

ART
+ SOCIAL
PRACTICE

PRESENTS

ASSEMBLY

2022

JUNE 3-5

FREE + PUBLIC
@ KSMPCA

AUTOGRAPHS

2022 COHORT

Have a great
Summer!! ☀

plpr

John

Stay Cool!!
Ming

STAY IN
SCHOOL
KIDS
♥ CARYN Aa.

THANKS FOR
THE MEMORIES
♥ OLIVIA

Gili ☺

XOXO,
LB

mogiger

HAVE A GREAT
SUMMER
-Kiara:)

Happy New Summer!!
Diana Marcela.

Bumbaby

Shellie Loomis

Lillyanne

WELCOME!

Every year, the Portland State University Art and Social Practice (A+SP) MFA Program cohort endeavors to create a “conference” that presents socially engaged art and offers a forum for discussion around the field of Social Practice.* Starting in 2014, Assembly has provided students with a chance to create multi-day gatherings full of participatory events, discussions, and presentations in various sites across Portland. However, Assembly has seen some major changes due to the ongoing pandemic. With that being said, it’s our honor to WELCOME YOU TO THE FIRST IN-PERSON ASSEMBLY SINCE 2019!

Assembly is extra special this year, not only because we finally get to do it together in-person, but also because for the first time, it takes place entirely at The Dr Martin Luther King Jr School Museum of Contemporary Art (KSMoCA). KSMoCA is a contemporary art museum and social practice art project inside and in partnership with Dr. Martin Luther King Jr. School, a Pre K- 5th grade public school in NE Portland, OR. Founded in 2014 by Portland State University professors Lisa Jarrett and Harrell Fletcher, KSMoCA connects public school students with internationally renowned contemporary artists through collaborative workshops, exhibitions, artists lectures and site-specific commissions.

Working within our own practices and having the opportunity to collaborate with the students of Dr. Martin Luther King Jr School this year has been memorable and inspiring. We can’t wait to show you what we’ve been working on!

*Social Practice can be variously described as an approach or field in which artists seek to make work that exists within and for specific communities, and often lives outside of the status quo spaces for art (studios, galleries, museums). The approach emphasizes collaboration, co-authorship, site specificity, and audience specificity, asking over and over again: who is making the work, where is the work being made, and who is the work for?

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INTRODUCTION

A New Beginning: The 9th Edition of Assembly In-Person at KSMoCA

To quote many previous students and Assembly publication editors in the past: Assembly is a weekend-long event that subverts conventional academic structures and expectations around making and learning: it is off campus, outside of the classroom, and in dialogue with audiences and collaborators who are not necessarily artists or typical art viewers. The experience reinvigorates art's relationship to life and life's relationship to art. In this way, the framework encourages students in the program to form new relationships, to engage with new issues and to generate diverse strategies for collaborative art-making.

Strangely, the five of us have never been part of an in-person Assembly until now! At the end of our first year of this three year program, we experienced a period of disorientation due to pandemic-related isolation along with the rest of the world. However, being in this program together allowed us to expand during that period in ways we might not have otherwise experienced. Because of this, Assembly this year feels particularly visceral. It represents this group's return to public, physical space — enacting skills we've all developed and honed within the community of the program and the varied communities of our projects. At the same time, the students of the social practice program are all creating or presenting artwork within a particular community at the Dr. Martin Luther King Junior School in Northeast Portland which houses the King School Museum of Contemporary Art (KSMoCA). Experiencing the contrast of working within our own communities, working within isolation among ongoing political and social conflicts, and now working at KSMoCA helps us explore more intimately how our practices have developed and strengthened over the past few years.

Rebecca Copper: I'm wondering what our interpretation of in-person Assembly is, what was before COVID happened, and what it actually came to be for us.

Shelbie Loomis: I think the problem is, we don't know! There is a heaviness talking about actually experiencing Assembly. We are coming in with super fresh eyes without having an expectation, which allows us to more genuinely experience it, and to be more present.

Justin Maxon: Because the last two years of Assembly were online, we could do whatever we wanted: work within whatever context, whatever space, whatever community. While previous iterations, before the pandemic, it was in Portland and the context was mostly limited to that space.

Rebecca: I'm also thinking about how Assembly is usually different every year. In a sense, Assembly is always evolving. There are all of these other circumstances that have affected how we were able to participate in it.

Mo Geiger: Does that play into the programming of our brains that we're trying to do in this program, which is to respond to circumstance? If we hadn't been in this pressure cooker, we might have not gotten to navigating these kinds of challenges as quickly as we did.

