

IN/OUT:  
ETHICS, ATTENTION, AND INTENTION  
IN SOCIALLY-ENGAGED ART



A Joint Program by  
City of Philadelphia Mural Arts Program and  
Moore College of Art & Design

JULY 22-24, 2016

# WELCOME TO IN/OUT

Presented by Moore's Graduate Social & Studio Practices department in conjunction with the City of Philadelphia Mural Arts Program, this three-day event highlights local and national practitioners concerned with facilitating deeper engagement in places and people through artistic, civic, and social justice projects. As the second annual gathering of In/Out, our 2016 theme focuses on practices of ethics, attention, and intention in socially-engaged art and will be held at Moore College of Art & Design and throughout the city of Philadelphia. Through In/Out, we seek to pursue case studies and conversations on creative civic engagement, foster crucial dialogue through panels and site visits, engage students as critical participants, and build cohorts of thinkers across years of this symposium.

Support for In/Out has been provided by the Ford Foundation, Hemera Foundation, and the Knight Foundation Donor-Advised Fund of The Philadelphia Foundation.

Next City is In/Out's Media Partner:

## SCHEDULE FRIDAY, JULY 22

**12:00 pm** Stewart Auditorium  
Welcome Remarks by Jane Golden (Executive Director, Mural Arts Program)  
Opening Keynote Address by Risè Wilson at Moore College of Art & Design,  
Keynote Introduction by Huewayne Watson (MFA '18) and Carrie Breschi (MA '17)

**1:00–2:00 pm** Lunch in Moore Dining Commons

**2:00–5:30pm** Site Visits: Streets, Parks and Storefronts  
Visits to Southeast by Southeast, Southwest Roots: Bartram's Garden and Mural Arts, and West Philadelphia with Philadelphia LISC (including Spiral Q, Tiny WPA, and PEC CDC). Note: Attendees Select One Site to Visit for the Entire Afternoon; Transportation Provided

**6:30–8:30 pm** In/Out Reception at Eastern State Penitentiary  
Final Trolley Stop: Please note that trolleys leave from Moore College and do a final drop-off at Eastern State Penitentiary

Program begins at 7pm and will include: Dinner and drinks, performance by Pablo Helguera, and publication releases for Art and the Public Sphere edited by Jonathan Wallis and Social Practice That Is Race by Dan S. Wang and Anthony Romero

## SATURDAY, JULY 23

Full Program on Saturday to be held at Moore College of Art & Design in Stewart Auditorium and the Galleries at Moore

**9:00–9:45 am** Breakfast in Widener Atrium Gallery

**9:45 am** Welcome Remarks by Patricia Phillips (Dean, Moore College of Art & Design) and Saturday Keynote Address by Michael Rakowitz. Introduction by Phoebe Durst (MFA '18)

**11:00am** Panel: A Long Walk Home's Girl/Friends  
Salamishah Tillet, Scheherazade Tillet, Marline Johnson, Asia Willis, and Danielle Nolan. Introduction by Preeti Pathak (MFA '18)

**12:30–1:30 pm** Lunch in Moore Dining Commons

Lunch will include an optional ethical experience and discussion facilitated by Moore graduate students from Professor Jonathan Wallis's "Ethical Issues in Community Interventions" course at Moore led by Veronica Scarpellino, Debbie Gibson, Rachel Wallis, Sara Pottenger, and Candice Smith.

**1:30–1:45 pm** In/Out Film & Video Program: Best In Show  
Introduction by Debbie Gibson (MA '16)

**1:45 pm** Panel: "Familias Separadas" Project  
Michelle Angela Ortiz (Artist), Erika Almiron (Executive Director of Juntos), and Cruz Romero (Juntos Community Member). Introduction by Sarah Chavez (MFA '18)

*Simultaneous Interpretation and Translation Provided by Babel Box*

**3:15–3:30 pm** Coffee Break

**3:30–5:00 pm** Closing Panel: Engagement Curators  
Featuring Sean Kelley (Eastern State Penitentiary), Louise Martorano (RedLine), Lucía Sanromán (Yerba Buena Center for the Arts), and Nato Thompson (Creative Time), moderated by Maori Holmes (Institute for Contemporary Art Philadelphia). Introduction by Jacqueline Lang (MA '17)

**5:00–7:00 pm** Reception and Video Program  
Reception in the Wilson Lobby and the In/Out Film & Video full program in Stewart Auditorium

During the reception, enjoy the work of Moore MFA/MA Thesis Exhibit Participants Debbie Gibson, Rachel Wallis, Alex Conner, and Omenihu Amachi.

