



Public Works Artists' Interventions 1970s–Now

EDITED BY CHRISTIAN L. FROCK AND TANYA ZIMBARDO

Public Works

Artists' Interventions 1970s–Now

Amy Balkin
Tania Bruguera
Candy Chang
Minerva Cuevas
Agnes Denes
Tatyana Fazlalizadeh
Karen Finley
Coco Fusco
Guerrilla Girls
Sharon Hayes
Lynn Hershman Leeson
Jenny Holzer
Emily Jacir
Suzanne Lacy
Marie Lorenz
Susan O'Malley
Adrian Piper
Laurie Jo Reynolds | Tamms Year Ten
Favianna Rodriguez
Bonnie Ora Sherk
Stephanie Syjuco
Mierle Laderman Ukeles

SOUTHERN EXPOSURE OFF-SITE COMMISSIONS
Constance Hockaday
Jenifer K. Wofford

Public Works

Artists' Interventions 1970s–Now

Edited by Christian L. Frock and Tanya Zimbardo

With contributions by
María del Carmen Carrión
Courtney Fink
Leila Grothe
Stephanie Hanor, PhD
Valerie Imus
Meredith Johnson

Mills College Art Museum
Oakland, California

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Front Cover: Bonnie Ora Sherk, detail of *Sitting Still I*, 1970, San Francisco. Courtesy the artist
Image on Page 2: Karen Finley, *I-900-ALL-KAREN*, 1998. Courtesy the artist and Fales Library and Special Collections, New York University
Back Cover: Candy Chang, *I Wish this Was*, New Orleans, 2010. Courtesy the artist

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Foreword

Dr. Stephanie Hanor

MILLS COLLEGE EMBRACES diversity and social justice as key components of a vibrant undergraduate women's education. The school has long been committed to challenging social, cultural, and economic inequalities in order to enhance and support critical thinking, intellectual curiosity, creativity, and collaboration. The artists in *Public Works: Artists' Interventions 1970s–Now* embody this ethos, creating works that explore the inherent politics and social conditions of creating art in public space.

This is one of the first museum exhibitions to examine the unique perspective of public practice by women artists from the 1970s to the present. *Public Works* moves beyond the traditional view of public art as permanent and monumental sculpture or installation. Instead, the exhibition focuses on often small but powerful artistic interventions in the urban environment that function as a forum for exchange between artists and a wide-reaching public. Currently there is a strong interest in art and social engagement projects that are designed to invoke critical thinking and reflection about social issues and to catalyze action toward making positive change to address those issues. Many of the artists in the exhibition have a sustained history of addressing these ideas and several projects are ongoing. *Public Works* demonstrates the precedents for these actions in the groundbreaking early work of artists in the 1970s, while exploring contemporary women artists' practices in the public realm.

The exhibition showcases the works of Amy Balkin, Tania Bruguera, Candy Chang, Minerva Cuevas, Agnes Denes, Tatyana Fazlalizadeh, Karen Finley, Coco Fusco, Guerrilla Girls, Sharon Hayes, Lynn Hershman Leeson, Jenny Holzer, Emily Jacir, Suzanne Lacy with Unique Holland,

Annice Jacoby, Chris Johnson, and Julio César Morales, Marie Lorenz, Susan O'Malley, Adrian Piper, Laurie Jo Reynolds with Tamms Year Ten, Jeanine Oleson and Jean Casella/Solitary Watch, Favianna Rodriguez, Bonnie Ora Sherk, Stephanie Syjuco, and Mierle Laderman Ukeles. The exhibition curators and I are grateful for each of the artist's participation and support of *Public Works*. Many have helped create new iterations of the presentations of their projects, at times adding material that has not been exhibited previously.

Public Works is curated by Christian L. Frock, independent curator, writer, and founder of Invisible Venue, and Tanya Zimbaro, Assistant Curator of Media Arts at the San Francisco Museum of Modern Art. Their various curatorial practices have focused on the presentation and examination of public art and interventions, site-specific installations, avant-garde publications and multiples, and alternative spaces. Together, they have done an outstanding job of bringing together a compelling selection of work that illuminates and contextualizes artists' actions within public space as an active form of expression, action, and life. I appreciate the dedication, insightfulness, and good humor that they have both brought to this exhibition and publication.

This exhibition would not have been possible without the help of many people. In particular, in addition to each exhibiting artist, I would like to thank the following individuals and institutions who graciously agreed to lend works from their collection for the exhibition, helped with research, fabrication, and programming, and who provided images for this publication: Deborah Bruguera from Studio Tania Bruguera; Amelia Hinojosa at Kurimanzutto, Mexico City; Leslie Tonkonow and Tyler Auwarter at Leslie Tonkonow Artworks + Projects, New York; Rachel Greer and Emily King at the Fales Library and Special Collections, New York University; Laurianne Ojo-Ohikuare; Ursula Davila-Villa and Chad Seelig at Alexander Gray Associates, New York; Patrick Armstrong at Tanya Leighton Gallery, Berlin; Alanna Gedgaudas from Jenny Holzer's studio; Neal Benezra, Sandra S. Phillips, Corey Keller, Tina Garfinkel, Maria Naula, and Gretchen Sawatzki at the San Francisco Museum of Modern Art; Megan Steinman from Suzanne Lacy's studio; Celia Kitchell and Jessica Howard from Lynn Hershman Leeson's studio; Andrew Sloat; Ed Gilbert and Shannon Trimble from Anglim Gilbert Gallery, San Francisco; Vanessa Blaikie and Joey Piziali from Romer Young Gallery, San Francisco; Joanna Górska from Galeria Ruzs, Warsaw; Tim Caro Bruce; Lisa Fischman and

Bo K. Mompho at the Davis Museum, Wellesley College, Massachusetts; Jeanine Oleson; Catharine Clark at Catharine Clark Gallery, San Francisco; Michael Ahn at Ronald Feldman Fine Arts, New York; Anne Pasternak at Creative Time, New York; Leah Rosenberg; Enar de Dios Rodriguez.

This exhibition has created opportunities for institutional collaboration, and many thanks go to Courtney Fink and Valerie Imus at Southern Exposure, San Francisco for their participation in organizing two off-site interventions with Constance Hockaday and Jenifer K. Wofford in conjunction with the exhibition.

I am grateful to the catalogue contributors Leila Grothe, director of curatorial affairs, 500 Capp Street, and assistant curator, CCA Wattis Institute for Contemporary Arts, San Francisco, and María del Carmen Carrión, director of public programs and research, Independent Curators International, New York. Their respective conversations with Courtney Fink, executive director of Southern Exposure, San Francisco and Meredith Johnson, curator and director of consulting at Creative Time, New York, illuminate the critical role of non-profit and alternative art spaces on the west and east coasts in commissioning ambitious public art projects and reconceptualizing the experience of engaging the public in artists' work. I am also grateful to John Borruso for his thoughtful design in creating this important publication and to Morgan Peirce for her thoroughness and critical eye in editing the catalogue.

The Mills College Art Museum is lucky to have a strong exhibition and programming team. I am indebted to the museum's staff, Stacie Daniels and Maysoun Wazwaz, for their valuable input, creativity, and ability to manage the multitude of tasks and details required to successfully realize an exhibition and publication of this scope. The skills of our talented art preparators, Sean Howe and Joe Melamed, ensured a smooth and beautiful installation.

An exhibition and publication of this scope would not have been possible without the generosity of the Phyllis C. Wattis Foundation. Many thanks go to Carlie Wilmans and the foundation for supporting this project. The Phyllis C. Wattis Foundation has, since its inception, been especially well attuned to cross-disciplinary artistic activity, in which the performative and the visual meet. The foundation's financial contribution helps make a significant impact by bringing awareness to the important history of women's public art practices.



Whose Public Space Where? Notes on the Politics of Public Works, Private Interests, and the Spaces in Between

Christian L. Frock

WHEN CONSIDERING ARTISTS interventions in public space, the limits on public expression come into sharp focus, particularly if we also consider the recent backlash against protests and the rising dominance of private interests in the public sphere in cities around the country. Images of police clashes come to mind, as do recent headlines for projects such as billionaire Barry Diller's plans for Pier 55 in New York, a new public park planned with numerous restrictions over access (group reservations required, no political demonstrations allowed).¹ In the larger scheme of things, these restrictions are about impeding individual autonomy in favor of privileging commerce or private wealth. Meanwhile corporate entities are intensely engaged in monetizing personal information (your data, your image, your images) for capital gain. With these shifts in mind, "public" and "private" become loaded phrases in contemporary life, alluding to shifting associations over time and a complex web of politics behind given meanings.

1 Inga Saffron, "America's Billionaires Are Turning Public Parks into Playgrounds for the Wealthy," *New Republic*, February 2, 2015. <http://www.newrepublic.com/article/120909/barry-dillers-pier-55-park-how-money-changing-city-parks>

Each of the works presented in *Public Works: Artists' Interventions 1970s–Now* explores modes of possibility within the limitations placed on public expression, often by challenging the contours of public space as defined by civic restrictions and private enterprise. These works also consider how artists reclaim the public domain and explore new platforms for public dialog in the absence of physical gathering space. Some of these works demonstrate how art can impact public policy; all illuminate how art reflects public life while resisting the status quo.

Through temporary interventions, actions, and happenings, the artists featured in *Public Works* hold up a mirror to the social and economic forces that influence public expression, with a particular focus on truly significant public works that have often been small in scale, informal, autonomous, and frequently unsanctioned. This collection of work, presented primarily as documentation, reflects a range in the scale of gestures and explores the lasting impact of ephemeral interventions on cultural memory.

Of the more than twenty artists' works considered here, all scrutinize unconventional platforms for expression, new models for public dialog, and wildly differing notions of public space. Several historical works provide astonishingly prescient context for considering present day issues, while each of the contemporary works echoes the politics of earlier works. Together, the collection offers a compelling long view of tactical interventions associated with spatial justice and identity politics.

Gender plays an enormous role in considering the politics of public space and the body itself as a platform for disruption. Watershed moments in female identity politics have recently played out on the national stage, from Texas Senator Wendy Davis' 2013 epic filibuster to block anti-abortion legislation to the phenomena of #YesAllWomen to NYU art student Emma Sulkowicz's rape protest made manifest in *Carry that Weight* (2014–2015). [Fig. 1–3] These unflinching embodiments of female identity have delved into notions of the Internet as a public space, sparking rigorous national dialog. Not all of the work in *Public Works* confronts gender overtly, though all of the artists identify as women—in itself, gender is highly politicized terrain in a moment of evolved public dialog on female identity, from technology executive Sheryl Sandberg's bestselling book *Lean In* to actress Laverne Cox's open advocacy for LGBTQ culture and the transgender community. At the time of this writing, the world is still actively responding to the very public transition

Fig. 1 Emma Sulkowicz, *Carry That Weight*, 2014

Fig. 2 Senator Wendy Davis filibustering in the Texas senate chamber, 2013





Sylvie @sly_wit · Jun 21

Now is the time of night where I have to consider, safer station, or closest station? #YesAllWomen



Sophia Sharon @TheSophieSharon · Jun 19

#YesAllWomen because Taylor Swift gets more hate for singing about her life than Robin Thicke did for making a song about rape.



GiftofGodsFavor @GiftofGodsFavor · Jun 15

#YesAllWomen because as long as even ONE black woman is being abused and nothing is said then black lives don't matter.



EMW @IFeedBighorns · Jun 18

A stranger told me he was going to "fuck up your fat ass" because I didn't acknowledge him when he told me to smile. #YesAllWomen



Catherine Tatyana @cattatyanayyc · Jun 17

I want women to have as much rights as guns do in America. #feminism #YesAllWomen



#YesAllWomen @yesallwomen · Jun 2

Instead of calling it 'feminism', it should just be called 'common sense'. #YesAllWomen



AdrienneSJW @adriennecgomez · Jun 11

A strange old man decided to mime cunnilingus at me as I walked past him. As if it was completely normal. #YesAllWomen





sloth @officialpotat0 · Jun 3

#YesAllWomen because a woman breastfeeding her child in public is still considered "obscene"



Feminism Vibes @feminismvibes · Jun 12

How many of you have ever walked to your car at night with your keys between your knuckles #YesAllWomen



Niamh Atkins @NiamhAtkins1 · Jun 15

"Because what most men fear most about going to prison is what women fear most about walking down the sidewalk." #YesAllWomen #RealTalk



Myrthe Nijhuis @Myrrrthe · Jun 9

Doing research in the library while receiving kissing sounds and smirks. #YesAllWomen



Maddy @MiniMoxieKays · Jun 10

#YesAllWomen because I can't walk down the street without someone yelling obscure things about my body out a car window.



Fabela @fabela_112 · Jun 3

#YesAllWomen because if I say I'm a feminist I don't get hate, I get death and rape threats.



Laverne Cox @Lavernecox · 28 May 2014

#YesAllWomen bc the ways I have experienced street harassment are as much about misogyny as transphobia #transmisogyny #intersectionality



2 Neal J. Riley, “Endgame: S. F. police shut down sidewalk chess,” *San Francisco Chronicle*, September 17, 2013. <http://www.sfgate.com/bayarea/article/Endgame-S-F-police-shut-down-sidewalk-chess-4823376.php>

3 As relayed to the author via Facebook message by Wilson’s collaborator and partner Christopher Statton.

4 Rachel Swan, “Is Oakland’s new crowd control measure workable?” *San Francisco Chronicle*, May 26, 2015. <http://www.sfchronicle.com/news/article/Is-Oakland-s-new-crowd-control-measure-workable-6287788.php?t=cdd7b14e59f294ee0d&cmpid=fb-premium>



of former Olympic athlete Bruce Jenner and her recent debut as Caitlyn Jenner on the cover of *Vanity Fair*. [Fig. 4] It is a particularly timely moment to consider the implications of gender and female identity in popular culture and public space.

But, first, where do we find public space? No, really—I’m asking. With so many shifts in public space, it can be hard to discern when and where we are at liberty to gather or protest or even rest. Throughout the Bay Area, where this exhibition originates, most “public space” (read: in the open air) is regulated by laws that discourage gathering, protesting, or even so much as lingering.

Sidewalks might be public space, except that they are often regulated by ordinances that limit actually gathering. In 2013, San Francisco police halted the decades old tradition of sidewalk chess games along Market Street, saying that players could only return if a local business paid for

Fig. 3 Screenshots from Twitter #YesAllWomen, 2015

Fig. 4 Annie Leibovitz, *Vanity Fair* cover featuring Caitlyn Jenner, 2015

the city permit.² No one has. Also in San Francisco and throughout the US, “sit-lie” laws prohibit sitting or lying in public space, mostly as punitive measures against homelessness, but it can apply to anyone, artists included. Case in point: San Francisco artist Megan Wilson was once taken into custody for violating “sit-lie” while working on a mural for Clarion Alley Mural Project.³

Streets might be public space, except that they aren’t either. In Oakland, Mayor Libby Schaaf has recently instituted a curfew and placed a ban on nighttime protests held without proper city permits. You can apply for a permit to organize a protest, but there is a 30-day processing period and a \$300 fee.⁴ As one might imagine, this does not lend itself well to protest. Democracy, including the right to object in public space, now comes at a cost.

What other spaces might be public? Wikipedia, the contentious crowd managed public forum, suggests this: “A public space is a social space that is generally open and accessible to people.” OK. But then, what is a social space? Back to the People’s Republic of Wikipedia, which suggests: “A social space is physical or virtual space such as a social center, online social media, or a gathering place where people gather and interact.” So, deducing from the two, public space is accessible space for gathering and interacting, in the built environment and online.

Though the Internet is a predominantly corporate entity, with undeniably limited access among other sticking points, it still lends itself well to public expression through unconventional channels. One favored example draws from when presidential candidate elect Mitt Romney referenced “binders full of women” during a 2012 presidential debate and his guff became a meme overnight. [Fig. 5] Thousands posted satirical commentary on Amazon reviews for Avery office binders, quietly and humorously subverting corporate space to create a kind of tongue-in-cheek Yelp review for human behavior. It was an oddly public space forged from a commercial space and a wonderfully spontaneous example of culture jamming in the age of the Internet. It was also a perfect example of what political satirist Jon Stewart has called “crowd correcting,” when a dispersed community responds to the same issue simultaneously online—this in essence, is also how Wikipedia functions to provide a (somewhat) democratized historical record on the web. It is a complicated paradigm shift: one in which public space is carved out of

★★★★★ **A presidential candidate's choice is the choice for me**

As a woman, I'm not adept at making decisions that concern me. So when I need the right choice, I turn to the presidential candidate that KNOWS. One with prideful experience in this department. I don't want to be filed away in an inferior & confusing electronic doohickey that I couldn't possibly understand. Or heaven forbid, have a man ask for & listen to my ideas! I'd much rather rely on this top of the line, 1980s style, Avery Durable binder. It's the choice America can trust. My education, my ideas, my opinions, my choices, please PLEASE keep them safely stored away here and far away from the men that might fear them (I mean, want to use them to hire me somedaynever). I'd write more about this most useful product, but it's time I hurry home to make dinner.

By Bazinga

October 17, 2012

13, 136 of 13, 681 people found this review helpful

★ **Overpriced**

This binder is only 72% as good as a binder full of men. It should only cost 72% as much! Doesn't this binder know it's place? It totally shouldn't get guaranteed contraceptive care and a right to privacy. What the heck is this little binder thinking?

By Reader and Writer

October 17, 2012

1,295 of 1,372 people found this review helpful

5 Robert Ayers, "The NEA Four," Franklin Furnace, last modified April 14, 2004, <http://www.franklinfurnace.org/research/essays/nea4/ayers.html>



Fig. 5 Selections from more than 1,600 reviews posted on Amazon's product page for Avery Durable View Binder with 2-Inch Slant Ring, after presidential candidate and former governor of Massachusetts Mitt Romney responded to a question about pay equity with a comment about requesting "binders full of women." The phrase immediately went viral, spawning Tumblr pages, tweets, including a parody Romney Twitter account with more than 30,000 followers, a Facebook fan page with more than 274,000 likes and a Wikipedia entry titled "Binders full of women." Amazon users posted thousands of satirical reviews—when marked by other users as 'helpful' these reviews were moved to the top of the page and, as a result, are still accessible online as this book goes to publication. http://www.amazon.com/Avery-Durable-Binder-11-Inch-17032/product-reviews/B001B0CTMU/ref=cm_cr_dp_qt_hist_one?ie=UTF8&filterBy=addOnStar&xshowViewpoints=02

Fig. 6 Karen Finley, *1-900-ALL-KAREN* matchbook, 1998. Collection of Mills College Art Museum

predominantly private space. While the space is public by virtue of accessibility and participation, it is not entirely accessible, or for that matter, truly public.

