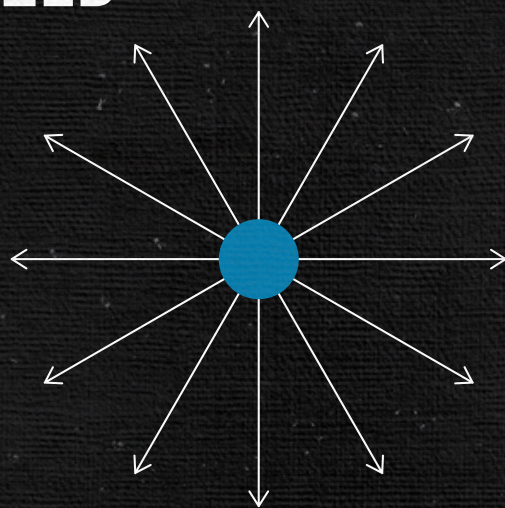
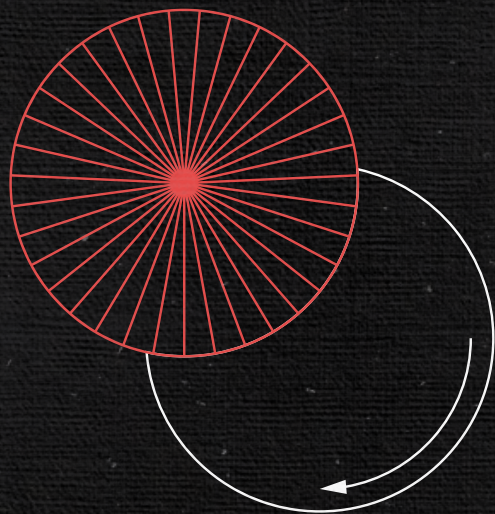
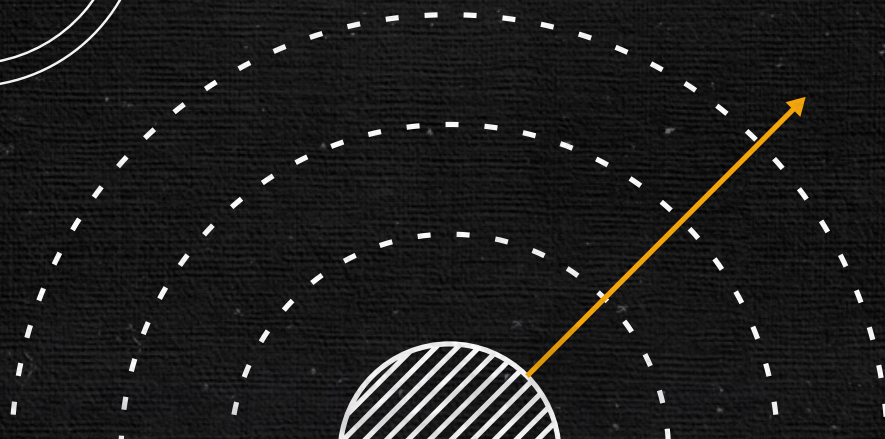


COMMON WORK:
**LEARNINGS FOR THE
FUTURE**
FROM COMMON FIELD



COMMON
FIELD



COMMON WORK:
**LEARNINGS FOR THE
FUTURE**
FROM COMMON FIELD

The Common Field board of directors and team is proud to share our final sunsetting project, *Common Work: Learnings for the Future from Common Field*. As we shaped the process of intentional sunsetting, we want to leave the field a resource that would reflect not only what we learned, but also lift up voices and work in our communities—among the 900+ Network members that are shaping the field today for the future.

In our decision to close Common Field this year, we thought deeply about the importance of the Network we built with you through our membership program. We realize that in our departure from the field as an organization, this Network in its current form will not be held in the same way. What we do know, though, is that Common Field and its work was only one part of the incredible community and network building that takes place in our field everyday. You, our Network, demonstrate all the ways we organize, create, and grow together - from collectives, collaborations, and cooperatives, to nonprofits of all sizes. In regions rural and urban, across the country, Common Field was proud to be able to bring this wealth of knowledge together in the ways that we could and also feel hopeful that this work will continue to grow and be connected in new ways.

As community members outside of our roles at Common Field, we feel and understand the wide range of responses and questions that emerged when we made the decision to close. We want to convey our gratitude and appreciation for all of you that reached out to share with us. We thank you for your support and care for the organization, each other, and us over the last year as we faced and addressed many challenges. We hope our intentional sunsetting process over this year and this final project is a demonstration of our dedication to returning to the founding values and ideals this organization was grounded in.