## SUNDAY, JULY 24

Brunch, Site Visit, and Panel at the Schuylkill Center for Environmental Education

**9:15 am** Carpool/Van Ride from Moore (Meet outside of the Lobby)

**10:00 am** Arrival – Breakfast and Gallery Viewing  
Viewing of Bryophilia, Marion Wilson's exhibition at the Schuylkill Center, and speak with her about the work over breakfast

**11:00 am** Panel discussion with Marion Wilson, Robin Wall Kimmerer, and Jane Ursula Harris, moderated by Patricia Phillips.

**12:15pm** Site walk with Keith Bowman (Bryologist)

**1:00 pm** Conclude and depart  
Carpool/Van will return to Moore after the culmination of the program

## SITE VISITS:

### **Southeast by Southeast**

2106 S. 8th Street, Philadelphia

Southeast by Southeast is a community arts and resource center for new refugees from Burma and Bhutan. Southeast by Southeast is a five year partnership between the City of Philadelphia's Mural Arts Program and Lutheran and Children Family Services funded by the City of Philadelphia's Department of Behavioral Health and Intellectual disAbility Services. Southeast by Southeast began as a temporary intervention in 2012. Due to calls from the community for a lasting engagement, the space has continued to operate and thrive. The space is dedicated to building the language and adjustment skills of new refugees, as well as creating frameworks for refugees to build community assets. Southeast by Southeast hosts daily ESL classes, grandparents' groups, and women's groups run by case aides and volunteers. Monthly programming includes photo exhibits, weaving, and film screenings. Murals throughout the area create a sense of belonging for new refugees and immigrants.

### **Southwest Roots: Bartram's Garden and Mural Arts**

5400 Lindbergh Blvd, Philadelphia

Southwest Roots is an art and horticulture initiative created by the City of Philadelphia Mural Arts Program and Bartram's Garden to engage nearby neighbors in the ongoing evolution of both the Garden and their neighborhood. Bartram's Garden is both a city park and the historic farm and homestead for several generations of the Bartram family, who were early American botanists, explorers, and entrepreneurs. Situated on the Schuylkill River, the park and the neighborhood have a rich history of residential, agricultural, industrial, transportation, and commercial uses that present conflicts and opportunities in re-imagining the connections between the contemporary Garden, the river, and its neighbors. Supported by ArtPlace, Southwest Roots is a creative placemaking project that asks how artists, institutions, and communities can reimagine a park's civic potential; create equitable access and benefit from green space and the riverfront; and work with authenticity and integrity in socially-engaged place-based work. Southwest Roots is a companion project to Art@Bartram's, a multi-year initiative begun in 2015 focused on the development and production of public art projects in and around Bartram's Garden, Bartram's Mile, and the surrounding neighborhood that look to connect the public to the Schuylkill River; raise awareness of water-related environmental concerns, and promote environmental stewardship. This related body of work is supported by the William Penn Foundation.

### **West Philadelphia:**

#### **Creatively celebrating neighborhood culture near Lancaster Ave**

Presented by Philadelphia LISC, Spiral Q, Tiny WPA, and PEC CDC

Lancaster Avenue – Between 34th and 41st Streets, Philadelphia

LISC and its partners are exploring how arts and culture initiatives can genuinely benefit West Philadelphia residents and businesses, in order to advance social justice and community cohesion in the face of rapid change and potential physical and

spiritual displacement. Responding to institutional growth and real estate speculation that threatens to displace lower-income residents, LISC and an array of partners and residents developed the Fair Future Strategy to help people stay in the neighborhoods they love and connect to new opportunities. Part of that strategy is being driven by the work of an arts and culture committee of local artists and community organizations. Creative placemaking projects, like the ones led by Spiral Q, Tiny WPA, and PEC CDC, are engaging an intergenerational cross-section of residents living in Belmont, West Powelton, Mill Creek, Saunders Park, and Mantua neighborhoods, using arts-based community development to celebrate and preserve neighborhood identity and culture, advance physical improvements, and ensure economic inclusion. The projects are especially advancing economic development and safety along Lancaster Avenue, the backbone commercial corridor in this neighborhood and the site of this interactive tour.