This kind of subversion—of publicizing private spaces for public expression—runs a thread through *Public Works*. Karen Finley's *1-900-ALL-KAREN* (1998) was a widely accessible telephone-based performance that co-opted the pay-to-call 1-900 phone service, on the cusp of mobile telephone ubiquity. [Fig. 6] It experimented with exposing day-to-day private musings as public performance. With commentary ranging in topic from news headlines to personal reflections on motherhood, Finley inventively leveraged her work before a national audience prior to the ease of the Internet. In the provocative promotional ads shot by documentary filmmaker and portrait photographer Timothy Greenfield-Sanders, Finley appears naked, wrapped around a pay phone, unmistakably delivering a divine kiss-off to the culture wars of the 1990s, initiated when her NEA grant was revoked along with those of Holly Hughes, John Fleck, and Tim Miller, on the basis of violating 'general decency standards.'⁵ It was a debate for the ages, focused on freedom of expression, government funding, and the essential role of artists' provocations to think about the world around us. The artists filed suit and eventually won their case, and shortly thereafter, under pressure from Congress, the NEA also ceased funding for individual artists. As historic controversies go, this was a watershed moment in the move away from public funds for the arts towards our present day dependence upon private wealth, but *1-900-ALL-KAREN* didn't set the stage for publicizing private space, it built upon previous examples.

6 Tanya Zimbardo, "Receipt of Delivery: Windows by Eleanor Coppola" *SFMOMA Open Space*, January 25, 2013. <http://openspace.sfmoma.org/2013/01/receipt-of-delivery29/>

7 Peter Cavagnero, "Q & A: Bonnie Ora Sherk and the performance of being," *BAMPFA Blook*, June 12, 2012. <http://blook.bampfa.berkeley.edu/2012/06/q-a-bonnie-ora-sherk-and-the-performance-of-being.html>

One precedent for Finley's intervention is found in Lynn Hershman Leeson's *The Dante Hotel* (1973–1974), wherein the artist rented a North Beach SRO hotel room to stage an immersive installation based on a fictional narrative. [Fig. 7] Visitors could ask for the key 24 hours a day to navigate the installation in private, creating a peculiar private dynamic within a variously private-turned-public space. In a second rented room, Eleanor Coppola staged a living tableaux by inviting poet Tony Dingman to occupy the room during the exhibition and documenting the shift in his living arrangement with Polaroids.⁶

Prior to these works, Bonnie Ora Sherk staged the performance series *Sitting Still* (1970) in various public thoroughfares around San Francisco, including the Financial District, the Golden Gate Bridge and the San Francisco Zoo. [see cover image] "I found an unusual environment," she has said of the first performance in a trash strewn, waterlogged construction area of the Army Street Freeway interchange. "When I saw this site, I immediately realized that this was a wonderful opportunity to demonstrate a how a seated human figure could transform the environment simply by being there."⁷

These early works provide us with a lot of context for modes of occupying public space—they also show us how much has shifted. While Finley's work anticipated the centrality of technology—mobile phones, digital messages—as a kind of public social space with private frameworks, the works of Hershman Leeson and Sherk foreshadowed dramatic limitations in how we might occupy public spaces and what spaces would even be available for intervention. Between the astronomical shifts in access to affordable space in San Francisco and the dramatically restricted possibilities for so much as sitting in heavily regulated spaces, it is hard to imagine that either of these early works could even be realized in the same do-it-yourself (DIY) style today.

Today, public space is not, as one might suspect, defined by 'publicness,' or rather by being owned by the public, or even by the commons, which (again with the Wiki) is defined as "the cultural or natural resources accessible to all members of a society, including natural materials such as air or water, resources held in common, not owned privately."

Except, of course, that air and water are also frequently privatized resources. Air rights are defined as development rights in real estate, allowing property owners the right to use and develop the space above a

Fig. 7 Lynn Hershman Leeson, Dante Hotel Receipt, from *The Dante Hotel*, 1973–1974. Courtesy the artist and Anglim Gilbert Gallery

DANTE HOTEL

397-1619

310 Columbus Ave. • San Francisco, Calif. 94133

RECEIPT FOR RENT

FROM 11/21/73 TO 12/5/73

DATE 10/30/73 TO NO. OF DAYS 14

NAME LYNN HERSHMAN

ADDRESS _____

CITY _____ STATE _____

Business Firm
Represented

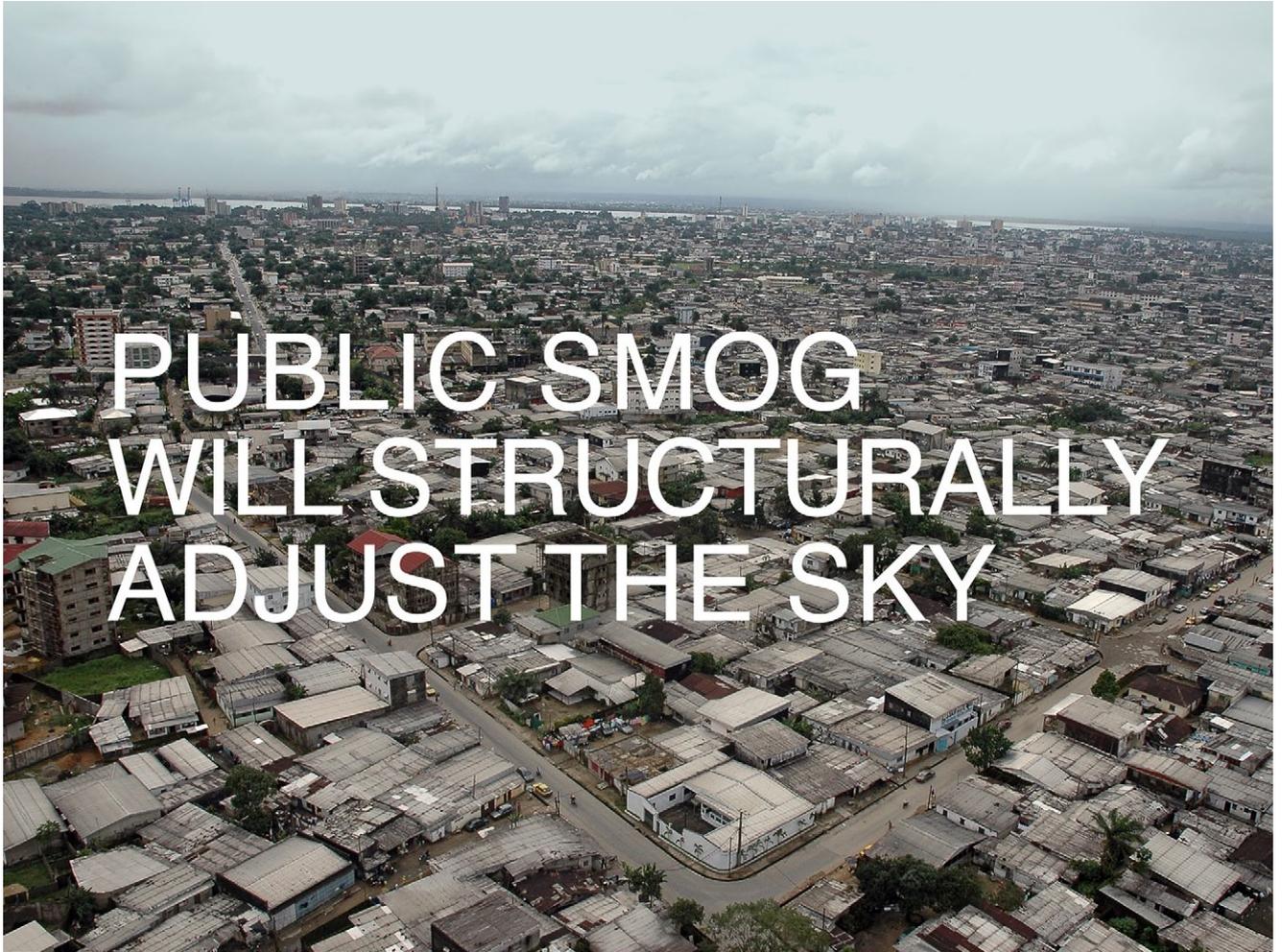
| MAKE OF CAR | RATE PER DAY | CHARGES |
|-------------------------|----------------|------------------------|
| | | <u>\$10 down</u> |
| LICENSE NO. | ROOM NO. | ROOM |
| | <u>46</u> | |
| STATE | NO. OF PERSONS | |
| | <u>1</u> | |
| CLERK <u>Mom Ferris</u> | | TAX |
| | | TOTAL <u>\$10 down</u> |

SHOULD YOU DECIDE TO REMAIN LONGER THAN ONE NIGHT, PLEASE NOTIFY ROOM CLERK BEFORE CHECK-OUT TIME AGREED UPON. THE OWNER SHALL NOT BE HELD RESPONSIBLE FOR ANY LOSS OR DESTRUCTION OF GOODS OR PROPERTY, NOR FOR ANY DAMAGE CAUSED BY ANY CONDITION ON THE PREMISES. THE OWNER RESERVES THE RIGHT TO REFUSE ADMITTANCE AND ACCOMMODATIONS TO ANYONE, WITH OR WITHOUT STATING THE CAUSE; AND TO DECLINE TO ALLOW ANY ROOM OR PARKING SPACE TO BE OCCUPIED BY ANY PERSON NOT DESIRED.

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WE THANK YOU FOR YOUR PATRONAGE

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8 Wikipedia. "Air Rights." Accessed June 13, 2015. http://en.wikipedia.org/wiki/Air_rights

9 Amy Balkin, Public Smog website. Accessed June 13, 2015. <http://www.publicsmog.org/>

10 Kevin Ohannessian, "Nestle still bottling water from California during drought," *Tech Times*, July 22, 2014. <http://www.techtimes.com/articles/10906/20140722/nestle-still-bottling-water-from-california-during-drought.htm>

11 Natasha Culzac, "Detroit has cut off the water supply to thousands of residents—and now activists have taken their fight to the UN," *The Independent*, June 23, 2014. <http://www.independent.co.uk/news/world/americas/detroit-cuts-off-water-to-thousands-of-residents-as-activists-plead-with-un-for-help-with-human-rights-abuse-9556171.html>

12 Peter Fimrite, "Surfers lose fight to access Half Moon Bay Beach," *San Francisco Chronicle*, October 25, 2013. <http://www.sfgate.com/bayarea/article/Surfers-lose-fight-to-access-Half-Moon-Bay-beach-4926919.php>

property.⁸ Amy Balkin's, *Public Smog* (2004–ongoing), considers air rights inversely through the development of a public park in the atmosphere created through emissions trading and situated in "the unfixed public airspace above the region where offsets are purchased and withheld from use."⁹ [Fig. 8] It is an extensive project, realized primarily online through documentation and explanatory text—simultaneously occupying invisible airspace and the ether of the Internet.

And as for water as a public resource, look to Nestlé, still bottling water during one of the worst droughts on California record from land leased from the Morongo Band of Mission Indians.¹⁰ Another example: In 2014 the Detroit Water and Sewerage Department cut off services to an estimated 30,000 households, schools, and businesses who were behind on their monthly payments.¹¹ Still another precedent was set in 2013 when billionaire venture capitalist Vinod Khosla blocked public access to Martin's Beach after purchasing beachfront property, despite California's constitutional assurance that beachfront property owners shall not prevent the public from accessing beaches.¹²

Marie Lorenz's participatory project, *Tide and Current Taxi* (2005–ongoing), explores the complexities of accessing public waterways around New York. Dictated by the flow of the tide, Lorenz's project offers a water

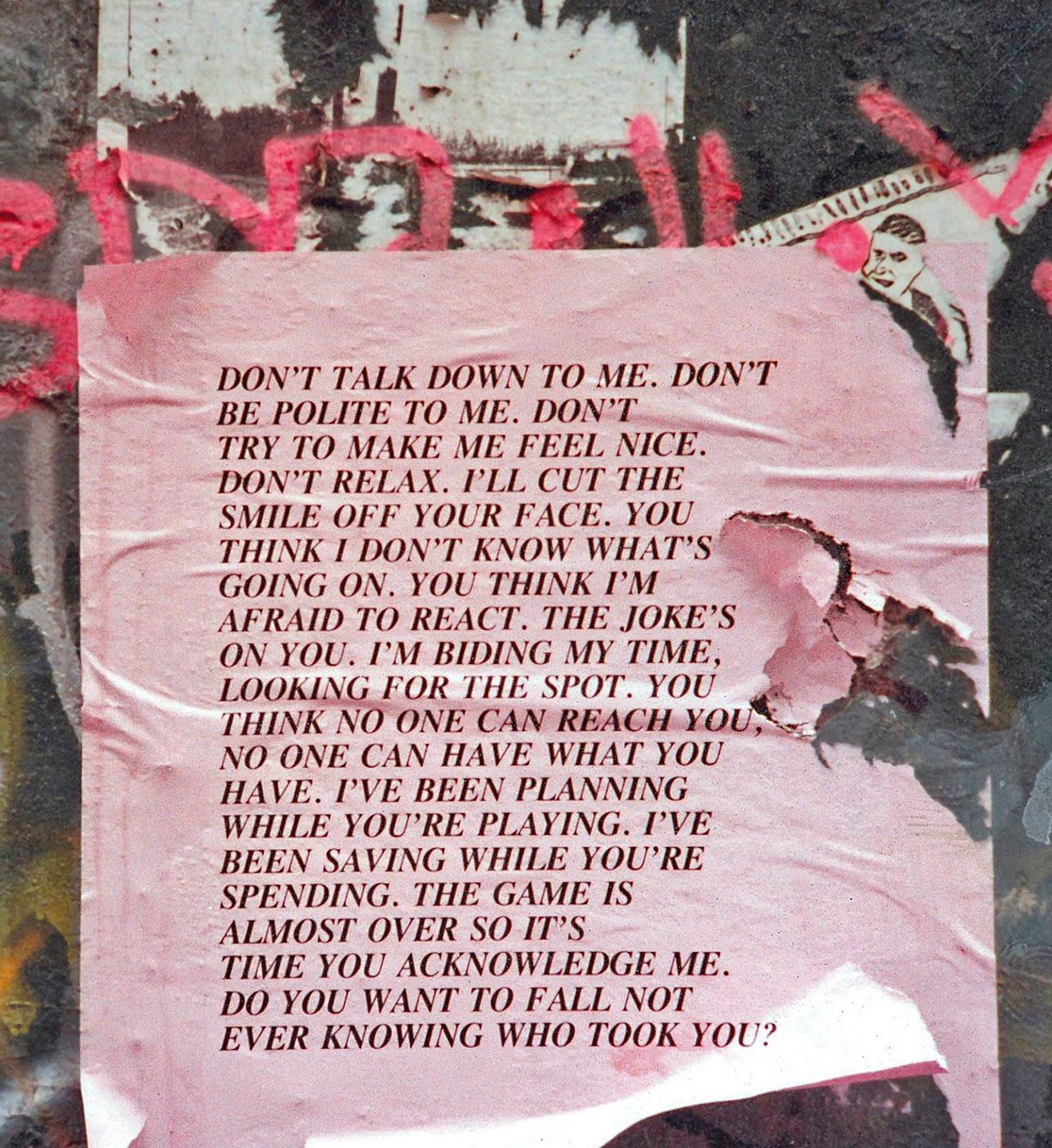
Fig. 8 Amy Balkin, *Public Smog*, 2004–ongoing. Courtesy the artist. See publicsmog.org

Fig. 9 Occupy Wall Street, New York City, 2011





Fig. 10 Jenny Holzer, *Inflammatory Essays*,
Installation in New York City, 1979–1982.
Courtesy the artist and Artists Rights Society
(ARS), New York



**DON'T TALK DOWN TO ME. DON'T
BE POLITE TO ME. DON'T
TRY TO MAKE ME FEEL NICE.
DON'T RELAX. I'LL CUT THE
SMILE OFF YOUR FACE. YOU
THINK I DON'T KNOW WHAT'S
GOING ON. YOU THINK I'M
AFRAID TO REACT. THE JOKE'S
ON YOU. I'M BIDDING MY TIME,
LOOKING FOR THE SPOT. YOU
THINK NO ONE CAN REACH YOU,
NO ONE CAN HAVE WHAT YOU
HAVE. I'VE BEEN PLANNING
WHILE YOU'RE PLAYING. I'VE
BEEN SAVING WHILE YOU'RE
SPENDING. THE GAME IS
ALMOST OVER SO IT'S
TIME YOU ACKNOWLEDGE ME.
DO YOU WANT TO FALL NOT
EVER KNOWING WHO TOOK YOU?**



13 Spur Report, “Secrets of San Francisco,” last modified January 1, 2009. <http://www.spur.org/publications/spur-report/2009-01-01/secrets-san-francisco>

14 Socket Site, “Little-Known Public Open Spaces Could be Made Private,” last modified January 21, 2015. <http://www.socketsite.com/archives/2015/01/little-known-public-open-spaces-soon-history.html>

15 Maggs Ltd., “Inflammatory Essays,” accessed June 13, 2015. http://www.maggs.com/departments/counter_culture/authors/holzer/inflammatory-essays/133593/

taxi service to participants who come aboard for the purpose of exploration; given the flow of the currents, participants can dictate departure locations, but little else in terms of route or timing. Voyages have explored spaces that were only accessible by boat, such as water-bound wrecks and abandoned spaces, challenging notions of public access through Lorenz’s private enterprise.

So, in essence, the spaces and resources we consider public aren’t actually public at all. What remains?