Rebecca: I definitely feel that. Given everything that's happened, I have such a clear view of my work, my direction, and what I really want to be doing in the near future. I think that you're right; the things that we went through definitely set us up to have a particular type of incubation period.

Mo: Mmhmm. The next step is once we leave the spaces we've created for ourselves during the last couple of years, how do we apply some of those interests to new spaces? So as we start thinking about artistic practices that are sustainable for each of us in the program, we also think about how we apply those interests to new opportunities.

Shelbie: Totally. Assembly acts as a sounding board for these questions. It's a conversation that is held in public, with friends, acquaintances, and strangers.

Justin: I do think that in institutional spaces, there will always be confinements, right? How do we apply the things that we've been developing here, but in those more controlled spaces?

Mo: You start to see the benefits in different ways of working.

Rebecca: Justin, you are right, we had the opportunity to focus on the things that we were interested in and spaces we were in. I also feel like there are structural elements from the program that forced me to create particular ways of working, which I am learning are super valuable and actually help me achieve what I really want to lean into, what I'm interested in.

Justin: Having that structure is helpful for sure. All the thoughts and feelings that are swirling around, and the conversations that we are having, are sometimes nebulous. With Assembly, it forced us to condense everything into an hour-long event — a thing that's going to live in the world. I think that's beautiful. I love Assembly.

Shelbie: It makes us think about how we can continue to take what we have gleaned from this experience into our practices. We've had to embrace problem-solving within our projects. Being able to witness Assembly returning to KSMoCA allows us to weave ourselves back in from isolation. It reminds us that we are returning to enriching relationships. As graduating third years, it's not an end for us but a new beginning.

Mo: Yes, Shelbie! This is making me think about how even in normal circumstances in this program, current students are often really spread out geographically. Assembly is an opportunity to distill for various disparate communities. Coming together and sharing.

Rebecca: Each of us have brought in projects that are connected to the spaces we live in, right?

Mo: That's so true.

Justin: So there's all these opportunities that the program offers students to condense their work, and Assembly is the one precious thing we had during the pandemic.

Shelbie: Something more tangible or more materialized — it's a good thing to reflect about. Assembly has always been a good way to condense and simplify our experiences into something that is worth sharing with others. Regardless of what we've been experiencing, we were still able to learn from those experiences, and grow our practices into something that it wouldn't otherwise have developed. A big part of that is resilience, the resiliency of being able to still create during a time of drought: drought of opportunity, and drought of togetherness. I think it just really shows how big the future can be.

Art + Social Practice Archive

This is the first public archive of ephemera related to art and social practice, an artistic approach that emphasizes collaboration, shared authorship, public participation, site-specificity, and interdisciplinarity, is often presented in non-art locations, and has no media or formal boundaries.

[PDXSCHOLAR.LIBRARY.PDX.EDU/ARTANDSOCIALPRACTICE](https://pdxscholar.library.pdx.edu/artandsocialpractice)

GRADUATE LECTURE SERIES

JUNE 4

11:00-11:50

SHELBIE LOOMIS

2:00-2:50

JUSTIN MAXON

JUNE 5

12:00-12:50

REBECCA COPPER

2:00 - 2:50

MO GEIGER

ASSEMBLY SCHEDULE

* FRIDAY JUNE 3 *

12-12:50

How to Make Friends: Advice From Some Fourth Graders

Olivia DelGandio

With Valerie & Ms. Bre's fourth grade class
Participatory Event

1-1:50

Art Forgery Club

Caryn Aasness
Workshop/Play

2-2:50

IAC: The Stone

Illia Yakovenko and Diana Cuartas

With Anna Sorokovaya and Taras Kovach
Show Opening/Screening

3-3:50

The 5th Grade Safety Patrol High Vizibility Crosswalk Spectacular

Becca Kauffman and MO Geiger

With Malia Riley, Aggy Hosey, Alex "Monty" Montford,
and the Dr. MLK Jr. Elementary School 5th Grade Safety Patrol
Public Performance

4-4:50

Artist Talk

Luz Blumenfeld

With Moe
Conversation

ASSEMBLY SCHEDULE

* SATURDAY JUNE 4TH *

10-10:50

KSMoCA a Puerta Abierta
Diana Cuartas
Tour/Visita Guiada

11-11:50

The Art We Value
Shelbie Loomis
Graduate Lecture

12-12:50

LUNCH

1-1:50

N-E-I-G-H-B-O-R
Lillyanne Pham
With Lomarion
Basketball Game

2-2:50

Field Guide to a Crisis and Chester: Staring
Down the White Gaze
Justin Maxon
Graduate Lecture