### **Eastern State Penitentiary**

2027 Fairmount Avenue

Eastern State Penitentiary Historic Site, Inc. works to preserve and restore the architecture of Eastern State Penitentiary; to make the Penitentiary accessible to the public; to explain and interpret its complex history; to place current issues of corrections and justice in a historical framework; and to provide a public forum where these issues are discussed. While the interpretive program advocates no specific position on the state of the American justice system, the program is built on the belief that the problems facing Eastern State Penitentiary's architects have not yet been solved and that the issues these early prison reformers addressed remain of central importance to our nation.

## **PRESENTER BIOGRAPHIES**

**(In Order of Appearance):**

### **Friday**

**Risë Wilson** is the inaugural Director of Philanthropy for the Robert Rauschenberg Foundation. As a member of the foundation's senior leadership team, she is spearheading the design of a grants program that embodies the fearlessness, innovation, and multidisciplinary approach Rauschenberg demonstrated in both his artistic practice and charitable endeavors. Before entering the field of cultural philanthropy, Ms. Wilson founded The Laundromat Project, an award-winning organization that mounts public art projects and other art programs in local laundromats as a way to help neighborhoods like Bed-Stuy, Harlem, and the South Bronx amplify their creative power. Her seventeen-year tenure in arts and culture includes roles at the Ford Foundation, Parsons: the New School for Design, MoMA, and the International Center for Photography. She holds a BA from Columbia University and an MA from NYU.

**Pablo Helguera** is a visual artist living in New York. His social practice projects have included Libreria Donceles (a traveling Spanish-language used bookstore traveling through the US), The School of Pan-American Unrest, el Club de Protesta, and Aelia Media (an alternative radio station for the city of Bologna). He is the author of 20 books including Education for Socially Engaged Art.

**Anthony Romero** is an artist, organizer, and writer whose solo and collaborative works have been executed nationally, most notably at Links Hall and The Hyde Park Art Center in Chicago and at the Judson Memorial Church in New York. His writings have appeared in Poetry Quarterly, The Huffington Post, Performa Magazine, and have been included in the anthologies: Emergency Index (2012, Ugly Duckling Press) and Support Networks (2014, University of Chicago Press). He is currently teaching at Tyler School of Art and Moore College of Art & Design.

**Dan S. Wang** works in the global midwest. His critical writings have been published internationally in journals, exhibition catalogues, and book collections. He has lectured in many places, including the Salzburger Kunstverein, Art Institute of Chicago, Rockbund Art Museum (Shanghai), Documenta 12 (Kassel, Germany), the Central Academy of Fine Arts (Beijing), and the Third Creative Time Summit (New York). He frequently produces traditional print media for circulation through art networks and in functional activist situations. He was a co-founder of Mess Hall, an experimental cultural space in Chicago, and named a 2013 Fellow in Arts and Culture Leadership from the Rockwood Leadership Institute. Dan lives in Madison, Wisconsin, where he works with Madison Mutual Drift, a group that writes about racial politics, city space, and movement strategy.

## Saturday

**Michael Rakowitz** is an Iraqi-American artist living and working in Chicago. He received his BFA in sculpture from Purchase College, SUNY, and his MS in visual studies from MIT. Rakowitz's art practice operates at tense socio-political junctures, often exposing and challenging US–Middle Eastern cultural and political relations. In 1998, he initiated paraSITE, an ongoing project in which the artist custom builds inflatable shelters for homeless people that attach to the exterior outtake vents of a building's heating, ventilation, or air-conditioning systems. His work has appeared in venues worldwide, including dOCUMENTA 13; PSI Contemporary Art Center; the Museum of Modern Art; MassMoCA; the Museum of Contemporary Art Chicago; the 16th Sydney Biennial; and the 10th Istanbul Biennial, among others. He has had solo exhibitions at the Tate Modern in London, Lombard Freid Gallery in New York, Trafo Gallery in Budapest, and the Kunstraum Innsbruck. Rakowitz is the recipient of 2012 a Tiffany Foundation Award (2012); an Andy Warhol Foundation/Creative Capital Grant (2008); a Sharjah Biennial Jury Award (2007); a NYFA Fellowship Grant in architecture and environmental structures (2006); the Dena Foundation Award (2003); and the Design 21 Grand Prix from UNESCO (2002). He is professor in the Department of Art Theory and Practice at Northwestern University.