Plazas and parks might be public space, except that they aren’t. Plazas and parks are increasingly privately owned. This was illuminated during Occupy Wall Street in Zuccotti Park, with the politics of “POPOS” (privately owned public open spaces), in which the owners forcefully disbanded peaceful assembly by imposing operating hours and cleaning times, among other tactics. [Fig. 9] The concept of POPOS was developed in the late 1960s to incentivize developers to avoid excess real estate density and allow spaces for public gathering—there are more than fifty POPOS scattered throughout San Francisco, in theory making up for the absence of green space downtown, though many barely function as public spaces and more often serve the interests of building occupants.¹³ This year, a proposed amendment to city policy could allow developers to pay a one-time fee in lieu of providing public space—it’s likely that it will pass, and inevitably signal the end of San Francisco’s POPOS given market rate real estate values.¹⁴

These are but a few ways in which the presence of private development overwhelms the possibilities for public space, and in turn public expression; there are also numerous ways in which artists have pushed back against pervasive inscription of private interests on public life. Jenny Holzer’s historically significant *Inflammatory Essays* (1979–1982), inspired by readings focused on alienation, freedom, and capitalism by Emma Goldman, Adolf Hitler, Vladimir Lenin, Mao Tse-Tung, and Leon Trotsky, among others, were wheat-pasted on the streets of New York. Situated in different venues throughout the city, Holzer has spoken of selecting different messages for different neighborhoods—“It was fun to put particularly frightening ones uptown.”¹⁵ [Fig. 10]

Recent works by Candy Chang expand on these types of gestures through contemporary means. Chang’s *I Wish This Was* (2010–ongoing) borrows from the sticker slaps of graffiti culture to reimagine the function

Fig. 11 Candy Chang, *I Wish This Was*, 2010–ongoing. Courtesy the artist

16 Candy Chang's website, "I Wish This Was," accessed June 13, 2015. <http://candychang.com/i-wish-this-was/>

17 Anti-Eviction Mapping Project website, accessed June 13, 2015. <http://www.antievictionmap.squarespace.com/>

of standard issue perfunctory "Hello, My Name is . . ." stickers for public expression. [Fig. 11] Chang's version borrows the red and white aesthetic and instead invites participants to reimagine their neighborhoods with the prompt, "I wish this was . . ." Boxes of stickers and pens were left in public spaces and participants were encouraged to designate the function of derelict or abandoned spaces in their own communities.¹⁶ Initiated in 2010, in post-Katrina New Orleans, Chang envisioned the project as a way to generate casual conversations throughout the city; a later project titled *Neighborland* (2011) facilitates collaboration between community members and neighborhood organizations to develop new models of civic engagement.

Bridging these types of ideas—public expression and community engagement—with the capacities of the Internet has yielded radical new models of impactful interventions, particularly in the present moment in the San Francisco Bay Area where private interests are rapidly reshaping the city. In recent years, the region has seen the boom of the technology sector, which has impacted all aspects of public life, including explosions in property values, rapid gentrification, shrinking diversity demographics, the displacement of community organizations, artists, galleries, and art spaces, all in very large numbers.

For those who take the fight online, the Internet has offered a powerful tool to resist these shifts and to shine a light on the effects of wealth disparity. The Anti-Eviction Mapping Project (AMP), spearheaded by a group of activists including artist Erin McElroy, has offered brilliant tactical resistance in the form of data mapping and a digital storytelling archive online. [Fig. 12] AMP's work is regularly referenced in media coverage about rapid changes in the city. The project includes maps of no-fault evictions that triangulate details about gentrification in relation to the new private shuttle buses operating between San Francisco neighborhoods and Silicon Valley, among other data renderings.¹⁷

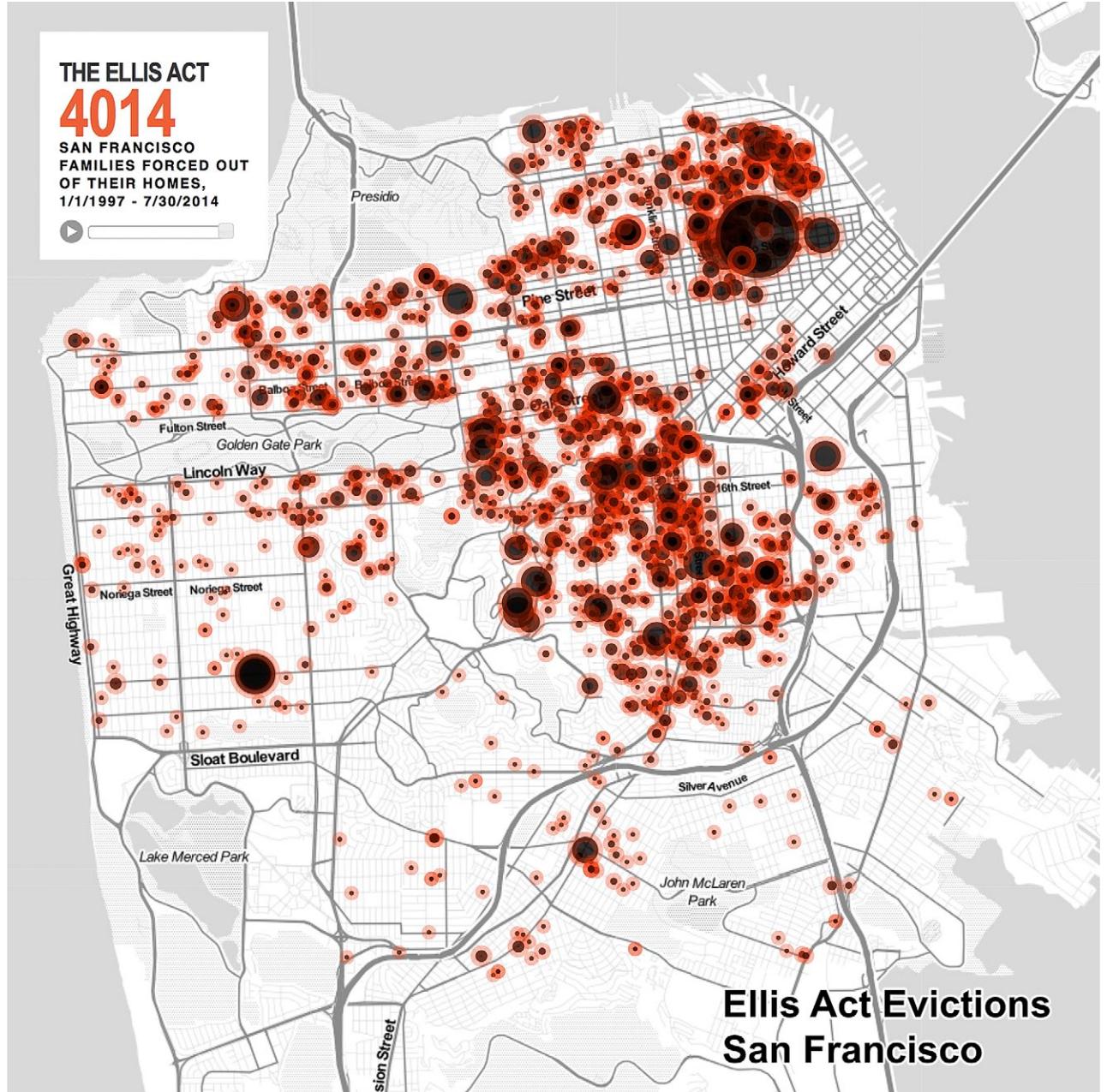
These private shuttles—initially stark white and enormous, absent of branding—have served as potent symbols of displacement in larger conversations focused on the pervasive effects of neoliberalism in a city once recognized for community organizing and grassroots social justice. The now infamous "Google Bus Protests" led by anonymous artists and activists propelled international attention to the changes taking place in the city and prompted significant conversations about public

Fig. 12 Anti-Eviction Mapping Project, Ellis Act Evictions 1/1/1997–7/30/2014, screenshot detail from online interactive data map. Courtesy Anti-Eviction Mapping Project

THE ELLIS ACT

4014

**SAN FRANCISCO
FAMILIES FORCED OUT
OF THEIR HOMES,
1/1/1997 - 7/30/2014**



**Ellis Act Evictions
San Francisco**

f Stephanie Syjuco Q Home



Stephanie Syjuco

✓ Friends ▾

✓ Following ▾ Message

[Timeline](#) [About](#) [Friends](#) [Photos](#) [More ▾](#)

Photos

[Photos of Stephanie](#) [Stephanie's Photos](#) [Albums](#)

Bedazzle a Tech Bus (I Mock Up Your Ideas) Tag

Updated over a year ago

I used to work as a graphic designer, which functioned as a service for making other people's ideas look good. Part of my job was mocking up fictional proposals for future things to (potentially) exist. In response to Mission Local's challenge for San Franciscans to "Bedazzle a Tech Bus" and win \$500 (plus get it emblazoned on a Genentech commuter bus), I invited people to tell me what they wanted to see and I would create it for them, to the best of my ability, in hopes that they submit it to the competition. Everyone is busy and not everyone has the time or photoshop skills to pull something together. But we all have opinions about the changing economy of the Bay Area. So here's the ongoing collection of services rendered, plus some made and submitted by others...

THE CALL:

SEEKING DESIGNS FOR GOOGLE BUSES: Artists, send me your suggestions for how to "decorate" a Google bus and I will

make a mockup for you and send it in to the Mission Local competition (on your behalf). The bizarre, the biting, the critical, the crazy. Just describe it and I will try to make it happen... For this: <http://missionlocal.org/2013/12/genentech-joins-mission-local-to-turn-buses-into-art/>

With: Ulrika Andersson, Collin McKelvey, Brion Nuda Rosch, Rebecca Solnit, Erno Raitanen, Anthony Discenza, Gareth Spor, Jon Gourley, Fynn Sloyan, Michael McConnell, Aaron Harbour, Dia Felix, Laurie Halsey Brown, Russell Blank, Joe McKay, Anna Gray + Ryan Wilson Paulsen, Joyce Hsu, David Lawrence, Jim Flicks, Eliot Daughtry, Adriana Camarena (with Paz de la Calzada), Maria Mortati, Shherena Coal, Joshua Churchill, Dena Beard, Max Esplin, Anna Ialeggio, Theo Conrad Auer, Nick Widman, Eli Vanderkindren, Laura Kimkimim, Jonn Herschend, Lil Miss Hot Mess, and more to come...

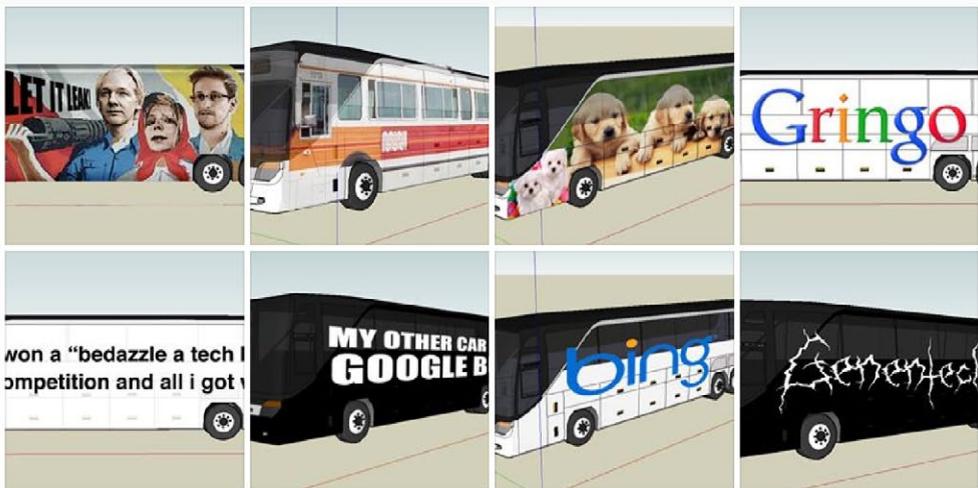




Fig. 13 Stephanie Syjuco public Facebook Album “Bedazzle a Tech Bus (I Mock Up Your Ideas),” featuring 62 images created in collaboration with other Facebook users, shown here (left to right, from the top): Ulrika Andersson “LET IT LEAK! (Snowden / Manning / Assange),” Stephanie Syjuco “Public Comfort,” Gareth Spor “I ♥ Puppies,” Jon Gourley “Gringo Bus,” Stephanie Syjuco: “I Won,” Brion Nuda Rosch “MY OTHER CAR IS A GOOGLE BUS,” Collin McKelvey “Pro-Bono Ad Campaign for Google Bus (Bing),” Stephanie Syjuco “The Dark Arts (Black Metal Genentech)” https://www.facebook.com/stephanie.syjuco/media_set?set=a.10151821568565969.1073741875.687895968&type=3

Fig. 14 Detail of Twitter data rendering for #BlacklivesMatter, #ICantBreathe, #HandsUpDontShoot, December 5, 2014. Courtesy of CartoDB and SRogers

resources and spatial justice, an idea illustrated in the work of geographer David Harvey in considering how inequity is cast in city policies and urban planning.

At the height of these tensions in San Francisco, Stephanie Syjuco created *Ultimate Vision (Dazzle Camouflage)* (2013), an unsolicited project proposal for Google to wrap its buses in black and white “razzle dazzle” patterning, after the World War I-era design intended to obscure the visibility of battle ships at sea. This tongue-in-cheek proposal simultaneously acknowledges the absurdity of attempting to obscure the elephant in the room, while seeking to prompt an internal corporate dialog about social responsibility within a boom. Whether or not *Ultimate Vision* was ever considered by anyone in Silicon Valley is unclear, though Syjuco’s proposal was later the basis for a larger culture-jamming project that prompted significant community dialog online. When *Mission Local*, a neighborhood media organization in San Francisco’s Mission District, ground zero for displacement in the city, ran a contest inviting artists to create proposals to “bedazzle” the tech buses for no remuneration, the hazy promise of recognition and the even hazier promise of a modest cash prize, Syjuco issued an open call on Facebook to facilitate designs for the competition based on community response to the buses. More than sixty resulting designs, executed by instruction, ran the gamut



Fig. 15 Screenshot from Twitter, members of BlackOUT Collective on Market Street, San Francisco, May 21, 2015

from barbed humor to open hostility, and prompted a significant and candid conversation about how the tech sector has impacted public life. [Fig. 13]

Questions of visibility and invisibility, such as those central to Syjuco's proposal, are the paramount questions of the time we live in, specifically in relation to social media's global reach and technology's pervasive involvement in our private lives. The existence of these issues highlights a cultural shift in thinking about the Internet as a public social space, the effects of public exposure online, and Internet popularity as a measure of public interest. How we think about public space has changed in tandem with the rise of the Internet as a second public realm. For all its flaws, it presents a new measure of democracy illustrated in online data rendering, evident in numerous examples recently, from the call for marriage equality by Facebook users who symbolically changed profile images to demonstrate support, to the Twitter geo-data rendering of hashtags in use immediately following the non-indictment verdict in the killing of Eric

Garner (#BlackLivesMatter, #ICantBreathe, #NoJusticeNoPeace), to #JeSuisCharlie and the contentious dialog it engendered, which spurred #JeNeSuisCharlie and #JeSuisAhmed, among others. [Fig. 14]

A recent protest organized by the BlackOut Collective in San Francisco focused on police brutality against black women—participants took to the streets of the Financial District topless and distributed images online, to bring greater visibility to an issue that has been overlooked in the larger conversation about racial justice. It was a bold tactical gesture, forcing people on the street and those online to confront black women’s bodies in protest—when the images were quietly censored on social media, as nudity often is, supporters distributed drawings and vector graphics, effectively “hacking” the limitations of online media. [Fig. 15] The Internet’s capacity for bringing visibility to otherwise unseen debates has given rise to unprecedented levels of public dialogue on social issues that might not otherwise register the same impact in traditional media—when the work is censored, this becomes a story in itself, extending the life of the dialog.

“Hacking” workarounds to the inherent limitations of public dialog is reflected in a number of the tactical gestures in *Public Works*. The ongoing work of Laurie Jo Reynolds and a cohort of activists organized as Tamms Year Ten directly focuses on tactically publicizing the humanity of prisoners in solitary confinement as actions to call for prison reform. [Fig. 16–17] *Photo Requests from Solitary* (2013), a collaboration between Reynolds, Tamms Year Ten, Jeanine Oleson, and Jean Casella/Solitary Watch, is a participatory project that demonstrates the human aspects of prisoners deemed “the worst of the worst,” those isolated in solitary confinement 23 hours a day. The project is also an exercise in radical empathy that exposes the interior lives of people behind walls and forges connections between life inside and outside of prison. Prisoners described detailed personal requests for images they would like to live with in their sparse surroundings, and professional photographers aim to fulfill these requests. The image requests speak to the impact of sensory deprivation, while the larger project questions the justice of such practices. The work represents well in the media and on social networks, thereby fabricating publicity for unseen members of society barred from public life.

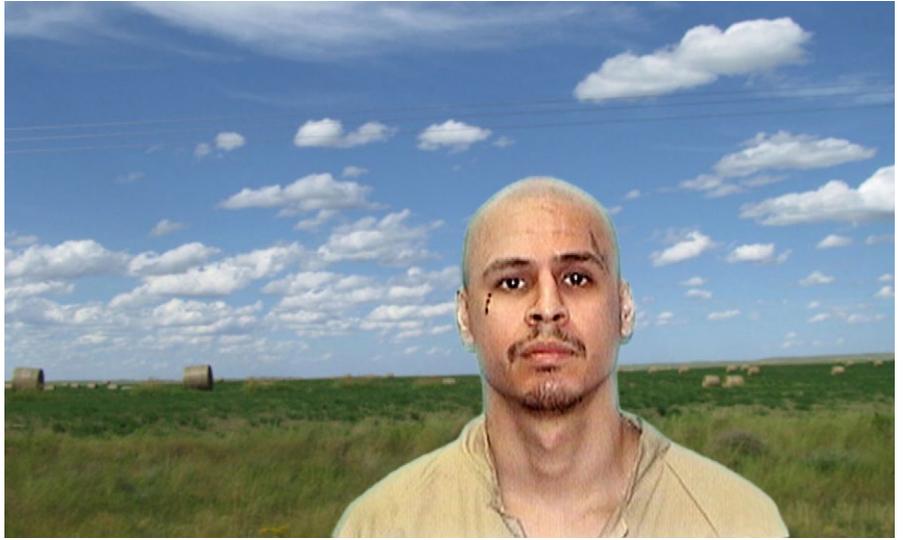
Looking at historical works in the context of contemporary works makes it clear that many of the same issues that artists have struggled with in regards to freedom of expression, public space, and private enterprise have

been in place for a long time. The embedded challenges expressed in these works are not new, but the modes of engagement are. The possibilities for sidestepping the limitations of public space have simultaneously narrowed and multiplied, especially considering the prevalence of social spaces online as platforms for public engagement. Simultaneously, the historical works considered in *Public Works* offer tactical strategies for navigating newer boundaries on public expression.