With that in mind, we welcome you to listen, read and reflect on *Common Work: Learnings for the Future from Common Field*.

To the future,

Common Field Team

SERIES OVERVIEW

Common Work: Learnings for the Future from Common Field is a podcast and writing series exploring the history of our field, Common Field’s organizational journey, and the work that is shaping the future today.

This four-part series pairs podcast episodes with commissioned essays around four themes: *Foundations*, *Common Field in Practice*, *Community Building is Culture*, and *Sustainability for the Future*. Contributors include artists and leaders across the sector, as well as former and current Common Field staff and board members. Alongside this thematic series, the project will also offer an organizational timeline and a selection of resources related to Common Field’s life and work at the end of this user guide. This project was produced in partnership with Jack Straw Cultural Center.

PART I — FOUNDATIONS

This episode includes a reflection on the history of the field of artist-led organizations and organizers with a conversation between **Roberto Bedoya**, Cultural Affairs Manager for the City of Oakland and **Sheetal Prajapati**, Executive Director of Common Field; and a dialogue about the work of creating new spaces and places for our work between **James McAnally**, founder and artistic director, Counterpublic (St. Louis, MO) and cofounder of Common Field, and **Anaïs Duplan**, poet, artist and cofounder of The Center for Afrofuturist Studies (Iowa City, IA).

An essay, ***Governance through Sunsetting***, by Common Field board leadership **Sarah Williams**, President, and **Jackie Clay**, Secretary, reflects on the process of deciding to close the organization.

PART II — COMMON FIELD IN PRACTICE

This conversation invites current and former staff to be in conversation with one another around shared experiences and takeaways from their time at Common Field, exploring the ways the work unfolded through the lens of those who carried our programs and operations forward. **Chris Tyler**, Associate Director of Communications and Operations and **Kristel Baldoz**, Administrative Manager will reflect on the internal workings of the organization.

Mars Avila, Producer, Programs and Special Projects, will talk with **Kevin Ritter**, Managing Editor for Urban Omnibus and former Convening Technology Producer (2021) about organizing Convenings, Common Field's marquee program. Finally, **Hannah Grossman**, Gallery director and former Convening Manager (2017-2018) and **Amanda Choo Quan**, writer and artist, and former Membership and Communications Manager (2017-2018) will talk about the work of national organizing.

An essay, *Who is Common Field's Network For?* by **Ikram Lakhdhar**, reflects on the work, challenges, and possibilities for organizing in our field through her time at Common Field as the Communications and Network Membership Manager from 2018-2020.

PART III — COMMUNITY BUILDING IS CULTURE

This episode welcomes network members **Lorie Mertes**, Executive Director of Locust Projects (Miami, FL), and **Vashti DuBois**, founder and director of The Colored Girls Museum (Philadelphia, PA), to talk with **Matthew Fluharty**, cofounder of The Art of the Rural (Winona, MN) and former Common Field board member, to discuss the criticality of community building for cultural sustainability and the ways their organizations and projects are moving this work forward.

An essay, *wiǰhóyanke (a community of people)*, by **Clementine Bordeaux**, artist, & **Mary V. Bordeaux**, cofounder of Racing Magpie (Rapid City, SD) reflects on the complex work of fostering genuine community and kinship.

PART IV— SUSTAINABILITY FOR THE FUTURE

In this final episode, **Diya Vij**, curator at Creative Time and board member at A Blade of Grass (New York, NY), **Ayesha Williams**, Deputy Director and incoming Executive Director at The Laundromat Project (New York, NY), and **Larry Ossei-Mensah**, cofounder of ARTNOIR and member of the Wide Awakes (national network), discuss how they are thinking about, participating in, or developing new structures for sustainable creative work moving toward more sustainable futures for our field of practice.

An essay, *A Culture to Hold the Leaders We Need*, by **Shaun Leonardo** and **Allison Weisberg Freedman**, co-directors of Recess (Brooklyn, NY), reflects on how we can imagine structures and approaches for building a sustainable creative future.

ACKNOWLEDGEMENTS

Common Work: Learnings for the Future was produced with oversight by Chris Tyler, graphic design by Alexa Smithwick, copyediting by Nicolay Duque-Robayo and administrative support from Raquel Du Toit. Jack Straw Cultural Center recorded, edited, and produced this podcast series with music by Josh Nucci. *Common Work: Learnings for the Future from Common Field* was developed and curated by Sheetal Prajapati in collaboration with the Common Field team.

Common Field would like to thank The Andy Warhol Foundation for the Visual Arts for their support of this work.