## **A Long Walk Home's Girl/Friends**

Founded in 2003, by sisters Scheherazade Tillet, a professional art therapist and photographer and Salamishah Tillet, a UPENN professor and writer, A Long Walk Home, Inc. (ALWH) is non-profit that uses art to empower young people and end violence against girls and women. ALWH's Girl/Friends Leadership Institute is a yearlong art and activism program that empowers girls and young women to find their voices, create social action campaigns, and advocate for gender equality and racial justice in their schools, communities, and their larger city of Chicago. Girl/Friends youth leaders have been at the forefront of Chicago's recent protests against community, gender, and police violence and currently are hosting the Rekia Boyd memorial project.

**“Familias Separadas” Project**, created and led by artist Michelle Angela Ortiz, is a series of temporary site-specific public artworks that mark locations and document stories of immigrant families affected by deportations in the city of Philadelphia. For over a year and a half, Ortiz worked with undocumented youth and families in partnership with Juntos, a Latino immigrant community-led organization fighting for human rights as immigrants, parents, youth, and workers. She collected audio stories from undocumented families that reveal the moment their loved ones were deported and how their lives changed before and after deportation. A total of five large-scale artworks were installed throughout the city in October 2015 as part of Mural Arts' citywide exhibition Open Source. The locations include City Hall, LOVE Park, 9th Street Market, and the Immigration Customs Enforcement Building. The main goal of the project is to shift the focus on the statistics/ numbers of deportations and see the father, mother, brother that has been torn apart from their families.

**Maori Karmael Holmes** is a filmmaker, curator, and producer. She is the founder and artistic director of BlackStar Film Festival. She was named an inaugural Philadelphia Creative Ambassador by VisitPhiladelphia in 2009. Her award-winning film/video work has been screened internationally and broadcast throughout the US. She has written about the arts for various publications. She received a MFA in film from Temple University, studied theatrical design at CalArts, and earned a BA in history from American University. Maori has curated and produced events for over 15 years including Kinowatt, a social justice film series (2011-2012), and the Black Lily Film & Music Festival for Women (2006-2010). She is currently the Director of Public Engagement for the Institute of Contemporary Art at the University of Pennsylvania.

**Sean Kelley** has run all public programming at Eastern State Penitentiary since 1995, when he was hired as the organization's first full-time employee. He has curated more than 100 site-specific artist installations at the site. He produced the site's audio tour in 2002, now heard by more than a million visitors. Mr. Kelley is currently focused on programming to address the enormous growth in the US prison population and the racial disparities within that population. In 2014 he oversaw the development of a 16-foot, 3,500 lb bar graph on the penitentiary's baseball diamond illustrating these trends. He later developed a companion exhibit, Prisons Today: Questions in the Age of Mass Incarceration. Mr. Kelley visits active prisons and writes critically about prison

museums and memorial sites. He speaks on the responsibility of museums to address controversial and painful subjects and the ethical challenges posed by large-scale fundraising events in sites with complex histories.

**Louise Martorano** is the Executive Director of RedLine, a non-profit contemporary art center located in Denver, Colorado. RedLine's mission is to foster education and engagement between artists and communities to create positive social change. Under her leadership, RedLine has received the Denver Mayor's Award for Excellence in the Arts (2014 & 2015), the Greenway Foundation's "Partner in Change" award, and recognition from Denver Public Schools for excellence in community engagement. She holds a M.H. from the University of Colorado at Denver with a focus in Contemporary Art History & Music. Martorano has worked in the film industry producing and fundraising for independent films that have received international festival recognition in Dallas, Austin, Poland, and Denver. She also sits on the advisory committee for the Visiting Artist, Scholar & Design program at Rocky Mountain College of Art + Design, and is the Board Treasurer for the Global Women's Empowerment Fund.