Even as autonomy has been hindered by so many restrictions in the built environment—on the sidewalks and in the streets—the Internet has offered a new quasi-public platform for public works by virtue of visibility before a potential global audience. It isn't public space in the traditional sense, in terms of being free from corporate interests or government imposition, but maybe no such space ever was. Public works exist in the public realm by virtue of exposure; they are not defined by permanence or objects or architecture. Perhaps it is more accurate to say that they matter for as long as they are remembered, for the ways in which they intervene in public consciousness. They exist in the nebulous space of collective public memory—the only space that lasts, for those who seek it out. Parallel to this there is always the possibility of intervention, of manipulating the spaces before us, to create a new public platform where there once was none.

Fig. 16 Laurie Jo Reynolds, *Myself with a Blue Sky*—Robert S. from *Photo Requests from Solitary*, 2011. Several men asked for photos of themselves, taken from their online Department of Corrections photos, to give to their families. Robert wanted his picture matched with an alternate background. He wrote, "If you can place my picture on another background, nothing too much please. Something simple like a blue sky with clouds or a sunset in the distance would be fine." Robert also said, "I want to extend my love to you, for you, as you have already done for me. Because genuine, authentic true love is when you do for others just because you can, and you hold no preconceived notion that you will be getting anything in return." Courtesy the artist and Tamms Year Ten

Fig. 17 Mothers of Tamms prisoners participate in Tamms Year Ten "I am a Mom" march to American Federation of State, County and Municipal Employees, April 4, 2012, James R. Thompson Center, Chicago, IL. Courtesy of Tamms Year Ten





Public Address: Bay Area Performances, Temporary Installations, and Nomadic Projects

Tanya Zimbaro

A GROUP OF US GATHER at the corner plaza of 24th and Mission streets in San Francisco, taking turns to step up and speak freely for one minute. Several arts organizations across the country and internationally have coordinated similar open-mic events as public acts of solidarity with artist Tania Bruguera, who has been repeatedly detained and harassed by the Cuban authorities since she attempted a restaging of her performance *Tatlin's Whisper #6 (Havana Version)* (2009) [see pages 80–81] from the 2009 Havana Biennial, in a different charged context, the Plaza de la Revolución in Havana on December 30, 2014.

Some of the participants in San Francisco address the importance of free speech, while others read sections from Bruguera's *Manifesto on Artists' Rights* (2012).¹ One artist pulls out a notebook and reads a list of life-affirming words from text-based posters by Susan O'Malley [see pages 108–109], whose recent and sudden passing has stunned the Bay Area community. In considering the perseverance that making work in

1 Documented online through the use of Tania Bruguera's social media #YoTambienExijo (#IAAlsoDemand), this event held in San Francisco on April 13, 2015 was initiated by the private foundation Kadist SF.

2 The work has been restaged several times locally and nationally, most recently as "What Matters to Us: A Reenactment of Anna Halprin's Blank Placard Dance" organized by the Tam-pala Institute on May 16, 2015.

3 Ross, Janice, *Anna Halprin: Experience as Dance*. (Berkeley: University of California Press, 2007), 289.

the public sphere often necessitates, the internal wisdom of *You Made the Right Choices, You Made the Right Mistakes* comes to mind. This sentiment, originally offered by a young woman O'Malley approached on the street in Berkeley, appeared in the artist's community-authored *Advice from My 80-Year-Old Self* (2014–2015). [Fig. 2] Bruguera and O'Malley each made their work a platform to allow others to be heard.

Several of the East Coast-based artists in the survey *Public Works: Artists' Interventions 1970s–Now* reframe the outdoor sites, like plazas and parks, that are associated with various forms of public gathering. Armed with a bullhorn, Sharon Hayes arrives in the parks of Lower Manhattan to deliver a letter to an anonymous lover, speaking to the ways in which war does and doesn't interrupt our daily lives [see pages 96–97]. Emily Jacir reports on her daily appearances and observations of the main square in Linz, Austria captured by a webcam [see pages 102–103]. Coco Fusco unpacks the history of political rallies in Plaza de la Revolución, chronicling the ongoing government suppression of unauthorized activity and any speech that might be perceived socially dangerous, which underscores the precise reasons why an audience cannot gather at this site [see pages 92–93].

In another recent performance restaged in San Francisco's Mission district, an assembled group marches through the streets holding blank white picket signs. Passersby suggest messages for the signs by filling out Post-its, which accumulate on the backsides of each placard as the group moves through the streets. Anna Halprin's *Blank Placard Dance* (1967) was born out of the climate of protest that defined the late sixties and continues to resonate today.² [Fig. 3] In order not to constitute a demonstration as defined by law, Halprin and originally the members of her San Francisco Dancers' Workshop stayed the requisite ten feet apart, a "performed statement about both those who protested through public demonstration and institutional practices that controlled them" as described by dance historian Janice Ross.³ Indeed, many of Halprin's dancers had been arrested during previous anti-war protests. The social movements of the sixties and seventies directly informed the work of many women artists.

The artists featured in *Public Works* often demonstrate a commitment to a locality. It is worth noting that Bay Area women artists in particular, from a broad spectrum of media, all began exploring the potential of outdoor sites and non-art venues in the seventies, opening up the parameters of art and the divisions between art and life. Moreover, there is an ongoing

Fig. 1 Bonnie Ora Sherk, From the *Sitting Still Series—Golden Gate Bridge*, 1970. Courtesy the artist

Fig. 2 Susan O'Malley, *Less Internet More Love*, from *Advice From My 80-Year-Old Self*; 2015. Mural at Bob McGee's Machining Co., Inc., San Pablo Avenue, Berkeley. Courtesy Kala Art Institute



legacy of artists developing significant opportunities for their peers through curatorial projects. We can think of this region, the community in which Mills College belongs, as a case study for how working in the public arena developed since the 1970s, through artist-led and institutional initiatives in addition to support from city arts commission agencies. Several artists in *Public Works* are based here or created major pieces here. A concentration of academic programs historically has and continues to draw artists to the area, but also fosters an exploration of new genres and critical discourse. The following brief overview of temporary and often dialogic work in the Bay Area includes not only what might be considered interventionist strategies, but a broader context of environmental installations, performance

4 Linda Mary Montano, "Art on the Streets," *Linda Mary Montano* (blog), March 2, 2010. <http://lindamarymontano.blogspot.com/2012/03/art-on-streets.html>

5 Linda Frye Burnham, "Between the Diaspora and the Crinoline: An Interview with Bonnie Sherk" *High Performance*, Fall 1981, 50.

6 Bonnie Ora Sherk, email to the author and Christian L. Frock, April 25, 2015. Sherk / Living Life Frames, Inc. has developed *A Living Library*, described as a system for place-making and ecological change, which includes educational "Think Parks" in New York, and in San Francisco in Chinatown and the neighborhoods framed within the underground creek watershed such as Bernal Heights and the Excelsior, and a proposal for an Islais Creek Watershed Gateways & Interconnected Watershed Communities, incorporating walks and interactive digital technologies.

7 See Museum of Arte Útil, "About," accessed May 22, 2015. <http://museumarteuil.net/about/>

actions, and socially engaged projects by contemporaries of the two generations of conceptual artists represented in the exhibition. Both independent initiatives and the efforts of arts organizations have expanded our notions of how art is produced in public, moving beyond longstanding and celebrated traditions of outdoor sculpture, monuments, and murals.

PERSONAL EXPRESSIONS, PERFORMANCE ACTIONS

In the 1970s, four unsanctioned and solitary performances risked provoking the authorities at the Golden Gate Bridge:

1970: Bonnie Ora Sherk sits quietly in a chair on the bridge's side walk facing the traffic. [Fig. 1]

1972: Exuberant in a blue prom dress, Linda Mary Montano appears as her persona, Chicken Woman, dancing to Vivaldi's *Four Seasons* in honor of individuals who ended their lives at the site.

1975: Jill Scott and an assistant climb up the bridge's steel pylons, where the artist is left tied to one of the girders until security guards order her down at sunset.

1978: Roberta Breitmore, a fictional character performed by Lynn Hershman, contemplates and escapes her scripted fate of suicide.

It took Scott two hours to convince the officials that her action was only an artwork. For Montano, it was the first time she considered the potential limits and ethical responsibilities of performing on the street. Looking back on her experience with the police escort, she became "introduced to institutional, legal and later academic boundaries and responsibilities. Simply put, [she] stopped being "free"."⁴ These four pieces inserted the presence of the artist, the figure of a woman, into this highly-monitored setting.

Sherk reflected on her *Sitting Still Series*, which additionally occupied other locations in San Francisco. "At that time I was feeling very much like an object on view, and the pieces were about female isolation and loneliness and were very personal expressions, although they didn't necessarily appear to be that way. On an obvious level I was exploring how a seated human figure can transform an environment."⁵ The artist has often spoken of the significance of thinking back on the earlier *Sitting Still I* [see cover] as facing what would become her future—she would

Fig. 3 Anna Halprin, *Blank Placard Dance*, 1967, San Francisco. Courtesy the artist



transform the area underneath the then-recently built San Francisco freeway interchange into the alternative space known as Crossroads Community (the farm) (1974–1987). Gazing toward this overpass ramp construction, she sits in a formal gown in the groundwater from the Islais Creek Watershed, a geographic area of focus for several current and long-term projects associated with *A Living Library* (1981–ongoing), her multifaceted model for art and environmental education.⁶ In a serendipitous outdoor encounter of two artists in *Public Works*, one of the activist posters on the climate crisis (*Defend Our Mother*, 2014) by Favianna Rodriguez [see pages 114–115] was wheat-pasted beneath the freeway interchange at Cesar Chavez and Potrero, across the way from the transitional area where Sherk once developed an intergenerational working farm and community theater complex she co-founded with Jack Wickert. The Farm was a “space hijack,” to borrow the term categorizing this project, and others, by the Museum of Arte Útil (Museum of Useful Art), an initiative of Bruguera.⁷

In addition to performing a number of outdoor feminist body actions (including *Strung*, 1975) in the Bay Area and beyond, Scott also curated



8 Jill Scott, Skype conversation with the artist, July 16, 2014.

9 Lynn Hershman and Eleanor Coppola independently co-organized *The Dante Hotel* (1973–1974) in a residential hotel in North Beach. Visitors could enter the building 24-hours a day, sign in at the front desk, and receive keys to their respective site-specific installations in two rooms. A virtual recreation of the Dante Hotel within the multi-user platform of Second Life provides the ‘museum’ setting for Hershman Leeson’s digital reworking of her archive *Life Squared* (2006–ongoing) developed in collaboration with Stanford Humanities Lab.

10 From 1975 to 1978, The Floating Museum sponsored solo presentations by Eleanor Antin, Terry Fox, Paul Cotton, Michael Asher, Peter d’Agostino, Terry Fox, Helen Mayer Harrison and Newton Harrison, Robert Harris, Hilaire Dufresne, Robert Janz, Douglas Davis, Peter Wiehl, Richard Lowenberg, and the group exhibitions *Global Space Invasion Phase I* (1977), *(H)errata* (1977), and *The Floating Museum: Global Space Invasion Phase II* (1978).

11 Founded in 1971, Motion: The Women’s Performing Collective transitioned from its core trio of Joya Cory, Suzanne Hellmuth, and Nina Wise to a coalition of women in the performing arts in January 1978. *Motion: The Women’s Performance Connexion* (July 25–August 8, 1978) presentation at SFMOMA, guest curated by Jan Bright and Kathy O’Dell, included performances by over thirty members including Judith Barry, Theresa Hak Kyung Cha, Barbara Hammer, Jill Scott, and Deborah Slater, among others. A defining aspect of Bay Area performance art in the seventies was the number of women artists who were dancers or came from dance backgrounds.

Fig. 4 Marion Gray, *Barbara Hammer’s Homage to Sappho*, 1978. Photo of performance in front of the San Francisco Museum of Modern Art, San Francisco. Part of *The Floating Museum: Global Space Invasion Phase II*.

exhibitions, both independently and as director of the San Francisco non-profit Site, Cite, Sight, Inc. (formerly Site, 1976–1982) during its last two years of operation. The Australian artist observed that with the emergence of conceptual art, performance, and artist-run spaces in the 1970s, “artists became the context providers and that transition was important. We were not waiting for the art establishment to have our work seen.”⁸ Conceptual art had emphasized the primacy of experience over objects, while feminist art addressed the lived experience of women and empowered communities. Together, the approaches informed the growing trend of proposing new uses for art in society by addressing public life.

Roberta Breitmore first arrived in San Francisco in the summer of 1975, checking into the Dante Hotel [see Hershman Leeson, pages 98–99] in North Beach before moving to a singles rooming house, Bakers Acres, which was located across the street from Hershman’s residence.⁹ The public was invited to see Roberta’s room during visiting hours in conjunction with *Lynn Hershman is not Roberta Breitmore, Roberta Breitmore is not Lynn Hershman* (1978) at the M. H. de Young Memorial Museum, San Francisco, as well as participate in a look-alike contest. Hershman (later Hershman Leeson) performed this lonely character’s navigation through the real world, establishing her independence by obtaining various credentials, including a driver’s license, credit cards, bank accounts, and medical and psychiatric records. The photographic documentation covers Breitmore’s public and semi-public appearances at galleries, museums, and parks to meet various men who had answered her newspaper ads.

Parallel to the Roberta Breitmore project, Hershman expanded upon her interests in producing work by other artists in a range of nontraditional spaces through developing a museum without walls, The Floating Museum (1975–1978).¹⁰ The San Francisco Museum of Modern Art (SFMOMA) invited her to guest curate an exhibition about The Floating Museum as part of SFMOMA’s initiative to showcase the new role of alternative art spaces, which included a series of exhibitions from 1978 through 1980 highlighting the Museum of Conceptual Art (1970–1984) and La Mamelle, Inc. (later Art Com, 1975–1999). *The Floating Museum: Global Space Invasion Phase II* (1978) adopted a decentralized curatorial model, staging six guest-organized mini-exhibitions featuring over 150 artists. One of the sections, a series of on-site and off-site performances by the genre-defying Motion, marked a key moment within the history of women and performance in the Bay Area.¹¹ [Fig. 4]

12 Imin Yeh's *SpaceBi* is documented on her project website www.spacebi.org (accessed May 25, 2015). Marc Mayer, curator of public programs, has noted on the museum's blog that the *Artists' Drawing Club* series grew out of conversations with Yeh and other local artists while working on *Taking Up Space*. <http://blog.asianart.org/blog/index.php/2013/03/15/artists-drawing-club-is-here/>

13 Judy Chicago, *The Chicago Corner* (blog), January 2012. <http://www.judychicago.com/news/chicago-corner.php?id=10>

14 Todd Plummer, "Chicago is Everywhere" http://www.interviewmagazine.com/art/judy-chicago-chicago-in-la-a-butterfly-for-brooklyn#_

15 Gyöngy Laky's oral history is published online as part of "Fiber Art: Visual Thinking and the Intelligent Hand," Regional Oral History Office of California, University of California Berkeley, 2003. http://archive.org/stream/fiberartoral00lakyrich/fiberartoral00lakyrich_djvu.txt

16 Ibid.

Fig. 5 Judy Chicago, *A Butterfly for Oakland*, 1974, Lake Merritt, Oakland. Courtesy the artist and Artists Rights Society (ARS), New York

Thirty years later, artists have continued to periodically address issues of representation in the museum, and like Hershman, not only propose alternatives outside, but within public institutions. For one year, Imin Yeh's *Space Bi* (2011–2012) unofficially occupied the Asian Art Museum in San Francisco where the artist worked as an employee. She used an individual artist grant from the San Francisco Arts Commission to obtain the museum's high-level Jade Circle membership. The membership included the benefit of the use of a private room and garden within this public institution. Yeh states, "I manipulated this privilege to exhibit contemporary creative and critical projects that hoped to be a forum for alternative programming and dialog, re-imagining the use of this public space and collection and forging new connections between inherited cultural objects and creative practices today."¹² The overall success and energy around this project dovetailed with the museum's own reassessment of its public programming and community engagement in relation to local contemporary artists. Museum curators, as co-conspirators with artists, have increasingly used live art and public dialogue initiatives as a means to both complement as well as offset an institution's collection or programmatic focus.

OFF-SITE INSTALLATIONS AND EVENTS

The seventies not only witnessed more artists making work outside of the traditional gallery context, but also marked a shift in how a range of arts organizations began to recognize and encourage new directions in contemporary art through sponsoring off-site or outdoor works as part of their exhibition program. One example, originally documented and recently revisited by the Oakland Museum of California, was Judy Chicago's *A Butterfly for Oakland* (1974), a fireworks performance in the form of a pink butterfly outline on the shores of Lake Merritt. [Fig. 5] The piece was part of the off-site "environmental events" section of the museum's otherwise object-based exhibition *Public Sculpture/Urban Environment*. "As the smoke cleared, for one moment, the world seemed more feminine," noted Chicago.¹³ The challenges of being an apprentice in the male-dominated pyrotechnics field, namely sexual harassment, and securing support for this technically ambitious aspect of her acclaimed practice deterred Chicago from realizing another butterfly performance until nearly forty years later.¹⁴

The eighties signaled a shift in new residency programs offering opportunities for creating site-oriented works with the formation of



the Djerassi Resident Program (1979–ongoing), Capp Street Project (1983–ongoing), and Headlands Center for the Arts (1984–ongoing). For the inaugural exhibition *Landmarks* (1984) at the Headlands Center for the Arts, located in former military buildings of Fort Barry in Sausalito, Gyöngy Laky created three temporary works—*Blue Piece*, *Yellow Piece*, *Red Piece*—woven of colored surveyor’s tape and laid over three areas of the undulating hills of the Marin Headlands. [Fig. 6] Each piece was nearly half the size of a football field. Laky “planned to darn the landscape like darning old socks,” to symbolically repair the coastal landscape marred by military preparations.¹⁵ While this visually dynamic work was relatively formalist, the two-person show was met with initial suspicion by some locals and national park officials. For the park service workers, the flagging tape in fact held loaded associations with clearing trees and building construction. One unhappy ranger dismantled a test piece. The *Blue Piece* was initially destroyed by vandalism and reinstalled. The lengthy conversations and debates with rangers and residents became an important part of Laky’s process, as she noted, “I felt that if I was going to be an artist working in the public, I needed to interact as much as I could. I needed to include people in the thinking and in the process.”¹⁶ The Headlands would primarily move forward with only temporary events in the surrounding environment.

