game of FEMME RUMMY with playing cards featuring our brightest stars. Participants will use the game to exercise face recognition of many figures in Houston's art scene and to easily recognize upcoming and vanguard players of *the game*.

Monica Villarreal is an interdisciplinary activist native to Houston. Her art explores issues dealing with ethnic identity, gender roles, migration, and the environment. She is a recipient of multiple awards in photography and filmmaking, and has participated in installation and performing art productions organized by Voices Breaking Boundaries, Project Row Houses, Houston Arts Alliance, Multicultural Education and Counseling through the Arts, Santa Fe Arts Institute, and Alabama Song. Monica studied typography under Mainz Gutenberg Award winner Mahendra Patel and is currently learning printmaking from Master Printer Armando Rodriguez. She has a B.A. in Entrepreneurship from the University of Houston and an M.A. in Digital Media Studies from the University of Houston-CL. Monica wears various hats, as the founder of Creative Women Unite, a local feminist arts collaborative and as a traditional Aztec dancer with Danza Aztec Taxcayotl, a local group that practices Mexican indigenous traditions through spirituality, and community engaging performances. She has over a decade of experience organizing with local grassroots and nonprofit organizations. lmonicavillarreal.com

Autumn Knight is a Houston-based interdisciplinary artist. Knight's performance and installation work has been in group exhibitions at various institutions including DiverseWorks Artspace, Art League Houston, Project Row Houses, Blaffer Art Museum, Crystal Bridges Museum and Artpace. Knight recently completed residencies with In-Situ (UK), Galveston Artist Residency, Millay Colony for the Arts, YICA (Yamaguchi, Japan) and Artpace (San Antonio, TX.) Autumn received her B.A. from Dillard University and M.A. from New York University (New York, NY). autumnjoiknight.com

Hecho de materia estelar: Mapeando constelaciones de mujeres creativas

Monica Villarreal y Autumn Knight

(presentación y juego interactivo)

Hecho de materia estelar: Mapeando constelaciones de mujeres creativas es una exploración de la constelación de mujeres directoras de arte, curadoras, artistas, productoras y mecenas que son un recurso para Houston. Autumn Knight y Monica Villarreal usarán el mapeo y otras actividades interactivas para demostrar la importancia de la red de mujeres que apoyan y conforman la escena artística en esta ciudad. La meta es empoderar a los participantes a unirse

o a usar esta red de mujeres creativas. Y quieren que los visitantes presentes consideren las galaxias de mujeres creativas en sus propias ciudades como una fuerza poderosa. Con el fin de demostrar la genialidad de las mujeres artistas locales, Autumn y Mónica organizarán grupos de participantes para jugar un partido de FEMME RUMMY con naipes que muestran a nuestras estrellas más brillantes. Los participantes utilizarán el juego para el reconocimiento de los rostros de muchas figuras en la escena artística de Houston y reconocer fácilmente a los próximos jugadores del juego.

1:15 - 2:15 PM

**Lunch and Session Shares
(Pecha Kucha lite)**

6 minute presentations on each of the Saturday sessions from the session presenter and a participant briefly describe what happened in the session, and share any relevant breakthroughs in conversation and/or takeaways.

**Almuerzo y resumen de las sesiones
(Pecha Kucha lite)**

Presentaciones de 6 minutos sobre cada una de las sesiones del sábado hechas por el presentador de la sesión y un participante donde se describe brevemente qué sucedió en la sesión y se comparte cualquier avance relevante en la conversación y/o lo que se llevan de la sesión.