The Andy Warhol Foundation for the Visual Arts

PROJECT ACCESS

Common Work: Learnings for the Future will be available on CommonField.org through April 30, 2023. Beyond that, you can access the project in full on our host platform partner's websites including Jack Straw Cultural Center (jackstraw.org) and Lohar Projects (loharprojects.com).

The project will also be available at the Los Angeles Contemporary Archive (LACA) as part of their holdings of Common Field's complete organizational archive in perpetuity.

RESOURCES

Over the life of the organization, Common Field has generated and collected a wide range of written resources for the field. Many of them continue to be housed online and used by practitioners across the field. We are pleased to share a small selection of these with you here, as related to the ideas and conversations in this project and our work at Common Field.

ANY LINKS MARKED WITH **CF** ARE HOUSED ON COMMONFIELD.ORG AND WILL ONLY BE AVAILABLE THROUGH THE END OF APRIL 2023. AS MUCH AS POSSIBLE, WE HAVE LINKED TO RESOURCES OUTSIDE OF THE WEBSITE.

Field-wide Resources

These are a collection of resources relating to the larger history, work and perspectives on artist-led practices and organizing.



NATIONAL ASSOCIATION OF ARTISTS' ORGANIZATIONS (NAAO) ARCHIVE

NAAO (1982-2001) was a Washington, D.C.-based arts service organization with a membership of 700 artists' organizations, arts institutions, artists and arts professionals representing a cross-section of diverse communities.



"MAKING ART POLITICALLY: A REFLECTION ON OPEN ENGAGEMENT 2016"

Multiple authors (Temporary Art Review, May 12, 2016)



"MOVEMENT BUILDING FOR BEGINNERS"

Abigail Satinsky (Temporary Art Review, February 3, 2016)



NEAR CONTACT **CF**

David Joselit, Amy Lien and Enzo Camacho (Common Practice New York, 2016)



"TO PARTICIPATE OR TO SELF-ORGANIZE: REFLECTIONS ON THE EXPERIENCE OF RACE AT HAND-IN-GLOVE 2015"

Anthony Ramero (Temporary Art Review, September 24, 2015)

Common Field Resources

These are publications, writings and reports created for, in collaboration with or by Common Field.



COMMON FIELD 360° ORGANIZATIONAL AUDIT REPORT **CF**

Shana Turner and S. Mandisa Moore-O'Neal (2021)



MOVING TOWARDS THE SUSTAINABLE ART PRACTICES OF TOMORROW **CF**

Guest edited by The Center for Afrofuturist Studies, 2021 Convening Publication



ACCESSIBILITY IN THE ARTS: PROMISE AND PRACTICE



"ORGANIZATION TOWARDS A COMMON" (ENGLISH)

David Joselit, Amy Lien and Enzo Camacho (Common Practice New York, 2016)



FIELD PERSPECTIVES **CF**

Common Field (2017)



"REWILDING: AN EMERGING HISTORY OF COMMON FIELD" **CF**

by James McAnally (Art Journal, December 17, 2015)



COMMON FIELD REPORT 2011-2016 **CF**

This report catalogs Common Field's founding years, highlighting key efforts, people, and initiatives that contributed to its emergence and development.

CONTRIBUTOR BIOGRAPHIES



Mars Avila

Mars Avila served as Producer, Programs and Special Projects at Common Field from 2021-2022. Mars is an event producer, cultural worker, and music maker based on Tongva lands, currently known as Los Angeles, CA. As a cultural worker, she has designed and maintained archives for the collective-led art space Navel and LA's Asian-American cultural organization Visual Communications. Her creative work extracts identity from selfhood, inspecting and critiquing the metadata of who we are through the lens of conceptual music.

PHOTO BY MIGUEL MALDONADO



Kristel Baldoz

Kristel Baldoz served as the Administrative Manager for Common Field (2021-2022) and additionally as Board Treasurer in 2022. Kristel is a Filipina-American multidisciplinary artist and cultural worker from Delano, California, home to the Table Grape Strike. As a choreographer who works with ceramics, sculpture, film, and story-telling, she develops an aesthetic grounded in the textuality of objects, experimenting with how bodily movements translate into objects and how they become a conduit that materializes colonial relations. As a cultural worker and arts administrator, she has served as Administrative Manager and Board Treasurer at Common Field, supported the operation at Movement Research, project managed for Faustin Linyekula, and assisted Anna Deavere Smith. She holds an MA in Arts Politics from New York University and a BA in Dance, Theater, and Performance Studies from UC Berkeley.