Fig. 6 Gyöngy Laky, *Red Piece*,
1984, Marin Headlands.
Courtesy the artist





17 Ellen Zweig's performance at the Giant Camera was followed by *We Must All Be Explorers* at the Victorian mansion of the Falkirk Community Cultural Center in San Rafael. Both were presented by Ex(centric) Lady Travellers, a collaboration by Zweig, Dorit Cypis, Leeny Sack, and Leslie Thornton, as a touring exhibit on 19th century women who sought social independence and adventure through traveling alone.

18 Selections from Jeannene Przyblyski's book and audio-storytelling project commissioned by Southern Exposure, with the support of the Golden Gate National Parks Conservancy are available at <https://www.tenlegs.com/jeannene/portfolio/7171/comings-goings-2-backwards-journeys-thru-lands-end>. For a discussion of the Bureau of Urban Secrets and this commission, see Jeffrey Hou's *Insurgent Public Space: Guerilla Urbanism and the Remaking of Contemporary Cities* (Routledge: Oxon and New York, 2010).

19 For example, a number of artists and collectives were highlighted in the commissions for *Ground Scores: Guided Tours of San Francisco Past and Personal* organized by Valerie Imus for the triennial *Bay Area Now 5* (2008) at Yerba Buena Center for the Arts, San Francisco.

20 For a resource on Temescal Amity Works and a number of key social practice projects in the Bay Area and elsewhere, see Ted Purves' and Shane Aslan Selzer's compendium *What We Want Is Free: Critical Exchanges in Recent Art*. December 2004: SUNY Series in Postmodern Culture.

Fig. 7 Amy Balkin, *Sell Us Your Liberty or We'll Subcontract Your Death*, 2008. Courtesy the artist

WALKING TOURS, MOBILE SHOWS, NEIGHBORHOOD EXCHANGE

In another location within the Golden Gate National Recreation Area, the camera obscura at San Francisco's landmark Cliff House captures live moving images of its scenic environs. In *She Traveled the Landscape (Giant Camera)* (1986) Ellen Zweig used this device to frame the moving tableau of twelve performers in Victorian clothes moving outside the building to her accompanying text-sound composition about the artist Marianne North, who had spent a day drawing there in 1876.¹⁷ *Comings & Goings: 2 Backwards Journeys thru Lands End* (2007) by the Bureau of Urban Secrets (Jeannene Przyblyski) offered a similar opportunity to travel through time in that westernmost area of Lands End. Her project took the form of a guided audio tour of the ruins of the 19th century era Sutro Baths and coastal trails.¹⁸ At a time of rapid shifts in the built environment of San Francisco, this type of work reinforces the value of history and the physical experience of learning about a place. The nonprofit FOR-SITE Foundation and We Players, a "site-integrated-theatre" group, are among the organizations that have commissioned works at various cultural heritage sites and historical landmarks in the past decade, primarily along the Golden Gate Recreation Area.

From Linda Mary Montano's *Rose Mountain Walking Club* (1975) to Sarah Hotchkiss and Carey Lin's *Stairwell's* (2011–ongoing), the idea of the walking tour as a participatory format has been adopted by a number of contemporary artists, design collectives, and curators in this distinctly walkable city.¹⁹ Kate Pocrass' *Mundane Journeys* (2001–2008), comprised of a public art hotline, books, posters, self-navigating audio tours, and guided bus expeditions, encouraged careful looking, drawing attention to the often overlooked details of city neighborhoods and celebrating the everyday magic found there. Her *Portable Exhibition Venues* (2002) for the online Silent Gallery (2001–2003) advertised a phone number and list of appearances at art events in which one could find the artist and ask her to show them "the exhibition"—works by other artists created to be worn inside Pocrass's hat, jacket, pants, wallet, shoes, and Walkman.

Since the mid-1990s when the Internet first became public, there have been several alternative spaces that have reimagined exhibition practice and its relationship to the public sphere, including Harrell Fletcher and Jon Rubin's Gallery HERE (1993–1994), Steve Lambert's (with Scott Vermiere, Annie Vought, Cynthia Yardley) Budget Gallery (1999–2005),



Marisa Jahn and Steve Shada's *Pond: Art, Activism, Ideas* (2000–2009) and Christian L. Frock's *Invisible Venue* (2005–ongoing). The experimental film community has also convened in unexpected settings; Suki O'Kane, for example, directs the roving *Illuminated Corridor* (2005–ongoing), which brings together performance-based projectionists and musicians.

In concert with a larger cultural movement supporting local and alternative food systems, a number of artists have delved into public urban garden projects, addressing the private spaces of home gardens through public-facing or community-based social artworks. Jo Hanson's garden snail escargot dinner events in 1981–1982 proposed an environmentally friendly solution to garden pest control, while Susanne Cockrell and Ted Purves redistributed backyard produce through a pushcart and storefront in their Oakland neighborhood, a former orchard suburb in *Temescal Amity Works* (2004–2007).²⁰

LAND USE, TECHNOLOGY, AND COVERT OPERATIONS

The military and corporate responsibility for environmental degradation is often deliberately obscured or hidden from view of the general public. A defining aspect of conceptually driven work in the Bay Area has been research-based projects that have traced this environmental issue at a time



21 Melinda Stone's *Sink or Swim* was presented with SF Cinematheque on July 7, 2001. For the full program, see: <http://www.hi-beam.net/sos/>

22 For more information and a participant list of the first and second *Free Soil Bus Tour*, see <http://www.futurefarmers.com/tour2/>

23 Judy Malloy's public interventions included making "products" or "viruses" in the form of printed multiples incorporating advertising slogans she collected from vendors, leaving them on tables at restaurants, as free handouts at art events, and distributing them by mail.

characterized by war and conflict. The layered history of Hunters Point Naval Shipyard, one of San Francisco's worst toxic waste dumps and a decaying former military site now used for artist studios and planned real estate development, was explored in *Sink or Swim* (2001) a cinema event curated by filmmaker Melinda Stone, one of the co-founders of The Center for Land Use Interpretation.²¹ The highest concentration of Superfund toxic waste sites in the United States is located in Silicon Valley, primarily contaminated by chemicals from manufacturing computer chips. Amy Franceschini, co-founder of Futurefarmers and the international collaborative Free Soil, mapped these sites for her online project, *Gardening Superfund Sites* (2005). The artist planted wildflowers and created *Soil Sampling Shoes*, a stealthy and wearable tool for gathering evidence. Franceschini with Free Soil presented a roaming classroom in the South Bay inspired by the models of alternative education that historically formed in reaction to the confluence of the military-industrial complex and universities (*Free Soil Bus Tours*, 2006–2008).²² The Bureau of Inverse Technology sent a model plane (*BIT Plane*, 1997) on an information-gathering mission through the no-fly and no camera zone over the corporate research parks. Amy Balkin directly addressed the ongoing stronghold of the war machine and tech industry in the Bay Area in *Sell Us Your Liberty or We'll Subcontract Your Death* (2008) by taking rubbings of the signage at corporate parks of entities involved with war and surveillance. [Fig. 7] Balkin's work [see pages 78–79] seeks to make the legal processes of environmental justice struggles more public, from an audio tour of the legal battles to close toxic waste dumps in poor communities along the I-5 corridor in California (*Invisible-5*, 2006) to participatory public readings of publicly available but incredibly dense documents (*Reading the IPCC Report*, 2009).

Some projects have co-opted corporate identity to upend its promotional language, such as Judy Malloy's infiltration of the tech community in the role of president of her own R&D companies including *OK Genetic Engineering* (1983–1985)²³ or Mail Order Brides' (Eliza Barrios, Reanne Estrada, Jenifer K. Wofford [see Wofford, pages 126–127]) performances as chief officers of *Manananggoogle* (2013–ongoing). One of many interventions into existing or appropriated advertising vehicles developed by the Anti-Advertising Agency and its collaborators, *PeopleProducts123* (2007), by Amanda Eicher with Steve Lambert, exposes the relationship between laborers and food production. [Fig. 8] The downloadable labels

Fig. 8 Amanda Eicher in collaboration with Steve Lambert for the Anti-Advertising Agency, *PeopleProducts123.com*, 2007. Courtesy the artist

24 For more background on the project and to access the downloadable prints, please visit www.peopleproducts123.com

25 I discuss Cherie Raciti's site-specific wall works (1974–1977) in more depth in "Receipt of Delivery: Cherie Raciti's Yerba Buena Works" (September 9, 2012), SFMOMA Open Space (blog), <http://openspace.sfmoma.org/2012/09/receipt-of-delivery11/>

26 Megan Wilson is a member of the collective CAPITALISM IS OVER! If you want it, and one of the co-founders of the grassroots initiative Clarion Alley Mural Project (1992–ongoing) located off of the commercial strip of Valencia Street in the Mission, where she co-organized the protest performance series *Art Strikes Back* (2000) prior to *Better Homes and Gardens* (2000).

of "improved packaging" profile the individual workers behind various products and produce using information gathered in part during Eicher's research in Colima, El Salvador.²⁴ The Mexico-based Mejor Vida Corp. (Minerva Cuevas) [see pages 84–85] uses its own shop-dropping tactics, including a downloadable barcode (*Barcode*, 1998–ongoing) that offers users a discount at San Francisco Safeway supermarkets among other stores.

STORIES OF DISPLACEMENT

The Yerba Buena Redevelopment Project in the South of Market area of San Francisco necessitated the destruction of numerous residential hotels and historic buildings, forcing thousands of individuals to move without compensation. In 1977, the nonprofit 80 Langton Street (later New Langton Arts, 1975–2009) highlighted the last of Cherie Raciti's remarkable body of site-specific and large-scale abstract paintings, which she had, for several years, been installing, without permission, directly on the wall fragments of the razed buildings in this neighborhood where she lived. [Fig. 9] Raciti knew that the lifespan of these works was determined by when these modern architectural ruins were slated to be torn down.²⁵ By the early 1980s, San Francisco had settled the lawsuits that had stalled the Yerba Buena project for nearly a decade, during which many artists, like Raciti, lived and worked in the more affordable lofts and established artist-run spaces like 80 Langton Street. Both arts organizations and individual artists were engaged with making this history of displacement visible. For example, in another work supported by New Langton Arts, Janet Silk and Ian Pollock's *Local 411* (1997), the artists enacted a 'haunting' of the public payphones of the neighboring SFMOMA, Yerba Buena Center for the Arts, and Moscone Center. People would pick up a ringing payphone and engage in a private one-on-one conversation with a performer, who asked them about their opinions of the redevelopment and their own housing situation. The status as a public artwork was revealed only later in the exchange, when participants were invited to listen to recorded stories from displaced residents in the redevelopment zone and leave their own voicemail messages in response.

Rent increases and evictions would impact citizens, including artists and art spaces, in various waves, especially during both the current and the first dot-com boom. In *Better Homes and Gardens* (2000) Megan Wilson hand-painted 250 plywood signs that read "Home," distributing the placards to the homeless, residents, and shops in the Mission facing the

Fig. 9 Cherie Raciti, *Last Yerba Buena Wall*, 1977, San Francisco. Courtesy the artist



impact of displacement.²⁶ [Fig. 10] She revisited and extended this project 15 years later with Christopher Statton in *Better Homes and Gardens Today* (2015), which encompassed community events and partnerships with nonprofits focused on homelessness. Artists and activists have made information on the Bay Area's housing crisis more visible, by raising public awareness of the rising number of evictions and serial evictors and identifying the otherwise unpublished routes of the corporate luxury buses transporting tech workers to and from Silicon Valley [see Syjuco, pages 118–119]. This has coincided more broadly with a renewed attention to artists' rights, including compensation for labor and the adjunct faculty crisis, in the hopes of working toward a sustainable arts ecology in this real estate climate.

COMMUNITY COLLABORATIONS

Mapping the Terrain: New Genre Public Art (1991), a symposium and retreat facilitated by the California College of the Arts and Crafts and Headlands Center for the Arts and convened at SFMOMA, brought together a stellar group of thirty national artists, arts professionals, landscape architects and activists, to discuss a range of positions toward a recent history of public practice, identifying the need to develop language and criteria to evaluate and support this diverse field of production. It was

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| FRI* | 11am | 11pm |
| SAT** | 11am | 11pm |
| SUN** | 11am | 11pm |

*Happy Hour 3pm - 6pm
Mon - Wed, Fri
**Lunch & Sun Brunch Sun - Sat



27 Suzanne Lacy, editor. *Mapping the Terrain: New Genre Public Art*. (Bay Press: Washington) © 1995.

28 While Adrian Piper was in the Bay Area during a Mellon Postdoctoral Fellowship at Stanford University, *Funk Lessons* were hosted at UC Berkeley (November 1983, documented on videotape), the San Francisco Art Institute (February 1984) and New Langton Arts (March 1984) and at the Woman's Building in Los Angeles (March 1984).

29 *Expectations* (1997), the summer class and related installation, was sponsored by the Alameda County Office of Education, and the nonprofit Capp Street Project, San Francisco.

held in the midst of the Culture Wars, when government funding for the arts was being curtailed. Two of the examples highlighted in the resulting compendium of the same title, edited by artist Suzanne Lacy, confronted the subject of racial and cultural divisions and attempted to bridge communities.²⁷ In *The Gospel and the Storefront Church* (1984), sponsored by the nonprofit Inter-Arts of Marin, Berkeley-based artist, Mildred Howard, converted the Old Post Office in Mill Valley, a predominantly affluent and white area in Marin County, into a participatory performance installation that recognized the presence of African American residents in Marin City. The Marin City Choir and Bishop Norman Williams of San Francisco's Church of John Coltrane performed at the opening. Around that time, Adrian Piper [see pages 110–111] staged a number of participatory events entitled *Funk Lessons* (1982–1984).²⁸ With the tagline *a collaborative experiment in cross-cultural transfusion*, the lecture and dance lesson format asserted that perceived biases against a popular form like funk music exist, and it could be recontextualized as a significant medium of expression within contemporary art.

Since the 1970s, Suzanne Lacy's socially engaged projects in the Bay Area have facilitated political activism and dialogue between different parties, notably bringing together large groups of women in *Take Back the Night* (1978, with Leslie Labowitz), *International Dinner Party* (1979, with Linda Pruess), *Freeze Frame: Room for a Living Room* (1982, with Carol Leigh, Julia London, and Nghoh Spencer), and *Expectations* (1997, with Leslie Becker, Lisa Finley, Amana Harris, Unique Holland, Annice Jacoby, Leukessia Spencer, and Maxine Wyman). The latter addressed teen pregnancy, and was part of *The Oakland Projects* (1991–2001), a series of nine interwoven works that tackled issues facing inner-city teenagers, from discrimination in the school system to police hostility, through performances, programs, and public policy interventions.²⁹ [see pages 104–105] The topic of pregnancy was initially raised by teen participants assembled on a parking garage rooftop in *The Roof Is On Fire* (1993–1994). [Fig. 11] The participants' resulting video diaries in *Expectations* placed emphasis on the importance of self-representation. Attempting to provide different messaging around youth in action, Lacy, Annice Jacoby, Chris Johnson, and their extended collaborators created TEAM (Teens + Educators + Artists + Media Makers) to teach media literacy and orchestrate conversations that the media were invited to attend. This body of work, in particular the implementation of a police

Fig. 10 Megan Wilson, *Better Homes and Gardens*, 2000, San Francisco. Courtesy the artist

30 Moira Roth in conversation with Suzanne Lacy, "Exchanges," *Art / Women / California 1950–2000: Parallels and Intersections*. Diana Burgess Fuller and Daniela Salvioni, editors. (University of Berkeley Press: Berkeley and Los Angeles). © 2002. p. 308

training manual, is more timely than ever in light of the activism and critical debates in the media around racially-based police brutality and violence. In art historian and critic Moira Roth's reflections on the culminating performance in 1999 of *Code 33: Emergency Clear the Air!* from *The Oakland Projects* as part of a larger conversation with Lacy on their respective histories in California, she raised several considerations for these types of works:

In such performances, myriad questions always surface about the difficulty of bringing diverse people together, in circumstances that often reflect unequal balances in power and money—diversities based on race, national origin, class, and political agendas. Once people come together, do they share or differ over strategies, agendas and expectations? Who speaks? Who is the audience(s)? And how does one (and should one?) sustain relationships once the specific organizing unity, be it performance, exhibition, conference, or political goal, ends?³⁰

Long-term projects such as *The Oakland Projects* can intervene into various systems to propose changes in behavior. This requires not only creating space for critical comment or embracing uncertainty, but drawing from an in-depth and firsthand knowledge of a subject. As Roth noted, the performance event for *Code 33* successfully allowed for intimate and unscripted exchanges in addition to the larger, on-camera group orchestration. More broadly, the artists in *Public Works* employ forms of personal or direct address as a means to initiate or even redirect a conversation. At a time in which many key historical and contemporary works in the Bay Area and elsewhere are being revisited, not only through re-working documentation, but through artistic strategies of developing new iterations, re-performance, and instructions for reproducible prints, we can consider the changes in the life of these works and their ongoing reverberations.