**Lucía Sanromán** is a curator and writer and the Director of Visual Arts at the Yerba Buena Center for the Arts in San Francisco, CA. Her work investigates aesthetics in relation to efficacy in social, participatory, and process-based art practice, focusing on the correlation between art history and theory with disciplines outside of the arts. Sanromán was awarded the 2012 Warhol Foundation Curatorial Fellowship and a 2013 Warhol Exhibition Grant for Citizen Culture: Art and Architecture Shape Policy, at the Santa Monica Museum of Art in 2014. She was co-curator with Candice Hopkins, Janet Dees and Irene Hofmann of SITE Santa Fe's signature Biennial SITElines.2014: Unsettled Landscapes. She was Estudio SITAC Director in 2015, Directed by Carin Kuoni, and is the curator of Playgrounds for Useful Knowledge, 2015, an action-research project by Cohabitation Strategies for the Restored Spaces Initiative through the City of Philadelphia Mural Arts Program.

**Nato Thompson** joined Creative Time in January 2007. Since then, Thompson has organized such major Creative Time projects as The Creative Time Summit (2009–2015), Kara Walker's A Subtlety (2014), Living as Form (2011), Trevor Paglen's The Last Pictures (2012), Paul Ramírez Jonas's Key to the City (2010), Jeremy Deller's It is What it is (2009, with New Museum curators Laura Hoptman and Amy Mackie), Democracy in America: The National Campaign (2008), and Paul Chan's Waiting for Godot in New Orleans (2007), among others. Previously, he worked as Curator at MASS MoCA, where he completed numerous large-scale exhibitions, including The Interventionists: Art in the Social Sphere (2004), with a catalogue distributed by MIT Press. His writings have appeared in numerous publications, BookForum, Frieze, Art Forum, Third Text, and Huffington Post among them. In 2005, he received the Art Journal Award for distinguished writing. For Independent Curators International, Thompson curated the exhibition Experimental Geography, with a book available from Melville House Publishing. His book Seeing Power: Art and Activism in the 21st Century was published in 2015.

## **In/Out Film & Video Program**

Organized by Debbie Gibson (MA '16)

Selection Committee: Carrie Breschi, Sarah Chavez, Paul Farber, Debbie Gibson, Preeti Pathak, Daniel Tucker, and Shira Walinsky. This student-led film & video festival generated a remarkable 2,088 submissions between April and July of 2016. The resulting one hour program came from the deliberation of the committee.

## **Sunday**

**Patricia C. Phillips** is the Academic Dean at Moore College of Art & Design. Her breadth of experience includes past roles at R.I.S.D; Cornell Department of Art; State University of New York-New Paltz; The New School for Social Research - Parsons School of Design; and editor-in-chief of Art Journal. In addition to her experience in academia, Phillips is a well-regarded writer, having published articles, essays, reviews and books about contemporary art, design and architecture. Phillips' curatorial projects include a one-person exhibition on the artist Mierle Laderman Ukeles at the Queens Museum in Flushing, Queens and Making Sense: Five Artists' Installations on Sensation at the Katonah Museum of Art, Katonah, New York. She has lectured extensively on public art, contemporary art and design across the country and abroad. Phillips earned her BA in Art/Art History from Muhlenberg College in Allentown, PA and did graduate work in Landscape Architecture from the University of Wisconsin - Madison.

**Marion Wilson** has lived and worked for eighteen years in Syracuse, New York and always maintained a studio in New York City. She has had exhibited with New Museum of Contemporary Art, NYC; Frederieke Taylor, NYC, Herbert Johnson Museum at Cornell University, Kasia Kay Art Projects, New Orleans; Dorsky Gallery, NYC; Shroeder Romero Gallery, Exit Art, Cheryl Pelavin Fine Arts and Sculpture Center, NYC; in addition to Hallwalls Contemporary Arts Center, Buffalo, NY; SPACES, Cleveland Ohio; and SCOPE Miami/Art Basel, Miami, Florida. Wilson has been awarded funded residencies at Millay Colony for the Arts (Nancy Graves Award); International Studio Program (NYSCA and Elizabeth Foundation) and Sculpture Space in Utica, NY. Wilson is an Associate Professor at Syracuse University. In 2011 Wilson completed the purchase and renovation of 601 Tully – a neighborhood drug house on the westside of Syracuse, the ninth poorest neighborhood in the country, into a community art center that uses the building and the neighborhood as a catalyst for art, educational and entrepreneurial collaborations between artists, neighbors and university. Wilson's studio practice recently involves the study of botany, with expert Dr. Robin Kimmerer.

