Today we are gathered in a new type of third space. Simultaneously each of us is physically located on stolen land built by stolen labor.
At this time we invite you to come together in deep gratitude and respect for the contributions Indigenous peoples have and continue to make in our communities, country and world.

Currently, there are more than 70,000 people descendant from 380 tribes living in the Portland area.
We recognize the continual displacement and oppression of Native People by colonization and make a commitment to work to dismantle the ongoing effects of this settler legacy.
Please take a few minutes to type into the chat a recognition of the Indigenous Peoples who have deep connections to the lands on which we all live, humanizing it to your location.
If you would like to share your acknowledgement out loud say so in the chat.

Sharing is optional.
Before we move into our presenter introductions, we would like to go over some group agreements for this session,

We will then talk about our session format and how to engage.
SESSION AGREEMENTS

- Make Space for Humanness
- Expect and Accept Non-closure
- Confidentiality
- Mute Microphone (when not speaking)
- Practice Self-awareness
- Lean in/Lean out
- Check Your Assumptions
- Learning Space
- Multiple Perspectives
OVERVIEW OF THE SESSION

- Presenter Introductions: 30 minutes
- Introduction to today’s Kaleidoscope Conversation format: 5 minutes
- Kaleidoscope Conversation: 20 minutes
- Group reflection + feedback: 30 minutes
MATT MANALO

Spratly, 2015 Mixed Media on Paper
Matt Manalo was born in the Philippines. He creates work which involves elements of painting, drawing, sculpture, photography, and printmaking.
He uses raw materials, found objects sometimes collected and often times donated... By doing this, he is making his practice environmentally conscious as well as understanding the idea of scarcity and abundance.
Being a first generation immigrant, Manalo discusses his experiences navigating around the physical and social structures of society through his work.
Manalo is the founder of Filipinix Artists of Houston, a collective of visual, performing, literary, culinary, and multidisciplinary artists. He also runs an alternative art space: Alief Art House.
I Forget Forgetting My Skin Is A Ruin 2019 60 x 54” Spray Paint, Acrylic Paint, Duct Tape on Rice Bags
Evolution of the Filipino, 2018 108 x 27.5”, Acrylic Paint on Rice Sack
Concrete (Gray), 2017, 12 x 12”, Mixed Media on Panel
Assimilation 02, 2017 12 x 12”, Mixed Media on Panel
Body As A Colonized Vessel 2019
Approximately 60 x 16”, Spray Paint on Rice Bags, Dirt From Current Location
MADISON CARIO
Madison Cario has become a leader in the arts by pairing entrepreneurial approaches and non-profit practice. At their core they believe in the power of art to change lives – the lives of makers, funders, consumers, communities and administrators. They believe joy and inspiration should not be reserved for the few, but readily accessible to all.
Madison Cario became Regional Arts and Culture Council’s Executive Director in January, 2019, bringing more than 20 years of experience working as a connector, curator, artist, writer, Marine Corps veteran, and more.
Cario was the inaugural Director for the Office of the Arts at Georgia Tech and has held a variety of senior-level positions in the nonprofit sector including the East Bay Conservation Corps in Oakland, Painted Bride Arts Center in Philadelphia, and the Annenberg Center for the Performing Arts.
C3:INITIATIVE

Cannupa Hanska Luger, A Frayed Knot / AFRAID NOT, 2019
c3:initiative is a platform for critical inquiry. We provide a place-based support structure to nurture personal and social introspection to individuals and communities interested in engaging in thoughtful conversations. Through adaptive residencies, exhibitions, and public programs, c3 offers forward-thinking models for collaboration and resource sharing.
Unlike most empty jails, Wapato Correctional Facility’s 58 beds are not haunted by ghosts. Instead, pristine pillows rest atop brand new mattresses made of the weight of past trauma. There are no stains, no hairs, no traces of human suffering. This Wapato jail has stood empty since its inception in 2006, and while it has been described by locals as an empty place, it might more accurately be seen as a physical manifestation of America's conception of the Pan Pan. Like Benthem's Panopticon, a model of social control that never seems to have been turned over to prisoners whenever they desire, Wapato jail’s surveillance caused to periodically watch over constant on the 15-20 bed-days of Wapato. 300 were planned to be housing prisoners with additional health issues. County of constituted this measure in hope statistics showing that “one in of...” inmates who will pass this county’s jails will have serious illnesses, and that percent will scarce some problems.” The 15 more beds were fought for, and included because of an argument immigrants’ behalf that articulate version, in the form of drug treatment facilities,” was good “light county money.” The court Wapato moved forward after an a was reached that “about half of in the new jail would be delinquent beds.” Consequently, the one in Wapato dedicated to prisoners with psychiatric issues, multi-substance abuse,” was seen by many as a chance to and mental health issues. County of constituted this measure in hope statistics showing that “one in of...” inmates who will pass this county’s jails will have serious illnesses, and that percent will scarce some problems.” The 15 more beds were fought for, and included because of an argument immigrants’ behalf that articulate version, in the form of drug treatment facilities,” was good “light county money.” The court Wapato moved forward after an a was reached that “about half of in the new jail would be delinquent beds.” Consequently, the one in Wapato dedicated to prisoners with psychiatric issues, multi-substance abuse,” was seen by many as a chance to
Nat Turner Project, c3:project residency, 2017, featuring Renée Lopez (right)
Organic Encounters c3: papermaking exhibition, Bukola Koiki, 2015
c3:letterpress residency, Camp Colton, OR, 2020
The People's Plan (PAALF) Kaleidoscope Community Conversation, c3:studio residency with Sharita Towne, 2016.
Check out c3’s shared resources guide for this conversation, and sign-up to receive a resource booklet to your mailing address at:
c3initiative.org/common-field-2020
HOW TO STAY CONNECTED WITH US:

MATT MANALO: mattmanalo.com
  @mattmanalo

MADISON CARIO: racc.org/team/madison-carlo
  @madisoncarlo

C3:INITIATIVE: c3initiative.org
  @c3initiative
WHAT IS A KALEIDOSCOPE CONVERSATION?
The kaleidoscope conversation format is inherently participatory. It dissolves the “expert” versus “audience” boundary that often exists in traditional panels and empowers attendees to be actively engaged through collective questioning and sharing.
“Questions elicit answers in their likeness. It’s hard to transcend a combative question. But it’s hard to resist a generous question. We all have it in us to formulate questions that invite honesty, dignity, and revelation. There is something redemptive and life-giving about asking a better question.” – Krista Tippett
LET’S BE MORE GENEROUS LISTENERS

“Listening is more than being quiet while others have their say. It is about presence as much as receiving; it is about connection more than observing. Real listening is powered by curiosity.”

– Krista Tippett
We will begin with Matt, Madison and myself modelling the conversation format between the three of us for about 10 minutes. During this time you should start writing down any questions you would like to contribute to the conversation, and start sharing them in the chat box.
We will then shift the conversation to reading out your questions from the chat box, so that we can involve everyone.

The conversation will conclude with a reflection period in which everyone is invited to voice their responses to the session.
To help guide our conversation we have some central themes and guiding questions.
Holding public space in a downtown, urban environment presents challenges. Questions arise around being compassionate and creating safe boundaries within a community experiencing the effects of intersectional crises; housing, opioids, mental health, climate change, and pandemic.
How do organizations embody and model healthy behaviors within their neighborhoods?

How can we be good neighbors?

What is responsible?

What is compassionate?