Fig. 11 Suzanne Lacy, Annice Jacoby and Chris Johnson, *The Roof Is On Fire*, 1993–1994. Courtesy the artist





Talking Points

Courtney Fink and Leila Grothe

SINCE 2003, COURTNEY FINK has been the executive director at Southern Exposure (SoEx) in San Francisco's Mission District.¹ Founded in 1974 as an artists' collective, SoEx functions today as an artist-centric nonprofit committed to supporting visual artists. Fink operates there as director, curator, fundraiser, writer, producer, advocate, and keen respondent to the arts community in the Bay Area. She gained her experience on a grassroots learning path taking her from Franklin Furnace in New York City to Capp Street Project in San Francisco before eventually landing at Southern Exposure. On a recent evening in the cheerful SoEx offices, Fink and I met to discuss her organization's work with artists in the public sphere and the general climate for site-specific work in the region.

LEILA GROTHE: *Can you talk about the ways Southern Exposure has transformed in the more than twelve years that you've been at the helm?*

COURTNEY FINK: The organization has grown so much that I have a different job than I did even a few years ago. My job really evolves, which is one of the reasons I like being here. The core of SoEx has remained

1 In July 2015, Courtney Fink announced plans to transition out of the position of executive director after 13 years.

steadfast, its values and mission haven't changed at all, but the organization has changed dramatically. When I first came on my real challenge was an unstable economic situation. I think that's one of the reasons that someone very emerging like me was able to take this job. The organization had fallen down. It had lost most of its staff and funding and faced some serious debt. There were questions about whether or not the organization would even stay open. I was also dealing with pretty major facilities challenges and we knew that we were going to have to move out of our building because it was not seismically sound. So we decamped from our space in 2006. We thought the dislocation was temporary but after about six months it was very clear that the retrofit project wouldn't go through, so unexpectedly we were homeless for nearly four years.

LG: *How did the institution respond?*

CF: We were in our former building for 32 years and we decided to use this moment as an opportunity to create a set of priorities and goals that were poles apart from what we had been doing. This is when we started our public commissioning program called SoEx Off-Site. In our first nomadic year we commissioned nine projects and also started Alternative Exposure [a grant program for Bay Area artists and small groups] in partnership with the Warhol Foundation. It was a very generative, groundbreaking year for us. We continue both of those programs today, which points to their success.

LG: *Southern Exposure now operates in a large gallery space in San Francisco's Mission District, but you've retained your commitment to off-site work. Can you talk more about the importance of this way of working for the institution?*

CF: Southern Exposure did have a history of working off-site before the move, just not in the frequency or scale that we accomplished during the years without a gallery. It's important to mention that, as a principle, an abundance of voices make decisions here. Listening and responding is at the heart of what we do. There is no curator or authority determining things for the entire organization, instead many artists and people are thinking together in committees about what we are and should be doing. So, we listened and heard that a lot of artists were interested in exploring site-specific work. Historically, the city of San Francisco is fairly conservative when it comes to supporting off-site work and there are very few venues interested in supporting emerging artists. We recognized a need to commission work in the public realm, so it was important to us because

Fig. 1 Constance Hockaday, *All These Darlings and Now Us*, 2014, San Francisco. Courtesy of Southern Exposure and the artist

Fig. 2 Rebar Group, *Paraformance [06]: The Napping*, 2006. Courtesy of Southern Exposure and the artists

Fig. 3 Parking Lot Art Fair, San Francisco, 2015. Courtesy of founder Jenny Sharaf.



SAN FRANCISCO'S PRIVATELY-OWNED PUBLIC OPEN SPACES*

- | | | | | | |
|------------------------------|-----------------------------|---------------------|----------------|------------------------------|-----------------------|
| 1 Redwood Park | 10 345 California | 19 Citygroup Center | 29 45 Fremont | 39 211 Main | 48 55 Second |
| 2 505 Sansome | 11 200 California | 20 Trinity Alley | 30 50 Beale | 40 221 Main | 49 560 Mission |
| 3 Empire Park | 12 150 California | 21 Crocker Galleria | 31 77 Beale | 41 301 Howard | 50 555 Mission |
| 4 Embarcadero Center West | 13 50 California | 22 One Post | 32 201 Mission | 42 199 Fremont | 51 101 Second |
| 5 456 Montgomery | 14 One California | 23 595 Market | 33 123 Mission | 43 100 First | 52 Foundry Square |
| 6 343 Sansome | 15 101 California | 24 555/575 Market | 34 One Market | 44 25 Jessie | 53 235 Second |
| 7 650 California | 16 100 Pine | 25 525 Market | 35 135 Main | 45 Golden Gate University | 54 Marriott Courtyard |
| 8 600 California | 17 One Front/ 444 Market | 26 425 Market | 36 160 Spear | 46 49 Stevenson | 55 Marathon Plaza |
| 9 555 California | 18 One Bush | 27 14 Fremont | 37 180 Howard | 47 71 Stevenson | 56 611 Folsom |

*Several of these addresses include more than one POPOS.



2 For this project. Rebar was John Bela, Blaine Merker, and Matthew Passmore.

3 The *Off Shore* project took place from May 28–July 3, 2014 with a full calendar of events by Paul Cesewski, Constance Hockaday, Marie Lorenz, Chris Sollars, and A People’s Archive of Sinking and Melting.

it was important to artists. This way of working has allowed us to work closely with significant artists on urgent and impactful projects, including undertakings by Ledia Carroll, Liz Magic Laser, and Allison Smith, to name a few.

LG: SoEx is a deeply established institution operating in a mid-level stratum with more flexibility and risk-taking ability than a larger institution but higher visibility than, say, an emerging artist-run space. I’m wondering how you balance your position as an organization in order to commission unsanctioned artworks, or activist interventions, or more overtly political projects?

CF: We’re very willing to take risks here. We’re by the book and we get all the right permits but we’re willing to support an artist’s practice in a way that a lot of the bigger organizations wouldn’t. To give you an idea, we launched SoEx Off-Site with a thematic series looking to bring the artistic legacy of the Situationists into the technological era. Artists were asked to respond with contemporary mapping strategies and tactics for urban intervention. For one of the projects we worked with Rebar, a young collective of former landscape architects, on a project called *COMMONspace*.² Rebar was interested in exploring San Francisco’s privately owned public spaces (POPOS). These spaces are developed from a city ordinance that permits certain office buildings downtown to build taller if they create a “public space,” and Rebar had a premise that these spaces were not truly public. They tested the publicness of fourteen POPOS with a series of events and interventions. We organized things like a “napping” where people could sign up to take a 20-minute nap in a cot and get milk and cookies. [Fig. 2] It was fantastic. We were really pushing the boundaries and in almost every case we were kicked out. That project got so much attention from the policy point of view that the San Francisco Planning and Urban Renewal Association (SPUR), a policy think tank, ended up publishing an entire issue of their journal about the idea of POPOS after the project ended. [Fig. 4] The idea of these spaces became much more widely known throughout the city, which I see as a success for the project.

More recently in 2014, we organized a memorable project called the *Off Shore* series working with five different artists.³ We could sense something brewing as artists continued to be pushed out of the city. It felt very prevalent and timely to explore the outer bounds of land and what can happen on the water. Constance Hockaday’s performance series *All These Darlings*

Fig. 4 POPOS Map, 2009, Courtesy of SPUR

and Now Us stood out in particular for me. Her project was highly political because it dealt with displaced queer and trans communities in San Francisco. She wanted to reopen two recently shuttered queer businesses—a female-owned strip club in North Beach called the Lusty Lady and Esta Noche, which was a Latino queer trans bar that had been displaced at the height of the eviction crisis in the Mission. Hockaday invited these businesses to temporarily reopen on sailboats where she organized public events like live peepshows and performances by drag queens. The project was smart, complicated, and beautiful. [Fig. 1]

LG: *Hockaday's project highlights a subtlety to the way Southern Exposure is working in public space. You're not making sweeping finger-pointing statements about some of the community's pressing issues, like gentrification and eviction. It seems that you stay very specific.*

CF: We tend not to push our agenda either in message or in the form an artist's work will take. Every project has its own built in implications. Community building is an important value here, but we never force that on artists unless it's their strategy already. We tend to really follow the artists and support them in how they want to work.

LG: *SoEx stretches the boundaries of a communal arts space. It's a gallery, a commissioner for external public art, an instigator of opportunities to educate and collaborate, a community hub, it really serves as a grand host. Can you talk about some of the conscious decisions you've made about what not to do?*

CF: There's a really big trend in the funding community right now with placemaking. A great deal of investment is going into questions of how art makes place and how to transform a community or a neighborhood using art as a revitalization tool. We get encouraged a lot to apply for that kind of institutional support but we haven't figured out how to align with those goals in a way we feel good about. We've had some very intense conversations about how we handle the placemaking impulse within a highly gentrified neighborhood and city. What does that practice mean here? We still have to figure that out, because we have yet to find the right project for that funding. We make things a little bit hard on ourselves.

LG: *Can you point to some projects in San Francisco that have inspired you lately?*

CF: There are a lot of artist-driven initiatives happening here right now. There is a generally heavy feeling of doom and frustration that is motivating interesting responses. The recent Parking Lot Art Fair, conceived

by Jenny Sharaf, is a great example and one of the best things I've seen in ages. A ton of artists intervened in the parking lot outside of the art-MRKT fair for an entire day. They all arrived when the lot opened at 6am, claimed a parking spot, and stayed until 1pm with their work and projects on display. They couldn't sell anything so it was this anti-commercial experiment on the doorstep of an art fair. I want to see that exact kind of thing happening here. [Fig. 3]

LG: What about the kinds of things you would like to see at Southern Exposure? How do you see the organization moving forward?

CF: It's hard to talk about the future right now because, frankly, I'm concentrating on the big picture sustainability question of how an arts space in San Francisco survives. We are viable right now because we've been very strategic and smart in our growth, but if we're going to stay viable we need to continuously change and stay ahead of the thinking. A lot of artists currently want to respond to the prevailing climate of evictions, economic instability, and a growing tech monoculture. We would like to support more of that work but we want to do so in a productive way that is also going to move things forward. The work we've supported up to this point is extremely thoughtful and very sophisticated, and we will focus on making sure that continues.



Talking Points

María del Carmen Carrión and Meredith Johnson

SINCE 2007, New York-based Meredith Johnson has been curator and director of consulting at Creative Time, a nonprofit organization that commissions and presents public arts projects of all disciplines. She has also served as a curator at long time alternative space, Artists Space, and assistant director for Minetta Brook, a nonprofit arts organization that commissioned public projects throughout New York state. Quito, Ecuador-born and New York-based independent curator and art critic María del Carmen Carrión is director of public programs & research at Independent Curators International. Given their expansive views on public practice, they were invited to create a text for this publication premised on a series of informal conversations about the politics of public space, the importance of art as a mode of activism, and the role of the artist in making change.

MARÍA DEL CARMEN CARRIÓN: Could you outline some of the peculiarities of working in public space?

MEREDITH JOHNSON: Although one might imagine commissioning projects in public space as a restrictive process, the reason I've focused my curatorial work in this area is because of its freedoms. I say this for a

1 Kara Walker's *A Subtlety* was presented by Creative Time in 2014 at the Domino Sugar Factory in Brooklyn, New York

2 The *59th Minute* was an ongoing series of one-minute video commissions presented by Creative Time on the Panasonic Screen in Times Square from 2000–2007.

3 *Key to the City*, by Paul Ramirez Jonas, was a public project presented by Creative Time in 2010 that invited thousands of participants to present and receive keys that unlocked 24 locations throughout New York City's five boroughs, many never before accessible to the public.

Fig. 1 Kara Walker, *A Subtlety or the Marvelous Sugar Baby*, 2014. Courtesy of Creative Time

Fig. 2 Tamms Year Ten project performance still at 2013 Creative Time Summit (Darrell Cannon, Reginald "Akkeem" Berry, Sr., and Brenda Townsend); two former Tamms prisoners stood on stage in silence one minute for each year they were in solitary at Tamms and a mother of a prisoner stood for her son. The men walked away after eight and nine minutes; Townsend was on stage for fourteen minutes. Courtesy of Creative Time.

couple of reasons. 1. Projects in public space until very recently existed on the periphery of the art world—because they weren't easily definable, and because they weren't in a museum with a structured mediation of experience. 2. For projects in public space to be powerful, their development requires a trust and close collaboration with the public and a deep partnership with the artist. Art that I respond to is ultimately about relationships, listening to and understanding the many stories present on a site, and proposing new or untold perspectives of a place. Its about making connections. Now I'm not necessarily talking about public art in the percent-for-art-type model of permanent commissioning, but the kind of work we do at Creative Time or when I was at Minetta Brook—temporary interventions by artists at a specific place and time.

*MDCC: Defining what constitutes public space is a challenging task, one that I would like you to take on. Especially in terms of the possibilities and limitations that city-owned spaces might offer, as opposed to private spaces, which could have a commercial inclination rather than a civic one. Creative Time has had several large projects sited on privately owned spaces, such as their recent project with Kara Walker.*¹ [Fig. 1]

MJ: The line between public and private space is often a blurry one. We live in a time when public space is often privately owned and where even publicly owned space can have private or corporate interests, which makes working in this realm a puzzle. Creative Time has often situated work on privately owned spaces—like our video commissions for the *59th Minute*² [Fig. 4] project on the Panasonic screen in Times Square, with MTV in *Art Breaks*, in the many private spaces Paul Ramirez Jonas invited people to unlock for his *Key to the City*³ project in 2010, and even in Creative Time's first projects in the 1970s and 1980s on vacant land and in abandoned storefronts in Lower Manhattan—to me the bigger question than who owns the space is what is the public's relationship to it? In some cases, publicly owned spaces can be more limiting to the artist or public than a privately managed one. There can be long lead approvals, hearings and the mountains of paperwork behind a project, and it can sometimes be easier to get a timely project in front of the public or more directly interacting with a public when a site is privately owned. Look at projects like Karen Finley's piece in *Public Works, 1-900-ALL-KAREN*, a 1998 performance sited on a 900 number. This virtual space was home to a daily message from Finley, providing a regular and intimate relationship to a viewer through sound. Was this 900





number public space? I would say yes, anyone can call and one could contend that all space where anyone can listen in, access, or tune into is ultimately part of the public domain. It is art's role to push these boundaries of civic space, political space, and personal space.

MDCC: When you talk about projects pushing the boundaries of civic space, or creating a public space, the moment that tension happens is the moment when these projects start getting real.

MJ: The context is obviously shaped by the city and community you are working in, and we should note that we sit here talking about this in NYC. This is a layered city in terms of what public space is, because there is really very little “public” space in NY that isn't privately invested in. You have civic spaces such as public parks and roadways, but the majority of public spaces in which one could present art—billboards, plazas and green spaces, building facades, vacant lots, historic buildings, etc., have private interests involved.

It ultimately comes down to how open the person or group who controls the site is with the artist and their ideas. A site owner can be a true partner in the process of commissioning or they can be restrictive, and that is the case both for public or private entities. The larger problem for me is when a site owner, public or private, attempts to mediate or capitalize on the content of an artwork. This is where issues of censorship and access come in, and where public art risks being used as a marketing tool for a site. Artists and arts presenters need to be keenly aware of the context of a site and its ownership, and willing to discuss in depth what the impact of participating in a particular location is. How do the many communities tied to a site engage with the artwork, and is the work contributing to the dialog of this place in a positive way? There are profound responsibilities in participating in public space, and this is where the public/private question becomes pressing for me.

MDCC: If there is a blurry line between space that is publically or privately owned, then are we left with little or no true democratic space? Does all of the space we navigate respond to the contradictions of public/private perspectives, and is there something interesting in that contradiction? When you go to a museum you are not seeing a contradiction; it has gone through so many layers and committees that you are seeing a very filtered-down narrative.

MJ: Is that because museums and the art world in general are now more heavily mediated by private or corporate interests?

MDCC: Of course. Considering these public/private issues, what do you make out of the intersection of art and activism? There has been a lot of criticism of the limits that “artivism” can have vs. the impact of some actions coming directly from an activist perspective and not being framed by the art world. What is the role of curators, artists, and audiences in setting up or pushing those limitations?

MJ: What is so effective about activists who use art as a vehicle for radical change are the freedoms in art that you don't get in other areas. I say activists who engage in an art practice, as art, is one of the oldest tools of activism and revolution. Artists can take personal liberties, explore other roads to a narrative that can resonate in a profound emotional way. There is a comfortability in approaching something as an artwork. Art is at its most powerful when it seamlessly makes a connection for participants between their personal narrative and the universal experience of being human. An artist can bridge gaps and blur lines that both provocatively challenge viewers and bring people to the table who otherwise might not participate in a civic dialog.

Fig. 3 Mierle Laderman Ukeles, *Touch Sanitation Performance: Sweep 7, Staten Island, 6:00 a.m. Roll Call, 1977–1980*, City-wide performance with 8,500 NYC Department of Sanitation workers. Courtesy of Ronald Feldman Fine Arts, New York

4 Hrag Vartanian, "Why I Don't Buy the Premise of Christoph Büchel's Icelandic Mosque Pavilion," *Hyperallergic*, May 22, 2015. <http://hyperallergic.com/209399/why-i-dont-buy-the-premise-of-christoph-buchels-icelandic-mosque-pavilion/>

MDCC: *Do you think it comes to a point where there is no follow-through of the actions? So the moment an idea is contrived in the art world, it becomes an object, an image, without any connection to its original intention as a catalyst for action. Activism is a practice that aims to go through until final consequences are met, whereas art, most of the time, stops in the art world.*

MJ: I think that's a core issue around socially engaged art as it becomes part of the larger art system, which is inherently a market driven world. For as progressive as art and artists can be, the field of art is still very conservative and reductive around the notion of what constitutes an artwork or even an artist. There are of course those who will use the language of community engagement as marketing for a work, rather than developing a sustained, respectful, and honest conversation around issues presented. Likewise, there are those who are deeply invested in a site and the outcomes of a project, but whose extensive work in these areas might not be as transparent to those who visit an installation or read a short blurb about it.