**Dr. Robin Wall Kimmerer** is a mother, plant ecologist, writer and SUNY Distinguished Teaching Professor at the SUNY College of Environmental Science and Forestry in Syracuse, New York. She serves as the founding Director of the Center for Native Peoples and the Environment whose mission is to create programs which draw on the wisdom of both indigenous and scientific knowledge

for our shared goals of sustainability. Her research interests include the role of traditional ecological knowledge in ecological restoration and the ecology of mosses. In collaboration with tribal partners, she and her students have an active research program in the ecology and restoration of plants of cultural significance to Native people. She is the co-founder and past president of the Traditional Ecological Knowledge section of the Ecological Society of America. Dr. Kimmerer serves as a Senior Fellow for the Center for Nature and Humans. Of European and Anishinaabe ancestry, Robin is an enrolled member of the Citizen Potawatomi Nation. She holds a BS in Botany from SUNY ESF, an MS and PhD in Botany from the University of Wisconsin and is the author of numerous scientific papers on plant ecology, bryophyte ecology, traditional knowledge and restoration ecology.

**Jane Ursula Harris** is a Brooklyn-based writer who has contributed to publications including *Art in America*, *Bookforum*, *Yale's Drama Review*, *The Paris Review*, *Duke University Press' Cultural Politics Journal*, *The Believer*, *the Village Voice*, *Huffington Post*, and *Time Out New York*. She has also contributed essays to various catalogues such as *Participant Inc.'s M Lamar* (forthcoming - 2016); *Hatje Cantz's Examples to Follow: Expeditions in Aesthetics and Sustainability* (2010); *Phaidon's Vitamin D: New Perspectives in Drawing* (2005), *Universe-Rizzoli's Curve: The Female Nude Now* (2004), *Twin Palms' Anthony Goicolea* (2003); and *Phaidon's Vitamin P: New Perspectives in Painting* (2002). Ms. Harris is a member of the art history faculty at School of Visual Arts, and a freelance curator whose recent exhibition, *From the Ruins...*, was favorably reviewed in *artforum.com*; *the New Yorker*; *Time Out New York*; *Art in America*; *PAPER*; and *The Brooklyn Rail*. She is currently at work on the book, *After: The Role of the Copy in Modern and Contemporary Art*, which *The Believer* is publishing excerpts of.

**Keith Bowman** has been studying the biology and ecology of mosses for the last 15 years. He began at Connecticut College where he first became interested in the study of bryophytes. From there he earned his Master's from the University of Tennessee at Knoxville where he researched bryophyte diversity and floristics. He earned his Ph.D. from SUNY College of Environmental Science and Forestry in Syracuse, NY. His dissertation was focused on edge effects on bryophyte community structure. He has taught at various colleges and universities on a variety of subjects including general botany, general biology, diversity of plants, and ecology of mosses. Dr. Bowman enjoys teaching in formal and informal settings and has taught many courses on mosses for gardens and arboreta.

Founded in 1965, **The Schuylkill Center** is one of the first urban environmental education centers in the country. Envisioning an "island of green" where city dwellers could experience and learn about the natural world, sisters Eleanor Houston Smith and Margaret Houston Meigs, along with their families, donated the extensive parcels of farmland and woods that make up the Center's grounds today. As our founders intended, the Center is used by thousands of people each year to discover, explore, and study nature.

## **Organizers:**

**Paul Farber** is a historian/curator based in Philadelphia. Farber received a PhD in American Culture from the University of Michigan and teaches on the faculty at Haverford College. Farber is the lead curator of Monument Lab: Creative Speculations for Philadelphia. He also currently serves as the inaugural Scholar-in-Residence for the City of Philadelphia Mural Arts Program.

**Daniel Tucker** works as an artist, writer and organizer developing documentaries, publications and events inspired by his interest in social movements and the people and places from which they emerge. He is an Assistant Professor and Graduate Program Director in Social and Studio Practices at Moore College of Art and Design in Philadelphia.