2:15-3:45 PM

Deal or No Deal

**Alison Gerber + panelists Autumn Knight, Stephanie Saint Sanchez, and Cassie Thornton
(an exhilarating game of nerves, instincts, and raw intuition)**

Do what you love and you'll never work another day in your life. A bird in the hand is worth two in the bush. Be glad for what you've got. Money makes money. The best things in life are free. You can't take it with you. Real artists ship. Money often costs too much. Cash is king. Penny wise, pound foolish. A great fortune is a great slavery. Want is the mother of industry. Nothing succeeds like success. He who pays the piper calls the tune. All that glitters isn't gold. Grasp all, lose all. If at first you don't succeed. Beggars can't be choosers. Don't put all your eggs in one basket. Don't look a gift horse in the mouth. Nothing ventured, nothing gained.

We aim to bring the diverse perspectives represented at Charge together into a conversation on decision-making under risk and uncertainty. We'll discuss the ethics of yes, the problems with no, and the considerations to keep in mind when you're building your own table. We'll also bring back Deal or No Deal, an exhilarating game of nerves, instincts, and raw intuition, to see if fortune truly favors the bold.

Alison Gerber is a sociologist whose research focuses on artists as workers, value in working life, and working life as public life. She investigates the ways that artists, broadly defined, account for the value of their own practice, looking to artists as a lens through which to investigate valuation in contemporary working life. Her current projects aim to develop a theory of social processes of disagreement and revaluation. Alison is a Postdoctoral Researcher in the Department of Social and Economic Geography's research center on Culture, Creativity, and the Economy at Uppsala University in Sweden.

Con trato o sin trato

**Alison Gerber + Autumn Knight, Stephanie Saint Sanchez and Cassie
(un emocionante juego de nervios, instintos e intuición)**

Haz lo que amas y no volverás a trabajar un día en tu vida. Más vale pájaro en mano que ciento volando. Alégrate por lo que tienes. El dinero hace dinero. Las mejores cosas en la vida son gratis. El dinero no se lleva a la tumba. Los artistas de verdad envían sus obras por correo. El dinero a menudo cuesta demasiado. El efectivo es rey. Tacaño en

lo pequeño y despilfarrador en lo grande. Una gran fortuna es una gran esclavitud. La ambición es la madre de la industria. Nada tiene tanto éxito como el éxito. El que paga al músico escoge la canción. Todo lo que brilla no es oro. El que quiere mucho, pierde todo. Si al principio no tienes éxito. Los mendigos no pueden escoger. No ponga todos los huevos en una sola canasta. A caballo regalado no se le busca lado. El que no arriesga no gana.

Nuestro objetivo es reunir a las diversas perspectivas representadas en Charge hacia una conversación comunitaria en la toma de decisiones bajo riesgo e incertidumbre. Vamos a discutir la ética del “sí”, los problemas con el “no” y las consideraciones a tener en cuenta cuando estamos construyendo nuestra propia mesa. También vamos a traer de vuelta Con Trato o Sin Trato (Deal or No Deal), un juego emocionante de nervios, instintos e intuición, para ver si la suerte de verdad favorece a los audaces.

3:15 – 3:45 PM

Art Work: A Reading and Discussion Series

Cindy Peña and Rachel Vogel

(reading group)

Cindy and Rachel will facilitate a reading group that will meet 4 times between Charge and Round 44 at Project Row Houses in March 2016 that will continue to explore themes of the artist's labor and value within the larger economic landscape. Each meeting will focus on a topic, and include a few short readings or excerpts that broaden the conversations begun at Charge. Topics will include arts in/and education, art and labor, alternative artist models, and forms of protest and resistance. The readings will offer a starting off point to discuss well-grounded issues in contemporary art and culture, so reviewing them is highly encouraged. Each session will take place within two weeks of each other, allowing plenty of time to read and discuss. Participants are encouraged to attend all of the meetings, but selecting the topics that are most interesting or relevant to you is perfectly okay. All readings will be available as PDF files in an online Dropbox folder that will be shared publicly. During Charge, Cindy and Rachel will introduce the reading group and its themes with a brief activity and opportunity to reflect on what participants have taken away from the weekend, inspired by constructivist teaching methods.