3-3:50

Invitation to Rest
Marina Lopez
With Clara Takarabe
Time to Rest

4-4:50

I Want Everyone to Know
with Ms. Melodie Adams
Laura Glazer
Interview/Presentation

5-5:50

Book Launch
Laura Glazer
With Ms. Melodie Adams
Book Signing/Ceremony

ASSEMBLY SCHEDULE

* SUNDAY JUNE 5TH

10-10:50

SoFA Journal Release Party
Art + Social Practice Program
Journal Release



11-11:50

Self Care Zine Workshop
Kiara Walls and Lillyanne Pham
Workshop



12-12:50

Lens-based Practices & Socially
Engaged Art
Rebecca Copper
Graduate Lecture



1-1:50

LUNCH



2-2:50

Collective Doing
Mo Geiger
Graduate Lecture



3-3:50

The Gatherade Stand 01
Gilian Rappaport
With Ms. Johnson's 5th grade class
Interactive Installation

4-4:50

Closing Event
Art + Social Practice Program
TBA!



PSU'S MFA IN ART + SOCIAL PRACTICE

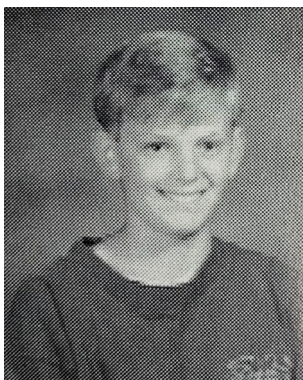
Portland State University Art and Social Practice (A+SP) MFA Program is a three-year, flexible residency program that combines individual research, group work, and experiential learning. The program's blend of critical and professional practice, progressive pedagogy, collaborative social engagement, and transdisciplinary exploration produces an immersive educational environment. The ninety credit, three-year course encourages students to shape the direction of their own education and continually develop the program as a whole. Students connect their art practice to research in the field of social practice through electives and community partnerships, promoting cross-disciplinary engagement. Graduating students each produce a public graduate project, an in-depth written text exploring a relevant connection to their practice, and a public artist lecture that surveys their work in the program. The program accepts approximately five students annually. The deadline for applying is January. Interested persons are encouraged to make arrangements to visit the program. See more online at psusocialpractice.org

3rd YEARS



Rebecca Copper (she/her) is a graduate candidate at Portland State University, through the Art + Social Practice MFA Program. Rebecca's work centers on how perceptions of reality exist against one another. And, how reality is mediated, dictated back to us in varying forms, such as through educational materials used to teach children US schools. She is deeply invested in vast inversion of imperial/masculine archetypes, power dynamics, and ideologies. In 2021, she co-founded the Single Parent Archive with archivist Marti Clemmons, both with single parenting histories, to produce and preserve narratives about what it means to parent alone.

Illia Yakovenko (he/him) is an artist, a student in the Art and Social Practice MFA program at PSU, and the founder of Center for Art and Human Cooperation (CAHC). CAHC is an expression of Illia's commitment to support mutual understanding and solidarity through art and culture at the cross-communal, cross-cultural, and international level. Illia grew up in Mariupol, where he spent hot summer days swimming and sailing at the sea.



Justin Maxon (he/him) is a visual storyteller, educator, and socially engaged artist. He collaborates with communities that are connected to his own history. He seeks to understand how his positionality as a person racialized as white, who grew up on the Hoopa Valley Reservation in CA, plays out in his work as a storyteller. He works to remedy the harm he has caused during his time as a photojournalist, where he was in control of narratives that were not his to possess. His socially engaged work has been funded by organizations such as: the California Arts Council, National Geographic Society, Center for Photographic Art, the Magnum Foundation, and the Aaron Siskind Foundation.

3RD YEARS



Mo Geiger (she/her) is an artist whose artwork is interdisciplinary and often collaborative. In this combined and context-specific approach, she explores how the ingredients of labor and what people “do” affect various relationships, telling stories that use tactile learning with and from others as a relational tool. She has a background in technical theater, where she learned to value collaborative processes. Her artwork has appeared in galleries, theaters, museums, public spaces, and local organizations, and she is a co-founder of the south-central Pennsylvania performance collective Valley Traction. She recently received funding for her graduate project from the Cumberland County Historical Society in central Pennsylvania where she lives and works.