PHOTO BY JUSTIN GOTZIS (2022)

🌐 [KRISTELBALDOZ.COM](https://www.kristelbaldoz.com)



Roberto Bedoya

Roberto Bedoya is the Cultural Affairs Manager for the City of Oakland, where he recently shepherded its Cultural Plan, *Belonging in Oakland: a Cultural Development Plan*. Throughout his career, Bedoya has consistently supported artist-centered cultural practices and advocated for expanded definitions of inclusion and belonging in the cultural sector. His essays, “U.S. Cultural Policy; Its Politics of Participation, Its Creative Potential;” “Creative Placemaking and the Politics of Belonging and Dis-Belonging;” and “Spatial Justice: Rasquachification, Race and the City,” have reframed the discussion on cultural policy to shed light on exclusionary practices in cultural policy decision making.

Prior to his work in Oakland, he was the Executive Director of the Tucson Pima Arts Council (Tucson, AZ), where he established the innovative P.L.A.C.E (People, Land, Arts, Culture and Engagement) initiative, which supported art-based civic engagement/creative placemaking projects. He was the Executive Director of The National Association of Artists’ Organizations, (NAAO) in Washington, DC, a national arts service organization for individual artists and artist-centered organizations. NAAO was a co-plaintiff in the *Finley vs. NEA* lawsuit. At NAAO, he established The Co-Generate Leadership Development Initiative. Bedoya has been a Visiting Scholar at the Getty Research Institute, a Rockefeller Fellow at New York University, and a Creative Placemaking Fellow at Arizona State University. He is the recipient of the 2021 United State Artists “Berresford Prize” given annually to a cultural practitioner who has contributed significantly to the advancement, well-being, and care of artists in society.


PHOTO BY BRYIAN MITCHELL, COURTESY OF GRANTMAKERS IN THE ARTS



Clementine Bordeaux

Clementine Bordeaux (Sicangu Oglala Lakota) is an artist and doctoral candidate in the World Arts and Cultures/Dance department at UCLA. Clementine received a Master’s degree from the University of Washington, Seattle, through the Native Voices Indigenous documentary film program and a B.A. in Theater from Carthage College. Clementine also sits on the Board for Cornerstone Theatre Company (Los Angeles) and is a collaborator for the Racing Magpie arts consulting organization in South Dakota. Their research interests include Lakota ontology, Indigenous feminisms, Indigenous representation, visual anthropology, digital/new media, and community-based participatory research.


PHOTO BY WADE PATTON

 **[CLEMENTINEBORDEAUX.COM](https://clementinebordeaux.com)**



Mary V. Bordeaux

Mary V. Bordeaux (Sicangu Oglala Lakota) is an assistant professor in the museum studies department at the Institute of American Indian Arts in Santa Fe and the co-founder and creative director of Racing Magpie, a collaborative space with a Native art gallery and artist studios in Mníłúzaŋ Othúŋwah (Rapid City, SD). She received her bachelor's degree from the Institute of American Indian Arts and an MFA from the University of the Arts; both degrees are in museum studies with an emphasis in exhibition design and planning. Mary is currently a doctoral candidate at Saint Mary's University, exploring Lakota women's leadership. Mary has held curatorial positions with The Heritage Center at Red Cloud Indian School and The Indian Museum of North America at Crazy Horse Memorial.

 RACINGMAGPIE.ORG



Amanda Choo Quan

Amanda Choo Quan is a writer, artist and essayist who is both Trinidadian and Jamaican. Winner of the 2020 Johnson and Amoy Achong Caribbean Writers' Prize, one of the most significant for emerging writers from the region, she is also a Truman Capote, Callaloo, Juniper, REEF Residency, Cropper Foundation and Marble House fellow. She's a graduate of both the California Institute of the Arts and the University of the West Indies, and is currently pursuing a PhD in Creative Writing at the University of Southern California.

Jackie Clay

Jackie Clay served as Common Field's Board Secretary from 2021-2022. Jackie is a program associate in the Arts and Culture program at the Mellon Foundation. She holds dual-interdisciplinary degrees in curatorial practice and visual + critical studies from California College of the Arts in San Francisco.