We see the sincerity of public projects debated more and more as socially engaged works grow in visibility. I was just reading the series of articles around Christoph Büchel's mosque for the Icelandic Pavilion in the Venice Biennale (2015), and whether you agree or disagree with a particular critic I think it is important to interrogate the level of community engagement an artist or organizer commits to.⁴ I can't speak to how that particular project was organized, but in general I think the question of what kind of information viewers are presented with in order for them to come into the process of an artwork informed is key. It is also important to consider how early engagement begins in a community before an installation opens, and ask what a work is proposing in the way of action. Ideas are only as good as the sincerity behind them and the groundwork done by those who carry them out. To me, the key work in presenting public projects is in the research, outreach, and on-site production decisions. Communities need to be partners in the making and translation of artworks asking them to participate—you can't just use the history of a place and its people as a landing pad for an idea conceived in a bubble. I'm interested in questions like: how do projects bring hidden narratives out into the open? How does artwork represent a place and its people? How do artists contribute to shifting dialogs in society?

If a project has a profound impact on viewers and the public sites they engage with, does it really matter whether we classify a project as a discrete

Fig. 4 Kimsooja, *A Needle Woman, A Beggar Woman, and A Laundry Woman*, 2005. Times Square, New York City. Courtesy of Creative Time



5 Steve Powers' *Waterboarding Thrill Ride* was presented as part of the 2008 Creative Time exhibition *Democracy in America: The National Campaign*, curated by Nato Thompson.

6 Since 1977, Mierle Laderman Ukeles has been the artist in residence at the New York Department of Sanitation.

artwork as long as it's a profound catalyst for discussion and change? Laurie Jo Reynolds is an excellent example to look at, as she is such an effective activist operating both in and out of what one might consider an art world context. Her work focused on the Tamms Correctional Center with the *Tamms Year Ten* project, launched in 2007 with inmates, families, and other artists, was not to comment on the conditions of the notorious supermax prison to an art audience. It was a true grassroots effort to shift the culture and policies around this place and ultimately our understanding of the larger system in which these prisons reside. She and her collaborators did not stop until there was a result, until Tamms was shut down in 2013. [Fig. 2] Laurie Jo and her partners were able to do this amazing thing not because the art world got behind them, but because they used the tools of culture, activism, and lobbying to reach a wide range of audiences, including policy makers. I think until we stop being so concerned with the idea of artist as the maker of a discrete artwork, and until we begin to examine the act of artmaking in the larger cultural sense as a tool for social change, only then can art have the ability to subvert systems and make substantial political waves.

MDCC: *What is the most radical public project that you've seen or experienced?*

MJ: Laurie Jo's project at Tamms is definitely one. I think she is one of the most important artists working today. A while back, Creative Time did a project with Steve Powers as part of *Democracy in America* exhibition in 2008. Steve brought in lawyers working in the area of human rights to be waterboarded off a small alley in Coney Island. It was accompanied by his animatronic *Waterboarding Thrill Ride*, touching on the history of political amusements on Coney Island.⁵ After the lawyers were waterboarded by a former interrogation expert, they discussed in both personal and legal terms what they had experienced. This was at a time when the Bush administration was still actively using waterboarding as an interrogation tool, and trying to justify torture through legal jargon. Steve was also waterboarded so he took on the same experience he asked of the participants. It was a small audience, and the most intense performance I've ever witnessed. It was really hard to watch, and was truly one of the gutsiest projects I've seen to date—I wish more had seen it.

Given these two projects, I think our systems of incarceration and prisons are a key issue to investigate in relationship to public space—when is our freedom to navigate public space taken away and who are the powers

that control this. Prisons are civically owned public spaces that the public has little access to or understanding of.

MDCC: *or privately owned . . .*

MJ: Large amounts of public money flow into them, huge numbers of our citizens end up in them—overwhelmingly young men of color—and taxpayers support this institutionalized system that is inherently flawed and grossly unjust. In relationship to an issue this large, this important, *Tamm's Ten Year* may be one of the most civic projects to date as it was truly art and activism working together in an effective way on an urgent subject facing this country. Why is it that we don't have more artworks, or projects with artists as initiators, that result in a systematic change, especially if artists have the privilege to explore issues those working within a system may not have the freedom to explore? If artists are free to call out social injustice, why aren't more involved in leading policy debates rather than just commenting on them? Laurie Jo has called her work "legislative art," which I think is key in thinking about the kind of power artists can have.

MDCC: *But people respond to that.*

MJ: Going back to your first question, I think the big dilemma for those working in public practice is: How do we get past the idea that artists operate in an art world vs. the world at large? Part of that question requires us to know why artists aren't valued in society as community leaders, and how we change that. Why aren't artists today considered an important voice in a civic dialog in the US? This is what many of the projects in *Public Works* are pushing at—like Mierle Laderman Ukeles's ongoing work as the artist in residence for an entire city agency in New York.⁶ [Fig. 3] Is it that society in general doesn't value culture and the expertise of artist, or is it that we as a field can't look past ourselves to see the broader applications of a project and its core ideas?

These are the questions I ask every day, along with how we move the barriers (or weight) of what history considers proper vehicles for art. I firmly believe that in art there is freedom, and artistic exchange is one of the fundamental platforms we have as a society to explore ideas core to us as humans in an unabashed way.



WORKS IN THE EXHIBITION



Amy Balkin

Born Baltimore, Maryland; lives and works in San Francisco, California

Public Smog, 2004–ongoing
Flash animation slideshow projection,
28 min.
Installation dimensions variable
Courtesy the artist

Amy Balkin, with contributions from Dr. Alexandra Thompson, David Oppenheimer, Mark Van Soestbergen, Dr. David Pepper, Dr. Thomas Cahill (CO2 Metrics), Josh On, Kate Rich, Public Co. Trading partner Fiona Parry, the anonymous 2004 NOX trader, and Hungarian traders who waived their fees and executed EUA trades in 2006. Additional thanks to all who helped answer questions about the World Heritage List process, and to friendly and unfriendly emissions trading brokers, agencies, and administrative and nonprofit representatives involved with, or consulted during the research and trading process. Special thanks the Royal College of Art MA Curating Contemporary Art class of 2007, Rob Halpern, Joseph Del Pesco/Collective Foundation, Fabienne Delpy-Adler, Kevin Smith of Carbon Trade Watch, Ben Furstenberg, Ingrid Swensen, and unnamed khat traders and chewers from Stepney Green.

Previous page: Guerrilla Girls with buckets of glue, circa 1980s. Courtesy of guerrillagirls.com

Public Smog represents a series of attempts to create an “atmospheric park” for public use through financial, legal, or political activities. Exploring the concept of the atmosphere as a social, political, and economic formation, Amy Balkin’s project highlights the complexities and contradictions of current environmental policies. Activities to create the park have included purchasing and retiring emission offsets in regulated emissions markets, making them inaccessible to polluting industries and creating clean air spaces. When *Public Smog* is built through this process, it exists in the unfixed public airspace above the region where offsets are purchased and withheld from use. The park’s size varies, reflecting the amount of emissions allowances purchased and the length of contract, compounded by seasonal fluctuations in air quality.

The project is designed so that anyone can construct *Public Smog* at any time. Balkin’s own attempts have included the creation of a park above the European Union in 2006 and a park located over California’s South Coast Air Quality Management District’s Coastal Zone in 2004, as well as an attempt to submit the Earth’s atmosphere for inclusion on the UNESCO World Heritage List. Through *Public Smog*, Balkin demonstrates the strategies by which polluting entities and nation-states legally and financially

manipulate attempts to regulate climate change. The project reveals the intersection between the geopolitics of the atmosphere and political and economic efforts to monetize and control this system through markets and international law.

Amy Balkin is a San Francisco-based artist whose work focuses on how humans create, interact with, and impact the social and material landscapes they inhabit. She received an MFA in New Genres from Stanford University. Exhibitions include *Carbon 13* at the Ballroom Marfa, *Required Reading* at The Center for Book Arts, and *Bay Area Now 6* at Yerba Buena Center for the Arts. Balkin was a featured artist at DOCUMENTA (13), presenting *Public Smog*.

Amy Balkin, *Public Smog*, 2004–ongoing.
Courtesy the artist



PUBLIC SMOG
MAKES YOU FEEL
BETTER

Tania Bruguera

Born Havana, Cuba; lives and works in Queens, New York

Tatlin's Whisper #6 (Havana Version), 2009

Single channel video projection with sound, 40:33 min. Documentation of a performance at the Havana Biennial, 2009: stage, podium, microphones, 1 loudspeaker inside and 1 outside of the building, 2 actors in military outfits, 1 white dove, 1 minute free of censorship per speaker, 200 disposable cameras with flash

Installation dimensions variable

Courtesy the artist

At the 2009 Havana Biennial, Tania Bruguera provided a temporary platform for the free speech normally denied in Cuba. *Tatlin's Whisper # 6 (Havana Version)* was held in the central patio of the Wilfredo Lam Center, the institution in charge of organizing the Havana Biennial. The audience was handed two hundred disposable cameras with flash to document the performance and told that they could freely express their thoughts at the podium. They could speak uncensored for one minute, after which they were escorted away by two actors in military uniforms. A white dove was placed on each speaker's shoulder in allusion to the dove that landed on Fidel Castro during his first speech in Havana after the triumph of the 1959 revolution. Part of a series of works that seek to activate viewers' participation by recontextualizing powerful images from significant events, *Tatlin's Whisper #6 (Havana Version)* confronts the widespread apathy that has followed in the wake of several failed social revolutions. The title of the series, *Tatlin's Whisper*, is a reference to early 20th century Russian artist and architect Vladimir Tatlin, whose Constructivist tower was to be a monument to the Third Communist International. Never built, the tower is a symbol of frustrated revolution and utopian ideals for Bruguera.

The most important element in this series is the participation of spectators who determine the course the piece will

take. In order to participate, they must assume their role as citizens actively engaged in political process. A total of 39 persons made use of the microphone to express their affinities and differences with the Cuban political system, after which Bruguera took the podium to thank the Cubans for their courage and their exercise of freedom of expression. After the performance, the organizing committee of the Biennial denounced the comments of the participants and accused the artist of creating a platform specifically for the purpose of discrediting the Cuban revolution. International media disseminated the event and its impact. The emergence in the following months of performance strategies by art groups and bloggers who took the streets in Cuba with demands or spoke to audiences denied to them is attributed to this piece.

Tania Bruguera is a Cuban installation and performance artist based in Chicago and Havana. She studied at the Instituto Superior de Arte in Havana and then earned an MFA in performance from the School of the Art Institute of Chicago. She is the founder and director of Arte de Conducta (behavior art), the first performance studies program in Latin America, which is hosted by Instituto Superior de Arte in Havana. In 2015, she was named the first artist in residence in New York City's Mayor's Office of Immigrant Affairs.



Candy Chang

Born Pittsburgh; lives and works in New Orleans

I Wish This Was, 2010–ongoing

Vinyl stickers, civic input on sites
Stickers each: 3 x 4 ½ in.

Photo documentation of *I Wish This Was*

Inkjet prints each: 4 x 6 in.

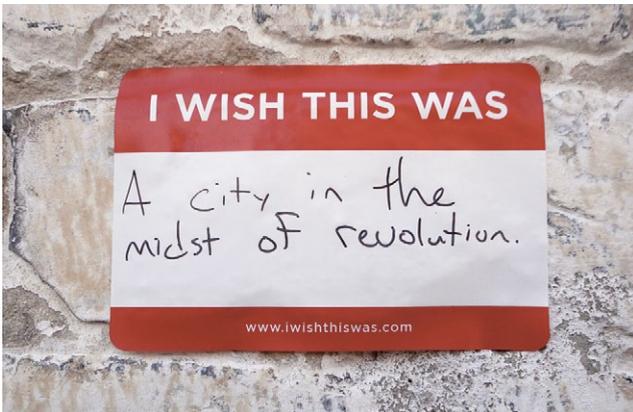
Courtesy the artist

Candy Chang challenges the conventional perception of public space, creating interactive public installations that provoke civic engagement and emotional introspection. *I Wish This Was* invites the public to share their hopes for vacant civic areas. In 2010, Chang placed boxes of free fill-in-the-blank stickers in businesses around New Orleans and posted grids of blank stickers on unoccupied buildings across the city, so anyone walking by could fill one out. Made of vinyl and easily removed without damaging property, the stickers were an experiment to see what might happen if the public could easily say what they want in vacant storefront spaces and other spaces in their community. Responses ranged from the functional to the poetic: I wish this was . . . a butcher shop, a community garden, a bike rack, a place to sit and talk, an affordable farmer's market, a taco stand, a donut/flower shop, full of nymphomaniacs with PhDs, a source of tasty healthy food I could afford, my art gallery, your dream, heaven.

After seeing the public responses, Chang worked with Dan Parham and Tee Parham to develop a more robust tool in the form of Neighborland, a nation-wide tool to help organizations and residents collaborate on the future of their communities. An online/public installation tool for civic collaboration, through Neighborland organizations

can ask questions to their community about the places they care about. These questions are tied to real world projects so residents' ideas and feedback will lead to change. As an artist, designer, and urban planner, Chang's public art projects are an attempt to make public spaces better serve the people who live, work, and play in them.

Taiwanese-American artist Candy Chang's projects include a vacant high-rise pleading for love, a confessional sanctuary in a Las Vegas casino, a site-specific fable in an apartment complex, and a public wall for personal aspirations. She received a BS in Architecture and a BFA in Graphic Design from the University of Michigan and a Masters in Urban Planning from Columbia University. Her participatory public art project *Before I Die* has been recreated in over 500 cities and over 70 countries, and her work has been exhibited in the Venice Architecture Biennale; the New Museum, New York; and the Tate Modern, London. She is a recipient of the TED Senior Fellowship, the Tulane University Urban Innovation Fellowship, and the Art Production Fund Artist Residency.



Minerva Cuevas | Mejor Vida Corp.

Born Mexico City, Mexico; lives and works in Mexico City, Mexico

Student ID, 1998–ongoing
Installation with vinyl, photo booth,
card printing materials, attendant
Dimensions variable
Courtesy the artist and Kurimanzutto,
Mexico City

Minerva Cuevas' socially engaged practice aims to provide insight into the complex economic and political structures of society, offering playful possibilities for their subversion. In 1998, she founded Mejor Vida Corp. (Better Life Corporation), an enterprise that provides free products and services such as international student ID cards, subway passes, lottery tickets, and barcode stickers which reduce the price of food at supermarket chains. Part pseudo-corporation, part non-profit organization, the project revolves around a website that offers a range of public services (www.irational.org/mvc/). The Mejor Vida Corp. Student ID card can be used internationally to obtain free or reduced museum admissions, public transportation, travel accommodation, other IDs, discounts on airfares, as well as many other benefits.

Small but poignant interventions into the everyday realm, these modest acts infiltrate and disrupt economic and social systems. In exposing inequality and hardship, Mejor Vida Corp. offers a critique of established systems that has the potential to instigate grassroots revolt. Cuevas' work tweaks existing social and economic systems to suggest possibilities for more equitable conditions. Her practice examines the potential of informal and alternative economies, and her work allows viewers and participants insight into the complexities of economic and political

organization of the social sphere. Her works often appear as cultural experiments, where artistic practice meets political activism.

Minerva Cuevas is a Mexican conceptual artist and is known for the social and political research that inform her projects. She studied at the National School of Plastic Arts UNAM. She is the founder of the Mejor Vida Corp. (1998) and member of Irational.org. She was cited in Rubén Gallo's *New Tendencies of Mexican Art* (2004). Cuevas was awarded the DAAD grant in Berlin (2005) and was part of the Delfina Studios residency program in London (2001). Her work has been exhibited at the Tate Modern, London; Museo Universitario de Arte Contemporáneo, Mexico City; Centre Georges Pompidou, Paris; and the Van Abbemuseum, Eindhoven, among others.

Minerva Cuevas, *Student ID*, 1998–ongoing.
Courtesy the artist and Kurimanzutto,
Mexico City



Agnes Denes

Born Budapest, Hungary; lives and works in New York City, New York

Wheatfield—A Confrontation: Battery Park Landfill, Downtown Manhattan (composite), 1982

Type-C print

30 x 40 in.

Commissioned by the Public Art Fund, New York

Courtesy the artist and Leslie Tonkonow Artworks + Projects, New York

Tree Mountain—A Living Time Capsule—11,000 Trees, 11,000 People, 400 Years (Triptych), 1992/2013

Type-C print

36 x 36 in.

Courtesy the artist and Leslie Tonkonow Artworks + Projects, New York

An early pioneer of environmental art, Agnes Denes created *Wheatfield—A Confrontation* during a four-month period in 1982. With support of the Public Art Fund and the assistance of many volunteers, Denes removed trash from the Battery Park Landfill and planted a two-acre field of wheat in downtown Manhattan two blocks from Wall Street and the former World Trade Center, facing the Statue of Liberty. Two hundred truckloads of topsoil were brought in and the land was cleared of rocks and garbage by hand. The project yielded over 1000 pounds of wheat. The harvested grain then traveled to 28 cities around the world in an exhibition called *The International Art Show for the End of World Hunger*, organized by the Minnesota Museum of Art (1987–1990). The seeds were then symbolically planted around the globe.

The project was a stark visual contradiction: a beautiful golden field of wheat set among the gray urban skyscrapers of downtown Manhattan. Its site was also a stark political and social contradiction: an organic intervention addressing a basic human need next to Wall Street's financial speculation and exchange of global resources. Denes repositioned an expanse of some of the most valuable real estate in the world—she notes that the lot was worth \$4.5 billion—as a site for harvesting crops in order to provoke considerations of the

confluence of ecological mismanagement, world trade, hunger, and waste. Denes describes her “long-standing concern and need to call attention to our misplaced priorities and deteriorating human values” as inspiring *Wheatfield—A Confrontation* and its evocation of a more organic relationship to goods and labor. Shortly after the project's conclusion, Battery Park Landfill was turned into billion-dollar luxury apartment and retail complexes, exemplifying the processes of property development and resource allocation that incited Denes' large-scale intervention into the site.

Agnes Denes is a Hungarian-born American conceptual artist based in New York. She is known for works in a wide range of media, from poetry and philosophy writings, to complex hand and computer rendered diagrams, sculpture, and international environmental installations, such as *Tree Mountain* (1992). She has been the recipient of numerous awards, including four fellowships from the National Endowment for the Arts, the Rome Prize from the American Academy in Rome, and has been featured at the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; and the Whitney Museum of American Art, New York, among others.