Shelbie Loomis (she/her) is a neurodivergent socially engaged artist and illustrator. She makes projects and drawings with communities and participants about life in alternative housing like RV and mobile homes, complex grieving, socio economic issues, and exchange culture through times of crisis. Originally from Santa Fe, New Mexico, she now lives in Portland, Oregon. There, she works with organizations such as the Graduate Employees Union, APANO’s 082 Curatorial Committee, KSMOCA, has been an artist-in-residence for Jantzen Beach RV Park, Hayden Island Mobile home Community, and the Suttle Lodge in Sisters, Oregon.



2ND YEARS



Diana Marcela Cuartas (she/her/ella) is a Colombian artist whose practice reflects the relationships between a place and those who inhabit it. In her projects, she often scrutinizes the discourses, aesthetics, narratives, and idiosyncrasies of a particular context by breaking through the habitual readings. From photography, publications, workshops, curation, installations, or community organizing, she studies different popular culture phenomena aiming for alternative ways of researching and understanding our surroundings.

Laura Glazer (she/her) is an artist using curatorial strategies to share exciting stories that she finds in places she lives and visits. Her work is socially-engaged and depends on the participation of other people, sometimes a close friend, and other times, complete strangers. Her background in photography and design inform her social practice, and her artworks appear as books, workshops, radio shows, zines, festivals, exhibitions, installations, posters, signs, postal correspondence, and sculpture. She holds a BFA in Photography from Rochester Institute of Technology and is an MFA candidate in Art and Social Practice at Portland State University. She is based in Portland, Oregon, after living in upstate New York for 19 years. You can see her work at lauraglazer.com and [@helloprettycity](https://www.instagram.com/helloprettycity).



Becca Kauffman (they/them) is a NYC-based socially engaged artist and performer in their second year in the Art and Social Practice program. They explore art as a utility through interactive performance, devised gatherings, and neighborhood interventions. This has taken the form of a residency on the streets of Times Square, a series of T-shirts that function as conversation pieces, and a community rally for a crosswalk in Ridgewood, Queens. Alongside this project-based practice, Becca makes music and performances under the moniker Jennifer Vanilla. Their first album, *Castle in the Sky*, comes out this summer. You can find them at [@jennifervanilla](https://www.instagram.com/jennifervanilla) and www.akajv.cargo.

2ND YEARS



Kiara Walls (she/her) is a multi-disciplinary arts educator and restorative justice practitioner currently working out of Portland, OR. Her practice explores the relationship between trauma and repair as a pathway to healing. This work is manifested through a lens of reparation resulting in site-specific installations, conflict resolution and conversations. Walls currently serves as the Dean of Students at Northwest Academy where she combines her disciplines to navigate and cultivate community amongst students and teachers.

Caryn Aasness (they/them) is an MFA candidate in Portland State University's Art and Social Practice program and has a BFA in Fiber From California State University Long Beach. They want to invite you into their brain. In it, we explore mental illness, and the folk art of coping mechanisms. We investigate queerness and how it forms and severs multiple selves. We look to language and learn how to cheat at it. You are welcome to leave the brain at any time.



1ST YEARS

Gilian Rappaport (they/she) is an artist, educator, and naturalist. In this urgent moment of climate catastrophe, their practice is asking “What can we learn from closeness with nature, and the paths to get there?”. They believe co-authorship can deepen our connection to ourselves, our communities, and our natural environments. The granddaughter of Ashkenazi migrants by way of Russia and Poland, they were born and raised in New York between the Hudson and Delaware Rivers. Gilian is openly queer, and lives and works in Rockaway Beach, Queens and Portland, Oregon. Follow along at gilian.space/newsletter and @gilnotjil.



Lillyanne Phạm (a.k.a LP) (they/she) is a cultural worker and a first-year at Portland State University’s MFA program for Art + Social Practice. LP lives and organizes in East Portland where they collaborate with teens of color to make neighborhood demands. Learn more about LP here:

linktr.ee/lillyannephham

Olivia DelGandio (she/they) is a storyteller who asks intimate questions and normalizes answers in the form of ongoing conversations. They explore grief, memory, and human connection and look for ways of memorializing moments and relationships. Through the work they make, they hope to make the world a more tender place and aim to do so by creating books, videos, and textiles that capture personal narratives in an intimate manner. Essential to Olivia’s practice is research and their current research interests include untold queer histories, family lineage, and the intersection between fashion and identity.