Vashti DuBois

Vashti DuBois, founder and Executive Director of The Colored Girls Museum in Philadelphia PA., is a social practice artist, creative scholar, and institution-builder. After a thirty year career in the nonprofit sector, DuBois founded the Colored Girls Museum (TCGM) a grassroots “place-based” living museum that honors and memorializes the experiences of women and girls of the African Diaspora. The first of its kind, the museum initiates the object—submitted by the Colored Girl herself—as representative of an aspect of her story and personal history which she finds meaningful. TCGM distinguishes itself by exclusively collecting, preserving, honoring, and decoding artifacts pertaining to the experience and herstory of ordinary girls of The African Diaspora. This museum is equal parts research facility, exhibition space, gathering place and think tank. TCGM has been engineered to travel popping-up in cities and neighborhoods around the world, transforming ordinary spaces into Colored Girls Museum outposts. TCGM is the first museum of her kind. Today The Colored Girls Museum is home base for an ever-widening circle of black femmes, and other ordinary folks, representing community members from every walk of life. In addition to her upcoming induction as a 2022 honoree at the Germantown Hall of Fame, DuBois is a 2022 Fellow at Clark Art Institute in Massachusetts, where she will be working on her forthcoming book, *Housework: A Memoir*.



[THECOLOREDGIRLSMUSEUM.COM](https://thecoloredgirlsmuseum.com)



Anaïs Duplan

Anaïs Duplan is a trans* poet, curator, and artist. He is the author of the book *I NEED MUSIC*; *Blackspace: On the Poetics of an Afrofuture*; *Take This Stallion*; and the chapbook, *Mount Carmel and the Blood of Parnassus*. He was a 2017-2019 joint Public Programs fellow at MoMA and the Studio Museum in Harlem, and in 2021 received a Marian Goodman fellowship from Independent Curators International for his research on Black experimental documentary. In 2016, he founded the Center for Afrofuturist Studies, an artist residency program for artists of color, based at Iowa City’s artist-run organization Public Space One. He is the recipient of the 2021 QUEER|ART|PRIZE for Recent Work, and a 2022 Whiting Award in Nonfiction. Duplan is a professor of postcolonial literature at Bennington College, and has taught poetry at The New School, Columbia University, and Sarah Lawrence College, and others.

PHOTO BY ALLY CAPLE



[BLUEFLOWERARTS.COM/ARTIST/ANAIS-DUPLAN](https://blueflowerarts.com/artist/anaïs-duplan)



Raquel Du Toit

Raquel Du Toit served as the Membership Transition Coordinator at Common Field in 2022. She is a Mexican American arts administrator, artist, and curator. For the past 9 years she has led, established, and sustained a variety of innovative programming for the public, community, and virtual audiences within non profit art cultural organizations, museums, and gallery spaces. She uses creative narratives to ensure open, equitable and accessible space for the community.

She is proud of her work initiating an artist-in-residence program of international female artists and establishing a photography program for indigenous girls in Chiapas, Mexico with the Lower East Side Girls Club. During her time at the Children's Museum of the Arts, she initiated the online virtual live classes and developed virtual art learning curricula from early childhood to middle school. Incorporating music, movement and art making principles, Raquel created Kidzzcast funded by New York State Council of the Arts, an online live art initiative to broadcast live from the South West to produce a 3 part mini documentary created on Zoom.

Raquel works within multiple disciplines and has shown her work at the Tate Modern, Queens Museum, and Bronx Museum. She curated the first extensive survey exhibition of contemporary artists from Mexico City in Brooklyn, and her other curatorial projects focusing on performance art and sound-based work have been showcased in Chicago, Detroit, and Upstate New York.

PHOTO BY JEREMY SCHALLER

ART OF
THE RURAL

Matthew Fluharty

Matthew is the Founder and Executive Director of Art of the Rural and a member of M12 Studio. His work flows between the fields of art, design, humanities, policy, and community development. His poetry and essays have been published widely. He is the organizing curator for High Visibility: On Location in Rural America and Indian Country, a long term collaboration with the Plains Art Museum. He has received a Curatorial Fellowship from the Andy Warhol Foundation for the Visual Arts for this ongoing work. His curatorial work includes Spillway, a program that pairs artists and culture-bearers with local organizations along the Upper Mississippi River toward expanding knowledge, intercultural exchange, and regional support structures. Local Archive, his ongoing, longterm, curation of rural newspaper photography, was recently on view at the Form + Content gallery in Minneapolis. Born into a seventh-generation farming family in Appalachian Ohio, Matthew's upbringing instilled a belief that everyday, multigenerational knowledge can teach us about where we have been, where we are, and where we might be going. Those lessons led him to take vows with the Zen Garland Order, a community that is a part of what's known as the Socially Engaged Buddhist movement. Matthew currently lives in Winona, Minnesota, a town located within Dakota homelands along the Mississippi River.