Cindy Peña is a Mexican-born Houston transplant writer and translator. She earned her degree in Art History and Spanish from the University of Houston and has worked at the University of Houston's Digital Library, DiverseWorks, and Art League Houston, among others.

Rachel Vogel is a writer, independent curator, and art historian from Houston, Texas interested in the intersection between feminist theory, art practice, and social justice. She studied Media Studies and Art History at Vassar College, where her thesis on the relationship between visual culture and reproductive rights won the Marjorie Lynn Gluck '84 Thesis Prize, awarded for an outstanding thesis on issues related to women, public policy, and politics at the global, national, or local level. In 2013, Rachel co-founded Suplex, a curatorial collaborative that produces pop-up exhibitions, programs, workshops, and public forums. Last year, with the sponsorship of an Idea Fund grant, she curated a solo exhibition of Austin-based artist Lauren Moya Ford's work that explored the multivalent tensions between border spaces as fruitful sites to explore multiplicity, and the geopolitical reality of the U.S.-Mexico border. She currently works at the Museum of Fine Arts, Houston as the administrator of the Photography and Works on Paper Conservation Lab.

Trabajo artístico: Una serie de lectura y discusión

Cindy Peña y Rachel Vogel

(grupo de lectura)

Cindy y Rachel encabezarán un grupo de lectura que se reunirá 4 veces entre Charge y Round 44 en el Project Row Houses que continuará la exploración de temas del trabajo y valor del artista dentro de un panorama económico mayor. Cada reunión se enfocará en un tema e incluirá unas cuantas lecturas cortas o extractos que ampliarán las conversaciones comenzadas en Charge. Los temas incluirán arte y educación, arte y trabajo, modelos de artistas alternativos y formas de protesta y resistencia. Las lecturas ofrecerán un punto de partida para discutir problemas bien fundamentados en el arte y la cultura contemporánea. Durante Charge, Cindy y Rachel introducirán el grupo de lectura y sus temas con una breve actividad, una oportunidad de reflexionar sobre lo que los participantes han aprendido del fin de semana, basándose en métodos de enseñanza constructivista. También se le pedirá a los

participantes llenar un breve cuestionario de temas/lecturas/autores que les gustaría ver representados a través del curso de las discusiones del grupo de lectura.

AFTER THE WEEKEND

Art Work: A Reading and Discussion series with Cindy Peña {Houston} and Rachel Vogel {Suplex - Houston} will meet 4 times, check back here for dates.

Charge will literally build its own table within **Round 44: Shattering the Concrete: Artists, Activists, and Instigators** curated by **Raquel de Anda** at Project Row Houses March 26 - June 19, 2016

GRANT

The \$10 registration fee for *Charge* 2016 will fund *Charge Grant*. All Charge 2016 participants will be invited to submit proposals for *charge* grant on this page following the event. The grantee will be selected via online voting open to all charge participants. [View last years charge grant proposals here.](#)

ONLINE

- **Houston Area Artists Report Survey Launch!**
- >>>**The Present Group** - Compensation Foundation
(Supported by **Fresh Arts**)

The Compensation Foundation is an online platform for collecting, sharing, and analyzing how contingent workers are compensated. Please fill out the **The Houston Area Artists Report**, which focuses on gathering anonymous compensation data directly from individual visual artists. It aims to make evident the current landscape of support for artists while the city of Houston embarks to determine the future of that support landscape of support for artists while the city of Houston embarks to determine the future of that support.

Charge 2016 is co-organized by Jennie Ash and **Carrie Schneider** and presented by **Art League Houston**
Charge is inspired by **Valuing Labor in the Arts: A Practicum** organized by Helena Keeffe and Shannon Jackson at **The Arts Research Center (ARC)** at UC Berkeley.
The **first iteration of Charge** took place in November 2014

Charge 2016 is funded by special grants from the City of Houston through the Houston Arts Alliance and Texas Commission on the Arts.



PROJECTROWHOUSES