1ST YEARS



Luz Blumenfeld (they/them) is a transdisciplinary gay artist from Oakland, CA (3rd generation). They are in their first year of the Art + Social Practice MFA at Portland State University. Luz is interested in public history, listening, and how places hold memory. They are working on having an answer to the question, what kind of artist are you? You can see some of their work @dogsighs___ or at luzblumenfeld.info.

Marina Lopez (she/her) is a Mexican-American dancer, social practice artist, massage therapist/somatic educator, and cultural organizer. Her experience as a bodyworker is essential to her practice as an artist because we can't separate the art from the body that makes it. Her interdisciplinary work weaves together many voices and links to history, social movements, and tradition. She is a core organizer with Art.coop and co-coordinates a national Arts, Culture, Care and Solidarity Economy working group. Marina creates work that articulates and provides an embodied cognition of the ways in which art, culture, and care are foundational within a thriving society.



MOM & DAD

(CO-DIRECTORS OF THE ART+SOCIAL PRACTICE MFA)

Lisa Jarrett (she/her) is an artist and educator. She is Associate Professor of Community and Context Arts at Portland State University's School of Art + Design. She is co-founder and co-director of KSMoCA and the Harriet Tubman Middle School Center for Expanded Curatorial Practice in NE Portland, and the artists collective Art 25: Art in the 25th Century. Her intersectional practice considers the politics of difference within a variety of settings including: schools, landscapes, fictions, racial imaginaries, studios, communities, museums, galleries, walls, mountains, mirrors, floors, rivers, and lenses. She exists and makes socially engaged work within the African Diaspora. She recently discovered that her primary medium is questions.



Harrell Fletcher (he/him) is the founder and co-director of the PSU Art and Social Practice MFA. He likes to go on long walks, hunt for edible plants, and swim in rivers and lakes.

COLLABORATIONS

Melodie Adams (she/her) is an educator with Portland Public Schools. She obtained her teaching degree at Concordia University in 2007 and is finishing a Master's Degree in administration. Melodie is currently in her fifteenth year of employment with Portland Public Schools and has been at Dr. Martin Luther King Jr. School for fourteen years. As a little girl she did not see herself reflected in her own education. She developed a passion for targeting the needs of students who have been marginalized and who have been historically underserved. In addition to leading the staff at Dr. MLK Jr. School in cultural competency training, Melodie has worked with organizations such as Courageous Conversations, Coaching for Educational Equity, and the Center for Equity and Inclusion, and has facilitated diversity trainings in school districts around Oregon. She has expressed wanting to be a change agent and considers herself an activist for civil rights and a warrior for equitable education against systemic racism.

Aggy Hosey is the staff leader of the Dr. MLK Jr. School 5th Grade Safety Patrol.

Ms. Johnson (she/her) is a fifth grade teacher at Dr. Martin Luther King Jr. School. She has been in this role for the past six of the nine years she has been teaching. She was adopted from Bolivia, and has lived in the Portland area since she was three years old. Her favorite part about teaching is watching students discover their valuable place in the world around them.

Taras Kovach (he/him) is a visual artist, he works with graphics, objects and installation. Since 2012 he has been a lecturer in the graphic department at the National Academy of Fine Arts and Architecture/NAFAA (Kyiv) and engaged as an activist in the development of Soshenko 33. Lives and works in Kyiv, Ukraine.

Lomarion (a.k.a Lo) (he/him) is an artist and a 4th grader in Ms. Vance's class at Dr. MLK Jr. School. He lives in the neighborhood and has an older sister who went to Dr. MLK Jr. School too. In his spare time, he practices taekwondo.

Malia is a 4th grader (and possible future Safety Patroller) at Dr. MLK Jr. School.

Emma Duehr Mitchell (she/her) is an artist, educator, and curator living and working in Portland, Oregon. She works with collective storytelling, notions of care, and exchange using multimedia approaches in her socially engaged art practice. Emma is the Program Coordinator for Art and Social Practice program at Portland State University (PSU) and the COTA Workshops Manager and Instructor at PSU, which includes an equipped wood shop, metal shop, casting lab, and digital fabrication lab. Emma earned her MFA in Art and Social Practice Program from PSU and her BFA from Clarke University.