[ARTOFTHERURAL.ORG](https://artoftherural.org)



Hannah Grossman

Hannah Grossman is an arts administrator based in Los Angeles. She is a graduate of CalArts' BFA Program in Photography and Media, and USC's MA in Curatorial Practices and the Public Sphere. Grossman has worked at Los Angeles Contemporary Exhibitions, the ONE National Gay and Lesbian Archives, Common Field, Frieze Los Angeles, the Benton Museum of Art at Pomona College, Ochi Projects, and currently directs Simchowitz Gallery.



E. Maude Haak-Frendscho

E. Maude Haak-Frendscho (she/her) served as the Convening Program Director at Common Field and worked with the organization in various capacities from 2018-2022. Maude is an Easthampton, MA-based (ancestral Pocumtuc and Nipmuc lands) arts worker, serial collaborator, and parent. She programs experimental works that foreground process and experience, that strive to forge relationships of mutuality, and that are informed by the embodied experiences of social and spatial practices. These works often take shape as site-specific and community-based public projects, gatherings, and publications, in which she serves in the roles of facilitator, curator, or project manager. She co-runs Neighboring Systems, a publication and event platform that also produces Press On: Indie Publishing Fair in Easthampton, and is a member of the Easthampton City Arts (ECA) Coordinating Committee. She has also been a collective member of Vox Populi Gallery, worked with Olney Culture Lab, Mural Arts Philadelphia, Headlands Center for the Arts, San Francisco Arts Commission Galleries, Southern Exposure, Pro Arts Gallery, Vera Project, Seattle Young People's Project, Ong Ong Zine, and Tooth & Claw Women's Zine Distro, among others.



[MAUDEHAAKFRENDSCHO.COM](https://maudehaakfrendscho.com)



Ikram Lakhdhar

Ikram Lakhdhar is a Tunisian-born, LA-based independent curator, art historian, and writer. Her concept-driven exhibitions have examined issues of race, revolutionary aesthetics, colonial and oriental narratives, and the politics of representation in visual culture. Including her most recent show at George Washington University's Gallery 102, "Water/ماء: Trespassing Liquid Highways."

Lakhdhar is the Co-Founding Editor at Dirt, a platform for accessible critical art discourse, and has held strategic positions at galleries, artistcentric non-profits such as Common Field, and international social impact organizations. She has published essays, exhibition reviews, and catalog entries with Dirt, The Chart, Common Field's Field Perspectives, Arts.Black, BmoreArt, and Gallery 102.

Lakhdhar has spoken at universities, galleries, and museums, including NYU's Kevorkian Center for Near Eastern Studies, the Jerusalem Fund, the Washington Project for the Arts, Parking Gallery, the Center for Book Arts, and others. She holds an M.A. in Arts Politics from NYU Tisch School of the Arts.



Shaun Leonardo

Shaun Leonardo's multidisciplinary work negotiates societal expectations of manhood, namely definitions surrounding black and brown masculinities, along with its notions of achievement, collective identity, and experience of failure. His performance practice, anchored by his work in Assembly—a diversion program for system-impacted youth at the arts nonprofit Recess, where he is Co-Director—is participatory and invested in a process of embodiment. Leonardo is a Brooklyn-based artist from Queens, New York City. He received his MFA from the San Francisco Art Institute and is a recipient of support from Creative Capital, Guggenheim Social Practice, Art for Justice, and A Blade of Grass. His work has been featured at The Guggenheim Museum, the High Line, and New Museum, and profiled in the New York Times and CNN. His solo exhibition, *The Breath of Empty Space*, was presented at MICA, MASS MoCA, and The Bronx Museum. His first major public art commission, *Between Four Freedoms*, premiered at Four Freedoms Park Conservancy, in the fall of 2021.

PHOTO BY MARK WETHLI



ELCLEONARDO.COM



James McAnally

James McAnally is the Executive + Artistic Director of Counterpublic, a civic exhibition that weaves contemporary art into the daily life of St. Louis for three months every three years. Previously, McAnally was the co-founder and director of The Luminary, an expansive platform for art, thought, and action based in St. Louis, MO. He serves as the executive editor and co-founder of MARCH: a journal of art & strategy, and was a founder and editor of Temporary Art Review and founding member of Common Field, a national network of independent art spaces and organizers. McAnally has presented exhibitions, texts and lectures at venues such as the Walker Art Center, Kadist Art Foundation, the Pulitzer Arts Foundation, Ballroom Marfa, The Contemporary, Baltimore, Art Institute of Chicago, School of the Museum of Fine Arts, Gwangju Biennial, Carnegie Mellon, and Moore College of Art and Design. He has served as a Visual Arts panelist for the National Endowment for the Arts, Creative Capital, and Joan Mitchell Foundation. McAnally's writing has appeared in publications such as Art in America, Art Journal, Bomb Magazine, Hyperallergic, OEI, Terremoto, and many others, and his publications are in the collections of MoMA, Smithsonian Museum of American Art, LACMA, and Brooklyn Museum. McAnally is a recipient of the Creative Capital | Andy Warhol Foundation Arts Writers Grant for Short-Form Writing.