## **Conveners:**

**Moore College of Art & Design** is dedicated to excellence in art and design. Founded in 1848, Moore is the first and only visual arts college for women in the United States. Through its undergraduate bachelor of fine arts degrees for women and its coeducational graduate programs, Moore cultivates creativity, promotes scholarship and prepares its students for professional careers in the arts by emphasizing critical thinking, problem solving, risk-taking, and strong communication skills. Moore is dedicated to producing graduates that distinguish themselves as leaders in their fields. Moore's Social and Studio Practices department was inaugurated in the summer of 2015 to incorporate two new graduate degrees: the MA in Social Engagement and the MFA in Community Practice that would expand on the work developed by the MFA in Studio Art program established five years earlier. The program is unique in its fusion of making, research and concern with the subject of image-making, place and ethics in contemporary art.

**The City of Philadelphia Mural Arts Program** is the nation's largest public art program, dedicated to the belief that art ignites change. For 30 years, Mural Arts has united artists and communities through a collaborative process, rooted in the traditions of mural-making, to create art that transforms public spaces and individual lives. Mural Arts engages communities in 50–100 public art projects each year, and maintains its growing collection through a restoration initiative. Core Mural Arts programs such as Art Education, Restorative Justice, and Porch Light yield unique, project-based learning opportunities for thousands of youth and adults. Each year, 12,000 residents and visitors tour Mural Arts' outdoor art gallery, which has become part of the city's civic landscape and a source of pride and inspiration, earning Philadelphia international recognition as the "City of Murals."

## Thank You

In addition to our gratitude to everyone in attendance, all of our site visits, speakers, and volunteers, the organizers would like to offer thanks to their colleagues from the host organizations:

From City of Philadelphia Mural Arts Program:

Jane Golden, Joan Reilly, Caitlin Butler, Nicole Steinberg, Todd Bressi, Carly Rapaport-Stein, Laiza Santos, Amy Johnston, Steve Weinik, Ellen Soloff, Robyn Buseman, Jessica Im, Sarah Green, Martha Palubniak, Christina Anzaldo, Donna Calderone, Rosalie Wetzels, and Shyanne Ruiz.

From Moore College of Art & Design:

Thanks to faculty sponsors Jonathan Wallis, Erel Martinez, Jeanne Jaffe, and Jess Garz for their support of student introductions and lunchtable discussions. Additional thanks to Stefan Schechs, Gabrielle Lavin, Matt Kalasky, Jenny Emery, Alysson Cwyk, Lauren Stichter, Liz Cahill, Emily Johnson, Judy Woodworth, Andrea Silva, Katie Weir, Michele Cohen, Laris Kreslins, Dave Rizzio, Roy A. Wilbur, Claudine Thomas, Michelle Garrigan Durant, Bill Hill, Ruth Robbins, Patti Phillips, Cecelia Fitzgibbon and the faculty and students in the Social & Studio Practices department.

Special Thanks to the Ford Foundation, Tatiana Hemedez, the Hemera Foundation, Patrick Morgan, the Knight Foundation Donor-Advised Fund of The Philadelphia Foundation, Ariella Cohen, Next City, Shira Walinsky and Laure Biron of Southeast by Southeast; Sarah Schultz, Judy Hellman, Aislinn Pentecost-Farren, Maitreyi Roy, and Zach Webber of Southwest Roots: Bartram's Garden and Mural Arts; Melissa Kim and David Ferris of LISC Philadelphia, Sean Kelley and Marti Howard of Eastern State Penitentiary, and the Schuylkill Center for Environmental Education.

See you next July 21-22, 2017 for In/Out's third gathering. Look for updates: [inoutphilly.org](http://inoutphilly.org)

## NOTES

## NOTES



City of Philadelphia  
**MuralArtsProgram**



HEMERA  
FOUNDATION



FORDFOUNDATION

**EVENT LOCATIONS:**

Moore College of Art & Design – 1916 Race Street  
Southeast by Southeast – 2106 S. 8th Street  
Southwest Roots: Bartram’s Garden and Mural Arts – 5400 Lindbergh Blvd  
West Philadelphia with Philadelphia LISC – Lancaster Avenue between 34th and 41st Streets  
Eastern State Penitentiary – 2027 Fairmount Avenue

**ALSO OF INTEREST:**

Peddler Coffee – 2100 Spring Street  
Logan Square Cafe – 18th Street & The Parkway

**SEPTA**

Market/Frankford Line - 19th and Market Streets  
Broad Street Line - Race-Vine Station. 300 N. Broad Street.  
Suburban Station - 16th St. & JFK Blvd.

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