DJ Tikka Masala (she/they) is a DJ and music producer based in New York and originally from Kolkata, India. The New York Times listed her weekly event Homotown at the legendary Henrietta Hudson as top ten for queer women (2019). She has dj-ed globally, including the Obama White House Celebration in 2010. She is on the NYC Mayor's Office Nightlife Advisory Board, and coordinates communications for The Audre Lorde Project. She has produced and composed music for the award winning feminist acrobatic dance company LAVA Brooklyn, and composes for The Farm Arts Collective. Her handle is @DJTikkaMasala.

Moe (they/them) is the head photographer for KSMoCA. They are in the 4th grade at Dr. MLK Jr. School.

Alex "Monty" Montford (he/him) is the Positive Behavior Specialist at Dr. MLK Jr. School.

Anna Sorokovaya (she/her) is a visual artist, curator, researcher. She studied theory and history of art at the National Academy of Fine Arts in Kyiv. Since 2012 has been engaged in activism around the preservation and development of Soshenko 33. She is interested in interdisciplinary projects connected with topics of museology, political and cultural transformations, and self-organization. As an artist works with installation, objects and photography.

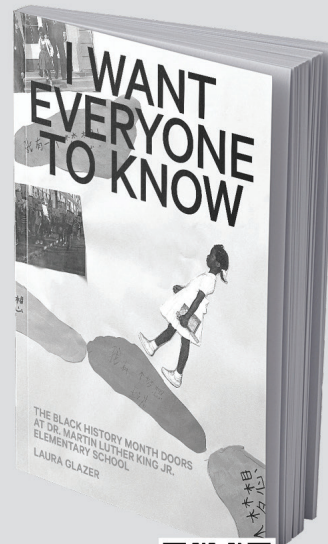
COLLABORATIONS

Clara Takarabe (she/her) plays viola in the Chicago Symphony Orchestra, is an art and care labor theorist, a neuroscientist and co-director of the Northwestern Music and Medicine Program, which uses MRI/EEG to research music in the brain. Clara's work in art and care labor theory has been featured in the Takarabe Lectures, Art.coop, Anticapitalism for Artists, and Frontiers in Neurology. She's a founding member of Shred, an art and care labor think tank. She's in a band called Nireus with H. Anton Riehl and will soon release a new album called Gigantomachy. Clara is a graduate of the University of Chicago.

Valerie (she/her) is a fourth grader at Dr. MLK Jr Elementary and Olivia's mentee. She took the lead on the event, "How to Make Friends."



**I WANT
EVERYONE
TO KNOW**
**THE BLACK HISTORY
MONTH DOORS
AT DR. MARTIN
LUTHER KING JR.
ELEMENTARY SCHOOL**
BY LAURA GLAZER



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COLLABORATION WITH
MS. JOHNSON, FIFTH
GRADE STUDENTS
AND DJ TIKKA MASALA

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DR. MARTIN LUTHER
KING JR. SCHOOL
NE PORTLAND, OREGON

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FOR THE NETTLE PLANT!



the
Gatherade
Stand



I WANT EVERYONE TO KNOW

**A KEYNOTE INTERVIEW
WITH MS. MELODIE ADAMS**

**SATURDAY, JUNE 4 AT 4PM PACIFIC
DR. MLK JR. ELEM. SCHOOL LIBRARY + ZOOM**

**FOLLOWED BY A CELEBRATION OF THE NEW BOOK *I WANT EVERYONE TO KNOW*,
THE BLACK HISTORY MONTH DOORS AT DR. MARTIN LUTHER KING JR. ELEMENTARY
SCHOOL BY LAURA GLAZER FEATURING AN EXTENDED INTERVIEW WITH MS. ADAMS**

SALE

1



Zine Workshop
w/ Kiara and LP
Sunday June 5th
@ 11:00 AM

Watching
Sunsets

2



Going to the movies

Example Layout

CARE



3

Watering
my Plants



4

Hanging out with Hans






A black and white close-up photograph of a cat's face, identified as Hazel. The cat has a white blaze on its face and is looking directly at the camera. A hand is visible at the top, gently touching its head.

HAZEL

A black and white photograph of a cat, identified as Luna, perched on the back of a wooden chair. The cat is looking towards the camera and has a collar with a tag that also says "LUNA".

LUNA

MASCOTS

A black and white photograph of a tabby cat, identified as Pongno, sitting and looking at the camera. A large white rose is visible in the bottom right corner.

PONGNO







SO FA

SOCIAL
FORMS OF ART
JOURNAL

CONVERSATIONS ON EVERYTHING

psusocialpractice.org/journal

HOMEWORK

Whether or not you are able to attend Assembly, we want to make sure you have lots of ways to get into the spirit of the event. Our students have come up with some homework assignments and prompts for you to ponder, execute and reflect on. These are optional, but we would love to see your takes on them if you choose to complete them.