PHOTO BY KALAIJA MALLERY

 JAMESMCANALLY.WORK



Lorie Mertes

Lorie Mertes has more than twenty-five years of experience in nonprofit arts administration, education, community outreach, and public programming. She has served as coordinating curator on more than 200 exhibitions, and originated more than sixty solo and group exhibitions.

Since 2017, she has served as Executive Director of Locust Projects, Miami's longest running alternative art space. From 2012 to 2017 she was Director of Public Programs at the National Museum of Women in the Arts (NMWA) in Washington, D.C., launching the Women, Arts, and Social Change program initiative. Prior to and overlapping her time in Washington, D.C., she served as Interim Director of Program and Consulting Curator at the McColl Center for Art + Innovation in Charlotte, NC, where she curated the residency and exhibition schedule. From 2007 to 2011, she was the Director and Chief Curator of The Galleries at Moore College of Art and Design in Philadelphia, the first and only visual arts college for women in the United States. She was the Assistant Director of Special Projects and Curator at the Miami Art Museum, now Pérez Art Museum of Miami, where, in addition to serving as a curator from 1994 to 2006, she was a senior manager responsible for new programs, publications, and outreach initiatives to increase visibility and engage new audiences. A South Florida native, she got her start in the arts by managing the Jason Rubell Gallery in South Beach and Palm Beach in the early 90s.

PHOTO BY PEDRO WAZZAN



Larry Ossei-Mensah

Larry Ossei-Mensah uses art as a forum to redefine how we see ourselves and the world around us. He has organized exhibitions globally at such venues as the MCA Denver, MaSS MOCA, and the 7th Athen Biennale with OSMK Social Club. The projects have featured artists such as Firelei Baez, Ebony G. Patterson, Arthur Jafa, Judy Chicago, and Steve McQueen. The former Susanne Feld Hilberry senior curator at the Museum of Contemporary Art Detroit, Ossei-Mensah recently curated Bofo's debut museum solo exhibition, *Soul of Black Folks*, at MoAD in San Francisco and CAMH in Houston. He also co-curated with Rehema Barber *Unmasking Masculinity for the 21st*, which is currently on view at the Kalamazoo Institute of Art.

In 2018, Ossei-Mensah curated Peter Williams: *With So Little To Be Sure Of*, a solo exhibition of Williams's works at the CUE Art Foundation. In 2020, Ossei-Mensah co-organized with Rebecca Mazzei *Peter Williams: Black Universe*, a solo exhibition at the Museum of Contemporary Art in Detroit. Ossei-Mensah is also the co-founder of ARTNOIR. ARTNOIR is a nonprofit whose mission is to drive racial equity in the art world by centering creatives, curators, collectors, and communities of color. You can follow Ossei-Mensah at @younggloabl (Twitter) / @larryosseimensah (Instagram).

PHOTO BY AARON RAMSEY

 [ARTNOIR.CO](https://artnoir.co)




Sheetal Prajapati

Sheetal Prajapati served as the Interim Managing Director and then Executive Director of Common Field from December 2020 to December 2022. Sheetal is an educator, independent curator, artist and advisor through her agency Lohar Projects, focusing on public engagement, special projects, artist development, and organizational planning. She works with artists one-on-one for advising and mentorship through her agency and with places like Creative Capital, The School of the Art Institute of Chicago, and Kresge Art in Detroit fellowship program. She also regularly advises and serves on review panels for grant, residency, and fellowship programs at organizations like The Laundromat Project, The Joyce Foundation, Joan Mitchell Foundation, and the Pew Center for the Arts and Heritage, amongst others.

Prior to opening Lohar Projects and Common Field, Sheetal spent 16 years working in arts organizations including The Museum of Modern Art and Pioneer Works in New York as well as the Museum of Contemporary Art in Chicago and the Block Museum of Art (Illinois). From 2016-2021, she taught in MFA programs for the School of Visual Arts (New York), Montclair State University (New Jersey), and Moore College of Art and Design (Pennsylvania). Sheetal received an MA in Arts Administration and Policy from the School of the Art Institute of Chicago and a BA from Northwestern University in History and Gender Studies.