Ms. Melodie Adams with Laura Glazer

Step 1: Research an African American person who contributed to society and who is not often talked about, famous, or someone local in the Portland, Oregon community that has made an impact in this city. It can be a neighbor that did something cool and made something happen. Like the kids at this school who changed the name from Highland School to Dr. MLK Jr. Elementary School in 1968, Kathy Adams, Ronald Cuie, Timothy Wilson, and Evelyn Wright. They were all eighth graders and advocated for this change as students.

I want everyone to know more about our people. Of course Rosa Parks, Harriet Tubman, and Dr. Martin Luther King Jr. are valuable. But there are many, many people that aren't talked about and they don't often get the credit they deserve. I think people need to be more intentional about honoring Black people in this country.

Step 2: Use this research to strike up a conversation that starts with asking "Did you know...?" For example, "Did you know that such and such person contributed to this?" This spreads the word of valuing Black people and their contributions, while not necessarily shaming white people who have stolen our ideas. It turns it into a positive, so you are out there having conversations that honor our people.

Mo Geiger

Re-perform Alison Knowles' score "Proposition 1: Make a Salad"

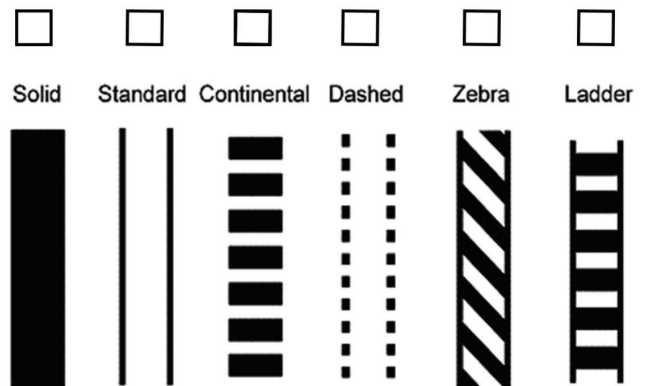
Luz Blumenfeld

Ask your favorite artist some questions, even if they're super famous! Just email them!

Becca Kauffman

CROSSWALK SCAVENGER HUNT

The world is full of crosswalks, if you just start to notice them. And like any good concept, there's plenty of variation on the theme. Keep this list in your pocket and keep your eyes open. Can you spot these six different styles of crosswalks?



Gilian Rappaport with Ana

RECORD YOUR OWN NETTLE POEM

- Create and record an audio poem for the plant nettle for other people to hear.
 - Try to make it as direct and pithy as possible.
 - Make the recording at least sixty seconds, and no more than five minutes long.
 - Anyone can do this – you do not need to be a naturalist, herbalist, foodie, or nature guide.
 - Imagine things to say that really make you connect to the plant and want to protect and share it.
 - Submit your audio piece at bit.ly/thegatheradestand01.
- (Formats accepted include .mov .wav .aiff .mp3.)

HOMework

Rebecca Copper

Find a single parent in your life and offer them help in some fashion. See examples below:

- Offer to watch their kid/s for free
- Buy them a cup of coffee or tea
- Offer to pick up their groceries for them
- Give them a hug and thank them for all that they do
- Offer emotional support, an ear that will listen to what they are experiencing

Justin Maxon

The Act of Kindness Exercise

By Michelle M. Miller

Part 1: Over the course of four days when you leave your house, be observant and make mental notes of things you see that need to be taken care of and could use your care/attention to fix. Write them down: location, task, and time it will take to fix.

Part 2: Pick one task from your list and do it. Document it with a photograph, before and after.

Part 3: Write a note to a recipient of your random act of kindness, suggesting that they follow your example by passing it forward. Thank them for doing something nice for someone else.

Olivia DelGaudio

Come up with your own list of questions essential to getting to know someone. Ask them to a stranger.

Caryn Aasness

Can you picture a work of art in your head? Try to draw it or recreate it with your body from memory without looking it up. When you are done look up the original and see how close you got in your recreation.

Kiara Walls

Self Soothing Box:

Create a box filled with self soothing tools: soft textured blanket, favorite scented candle or incense, sweet snack. Keep one for home/work so that whenever you are in need of some soothing you'll have what you need.

Lomaron and Lillyanne

Practice these get-to-know-your-neighbor questions:

N for Name

What are your names?

E for Eat

What do you like to eat?

I for Identities

What are your identities?

G for Gross

What grosses you out?

H for Home

Where do you call home?

B for Believe

What do you believe in?

O for Ocean

What is your favorite ocean?

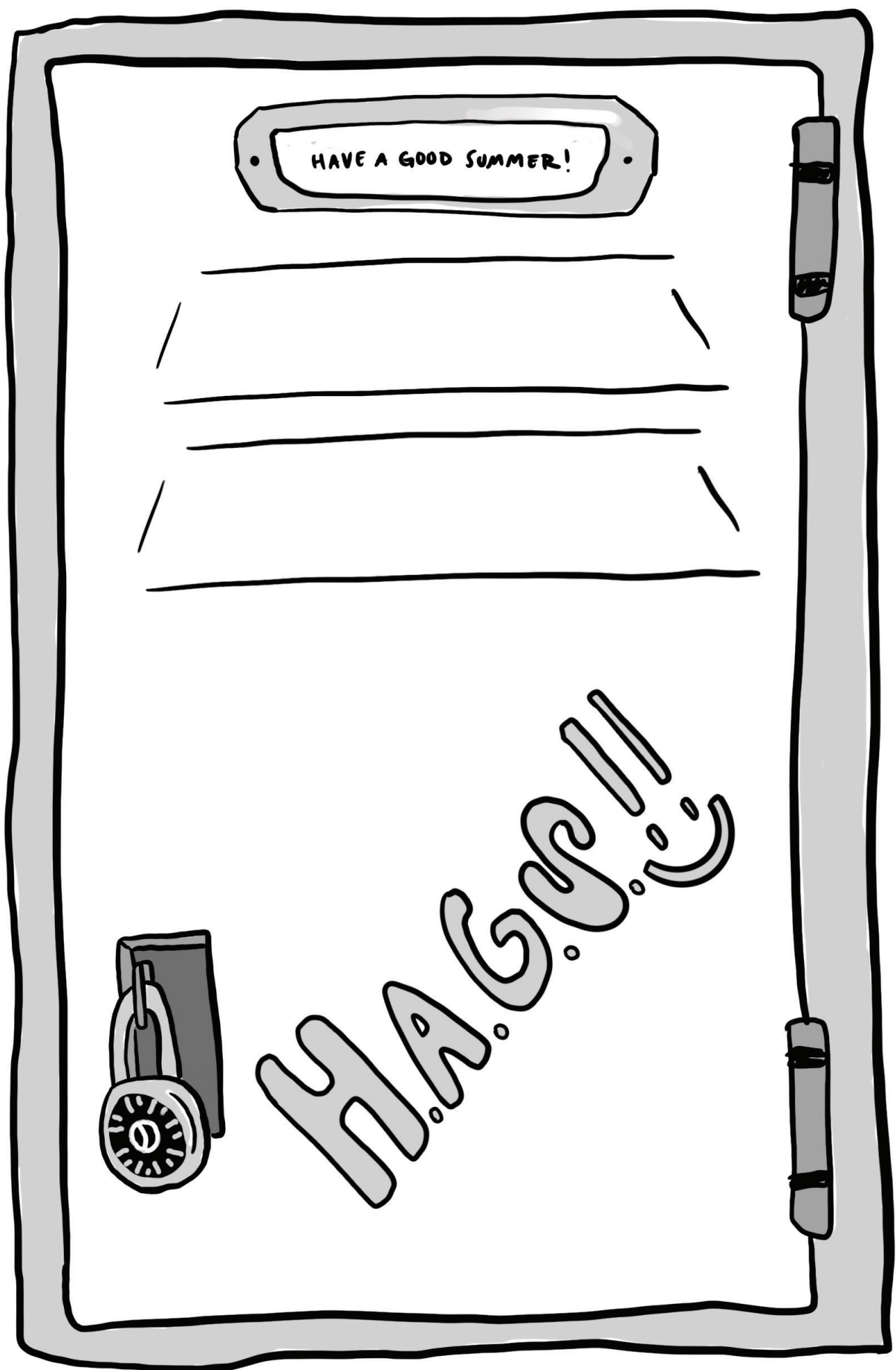
R for Rapper

Who is your favorite rapper?



AUTOGRAPHS

♡ A PLACE TO COLLECT SIGNATURES FROM
THE FRIENDS YOU MADE AT ASSEMBLY! ♡



HAVE A GOOD SUMMER!

HAGS!!