PHOTO BY LUVIA LAZO (2021)

 [SHEETALPRAJAPATI.COM](https://sheetalprajapati.com)

Kevin Ritter

Kevin Ritter is a writer, editor, and urban planner in Brooklyn, New York. He currently serves as the Managing Editor for Urban Omnibus, a publication of The Architectural League of New York. He formerly worked for Common Field as the Convening Technology Producer in 2021. His research focuses on deindustrialization, gentrification, cultural institutions, and urban branding.



Chris Tyler

Chris Tyler served as Associate Director of Communications and Operations and worked at Common Field from 2020-2022. Chris is a community organizer and arts worker living on the ancestral and unceded lands of the Gabrieleño, Tongva, and Kizh peoples. They are proud to have moved with Common Field through a period of tremendous organizational and interpersonal evolution since joining the team in 2020. Chris is a founding member of the BAMunion Organizing Committee and actively fights for housing justice with the VyBe Local Chapter of the Los Angeles Tenants Union.

PHOTO BY JACK MANNING



Diya Vij

Diya Vij is the Curator at Creative Time, who is committed to critically investigating the evolving role of public art in politics and civic life. Over the past decade, she has held programming, curatorial, and communications positions at the High Line, the New York City Department of Cultural Affairs (DCLA), and the Queens Museum. As the Associate Curator of Public Programs at the High Line, she organized dozens of live events and performances with artists, activists, practitioners, and healers. At DCLA, Diya launched and co-directed the Public Artists in Residence (PAIR) program, a municipal residency program that embeds artists into city agencies to address New York City's most pressing issues. Additionally, she was a project lead for the Agency's citywide Diversity, Equity, and Inclusion initiative, and played an active role in public monument efforts, and CreateNYC — New York City's first cultural plan. She was a curatorial fellow and the communications manager at the Queens Museum from 2010-2014. She currently serves as the Co-Chair of the Board of A Blade of Grass and a Board Member of The Laundromat Project. She is on the curatorial team of the Counterpublic 2023 triennial in St. Louis.

PHOTO BY SAM RICHARDSON



Allison Freedman Weisberg

Allison Freedman Weisberg is the Founder and Co-Director of Recess, a nonprofit arts organization that partners with artists to build a more just and equitable creative community. She is also the Principal of Round Peg, where she consults for colleagues and organizations. Allison approaches all of her work through a racial justice lens, working alongside radical thinkers who reimagine an equitable future. Prior to founding Recess and Round Peg, she worked in the Education Department at the Museum of Modern Art and then at the Whitney Museum of American Art, managing youth and community programs. She has given lectures and presentations at colleges, universities, arts institutions, and museums, and has curated performances for the Brooklyn Academy of Music and The Museum of Modern Art. She has contributed writing to publications ranging from artist books to *Art in America*. She is on the advisory board of *Art+Feminism*, the Board of Van Alen Institute, and she is a Studio Museum Critical Dialogue Partner. She holds a BA from Wesleyan University, and an MA in Visual Culture Theory from NYU. Allison lives in Brooklyn with her husband, her two children, and a disgruntled mutt named Edgar.

PHOTO BY TAEYOON CHOI
🌐 RECESSART.ORG



Ayesha Williams

Ayesha Williams is the current deputy director and incoming executive director of The Laundromat Project (The LP), a New York City community-based arts organization dedicated to making sustained investments in growing a community of multiracial, multigenerational, and multidisciplinary artists and neighbors committed to societal change. She is an arts professional with almost two decades of experience working with visual artists, presenting programs, and generating funding for commercial galleries and nonprofit institutions. Prior to The LP, she managed Visual Arts at Lincoln Center and served as the Director of Kent Gallery, New York. In addition to her professional experience, Ayesha is on the board of the Rivers Institute for Contemporary Art & Thought and a member of Independent Curators International Independents. She also served as a Steering Committee member of the UN Women's Conference. She received her Master's degree in Visual Arts Administration from New York University and Bachelor's degree in Political Science from University of Southern California, Los Angeles.

🌐 LAUNDROMATPROJECT.ORG



Sarah Williams

Sarah Williams served as Common Field Board President from 2021-2022. Sarah is one of the three co-founders and current Executive Director of the Feminist Center for Creative Work. Born and raised in Hawthorne, CA, Sarah returned to Los Angeles in 2006 to attend USC's Curatorial Practice in the Public Sphere M.A. program after receiving a B.A. in Art History from the University of California, Santa Cruz. Since then she has been producing projects, exhibitions, programs, events and publications with ForYourArt, FCCW, CLOSING, and the Art Book Review. She has served on the boards of Common Field and ProjectQ.

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