Agnes Denes, *Wheatfield—A Confrontation*,
Battery Park Landfill, Downtown Manhattan
—With Agnes Denes Standing in the Field,
1982. Courtesy the artist and Leslie Tonkonow
Artworks + Projects, New York



Tatyana Fazlalizadeh

Born Oklahoma City, Oklahoma;
lives and works in New York City,
New York

Stop Telling Women to Smile, 2012

You Are Not Entitled to My Space, 2014

*Women Art Not Outside for Your
Entertainment*, 2014

*I Am Not Your Geisha China Doll Asian
Fetish*, 2014

*Respect That Gay Women Don't Want
You*, 2014

Inkjet prints
Dimensions variable
Courtesy of artist

Tatyana Fazlalizadeh's project *Stop Telling Women to Smile* was born out of the idea that street art can be an impactful tool for addressing street harassment. The work attempts to address gender-based street harassment by pasting in public spaces large-scale black and white portraits of women captioned with messages directed to offenders, including: "Stop Telling Women to Smile," "You Are Not Entitled To My Body," and "Women Are Not Seeking Your Validation." The project takes women's voices, and faces, and puts them in the street—creating a bold presence for women in an environment where they are often made to feel uncomfortable and unsafe. The project began in Brooklyn in 2012 and has expanded to several cities, including Mexico City after Fazlalizadeh received emails from women who were fed up with harassment and wanted to share their stories around the city.

Fazlalizadeh recruited friends and colleagues to help make *Stop Telling Women to Smile*, drawing her subjects in strong, confrontational poses that are meant to humanize the face of women in public spaces. She interviews her subjects about their experiences and what they would like to say to harassers, and these conversations become the inspiration for the text underneath each portrait.

Fazlalizadeh is interested in addressing those who underplay the problem of gender-based street harassment, stating: "There are always those who want to tell women that their experiences are not valid or not important whenever they speak up. For me, as a black woman, this is particularly true. Wanting the basic right of feeling comfortable and safe and not sexualized as I walk out of my house is very much worth prioritizing."

Tatyana Fazlalizadeh is an American artist, activist, and freelance illustrator of black and Iranian descent. She graduated from the University of the Arts in Philadelphia in 2007. Her work has been exhibited at venues throughout the US. Images of her work were included in *Art for Obama: Designing Manifest Hope and the Campaign for Change*, edited by Shepard Fairey and Jennifer Gross (2009). Four of the *Stop Telling Women to Smile* portraits featured in *Public Works* were developed from Fazlalizadeh's residency and exhibition at the Betti Ono Gallery, Oakland in 2014.

Tatyana Fazlalizadeh, *Stop Telling Women to Smile*, 2014, New York City, Courtesy the artist and Dustin Chambers



Karen Finley

Born Chicago, Illinois; lives and works in New York City, New York

1-900-ALL-KAREN, 1998

Telephone with recorded phone messages from six-month presentation
Offset printed postcard

Commissioned by Creative Time, New York

Courtesy the artist and Fales Library and Special Collections, New York University

1-900-ALL-KAREN, 1998

Offset printed matchbook
Collection Mills College Art Museum

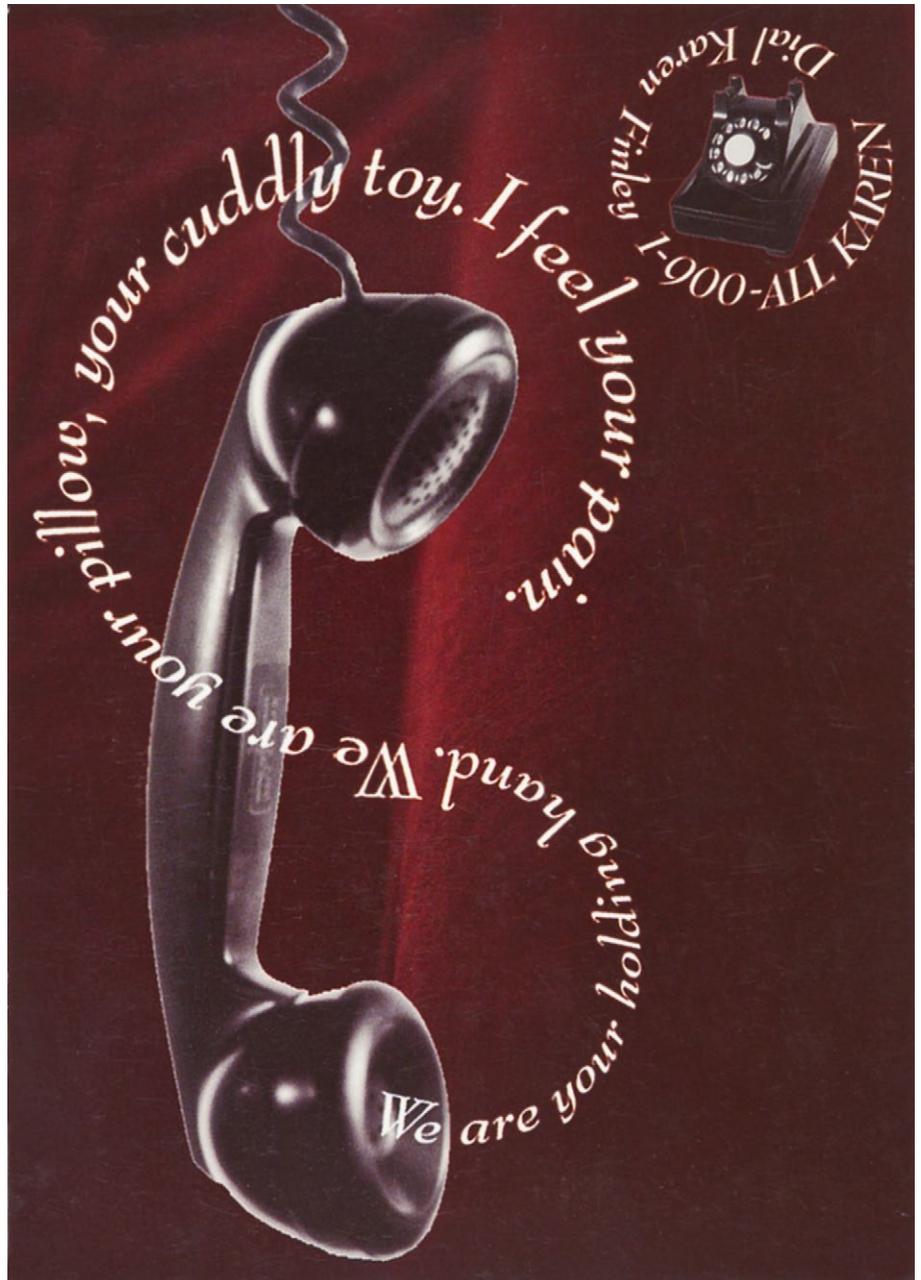
Every day for six months, artist Karen Finley recorded a personal message that audiences across the country could access via a 1-900 number. Inspired by America's growing fascination with the telephone as a personal, yet anonymous outlet for information and companionship, Finley chose to use telecommunications as a vehicle to connect with a national audience. Finley's phone commentary responded to a range of topics, including observations relating to news headlines and social injustices, as well as more personal reflections on motherhood and daily life.

Supported by Creative Time, New York, *1-900-ALL-KAREN* provided listeners with a very personal experience—a virtual one-on-one look at an artist. She specifically appropriated a 900 exchange (usually associated with phone sex, horoscopes, and psychics) as a venue to explore free expression. This choice was a deliberate response to Finley's earlier experience as a member of the "NEA Four." In 1990, Finley and three other performance artists' National Endowment for the Arts grants were rescinded due to political charges of obscenity. Grants were overtly vetoed on the basis of subject matter after the artists had successfully passed through a peer review process. Finley fought the NEA's decision and in 1992 the grant was reinstated. In response, the NEA, under pressure from Congress, stopped funding

individual artists. In 1998, the case was petitioned for consideration with the Supreme Court, and *1-900-ALL-KAREN* became a source of information on Finley's perspective concerning this ruling.

Karen Finley is an American performance artist, musician and poet. She received her MFA from the San Francisco Art Institute and is currently a professor at the Tisch School of the Arts at New York University. Among Finley's books are *Shock Treatment*, *Enough Is Enough: Weekly Meditations for Living Dysfunctionally*, the Martha Stewart satire *Living It Up: Humorous Adventures in Hyperdomesticity*, and *A Different Kind of Intimacy*. Her work has been featured at the Museum of Modern Art, New York; the New Museum of Contemporary Art, New York; the Museum of Arts and Design, New York; as well as performances at numerous venues throughout the US.

Karen Finley, *1-900-ALL-KAREN* postcard, 1998. Courtesy the artist and Fales Library and Special Collections, New York University



Coco Fusco

Born New York City, New York; lives and works in New York City, New York

The Empty Plaza/La Plaza Vacía, 2012
Single channel video projection with sound, 11:52 min
Dimensions variable
Courtesy the artist and Alexander Gray Associates, New York

Inspired by the public protests in the Middle East beginning in 2011, Coco Fusco looked at communal spaces around the world—those being utilized and, in contrast, those left empty. For *The Empty Plaza/La Plaza Vacía*, the empty Plaza de la Revolución in Havana, Cuba becomes the protagonist in her meditation on public space, revolutionary promise, and memory. Intermittent close-range views bring the Plaza's architecture into focus, while long takes documenting Fusco's passage through the vacant square are punctuated by vintage archival footage depicting scenes from Post-Revolutionary Cuba. A Spanish narration, written by Cuban journalist Yoani Sanchez, describes what appears—and does not appear.

Cinematic in impact, the visuals are dominated by a broad horizon line as the large sky and the vast civic plaza are nearly equalized. “The absence of public in some plazas seemed just as resonant and provocative as its presence in others,” Fusco recalls. “Cuba's Plaza of the Revolution is one such place—a stark, inhospitable arena where all the major political events of the past half-century have been marked by mass choreography, militarized displays and rhetorical flourish.”

Coco Fusco is a Cuban-American interdisciplinary artist and writer. Fusco has performed and curated throughout the United States and internationally,

and is director of intermedia initiatives in the School of Art, Media, and Technology at Parsons The New School for Design. She has developed collaborative performances with artist Guillermo Gomez Pena, including *Two Undiscovered Amerindias* (1992–1994). She has also presented performances and videos in some of the most prominent arts festivals worldwide, including The Whitney Biennial, Sydney Biennale, The Shanghai Biennale, Transmediale, and The London International Theatre Festival.

Coco Fusco, *The Empty Plaza/La Plaza Vacía*, 2012, (production still). Courtesy the artist and Alexander Gray Associates, New York



Guerrilla Girls

How Many Women Had One-Person Exhibitions At NYC Museums Last Year?, 1985

Poster
17 x 22 in.
Collection Mills College Art Museum

The Advantages Of Being A Woman Artist, 1988

Poster
17 x 22 in.
Collection Mills College Art Museum

Women In America Earn Only 2/3 Of What Men Do. Women Artists Earn Only 1/3 of What Men Do, 1985

Poster
17 x 22 in.
Collection Mills College Art Museum

You're Only Seeing Half the Picture Without the Vision of Women Artists and Artists of Color, 1989

Poster
17 x 22 in.
Collection Mills College Art Museum

Top Ten Signs That You're An Art World Token, 1995

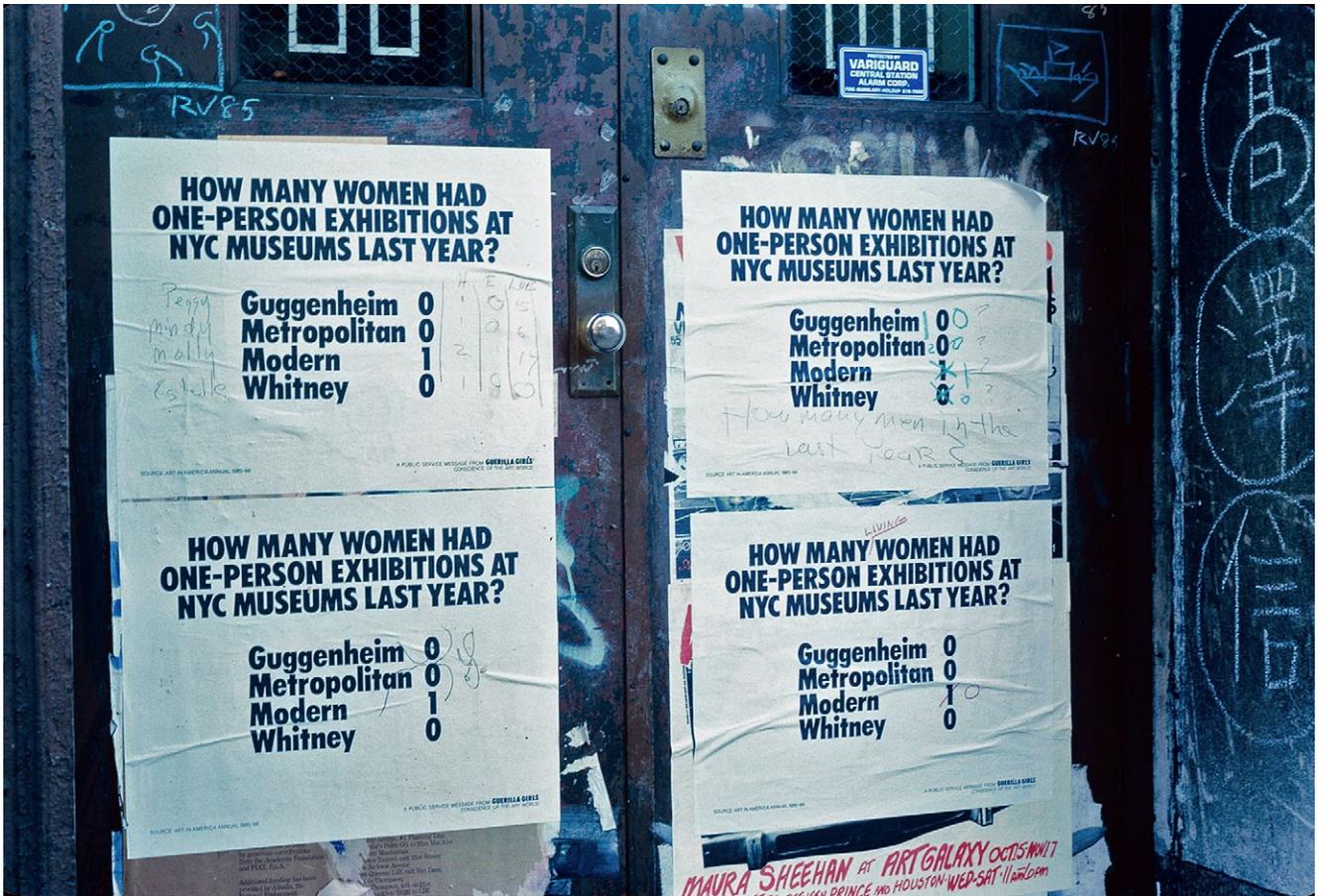
Poster
17 x 22 in.
Collection Mills College Art Museum

Founded in 1985, the Guerrilla Girls are an anonymous feminist art collective that has helped redefine feminist activism through critique of an exclusionary art world which marginalizes women artists and artists of color.

Combining humor and mockery, their early work attacked the 1980s art scene, pointing out the lack of representation of female artists and artists of color in major art museum collections. While the Guerrilla Girls' focus remained centered around the feminist fight for artistic diversity and equality in museums and galleries, over the years their social commentary has expanded to encompass subjects beyond the artistic landscape, such as the Gulf War, rape, homelessness, and abortion rights.

Members of the Guerrilla Girls take the names of dead women artists and wear gorilla masks in public. Thirty years after their first actions, the Guerrilla Girls remain an active force. Members travel extensively, giving lectures and holding workshops on how to construct effective political graphics to provoke dialogue, while they continue producing their own work inspired by today's issues. The collective continues to incorporate a populist approach to art by producing large quantities of quickly reproducible works to reach a broad viewership.

The Guerrilla Girls' work has been exhibited extensively at venues such as the Whitney Museum of American Art, New York; Franklin Furnace, New York; the Institute of Contemporary Art, Boston; and the New Museum of Contemporary Art, New York. They have created large-scale projects for the Venice Biennale; the Centre Pompidou, Paris; as well as for locations in Mexico City, London, and Athens. They have produced several books, including: *The Guerrilla Girls' Bedside Companion to Modern Art*; *Bitches, Bimbos and Ballbreakers: The Guerrilla Girls' Guide to Female Stereotypes*; and *The Guerrilla Girls' Art Museum Activity Book*. The retrospective exhibition *Guerrilla Girls 1985–2015*, consisting of almost 200 works including photographs, letters, and small projects, was shown at Matadero in Madrid, Spain.



Sharon Hayes

Born Baltimore, Maryland; lives and works in New York City, New York

I March In The Parade Of Liberty But As Long As I Love You I'm Not Free, 2007–2008

Public address system, audio file, and digital print

Print: 23 5/8 x 20 1/16 in.

Courtesy the artist and Tanya Leighton Gallery, Berlin

For eight days between December 1, 2007 and January 12, 2008, Sharon Hayes walked from the New Museum of Contemporary Art in lower Manhattan to a different site of public speech, such as Union Square, Tompkins Square, Confucius Square in Chinatown, and Christopher Street Park. Pausing at street corners every few blocks, Hayes spoke a single, repeated love address to an anonymous and unnamed lover. Drawing from sources, such as *De Profundis*, Oscar Wilde's letter to Lord Alfred Douglas, and slogans from early gay liberation parades in New York City, the "love address" used so-called private speech to examine the emotional layering of promise and disappointment in collective political action.

Standing on the street with a bullhorn, the artist looks as if she is performing a public speech, but in reality is speaking to a lover from whom she is separated, using texts that do not quite illuminate the situation. While talking about love and desire, Hayes also speaks about war and the way in which war interrupts, or not, our daily lives, activities, and wants. The piece is part of a series of works dealing with the relationship between personal and political desire, love and politics, and raises questions about war, the emotional landscape of protest actions and public speech. Hayes is interested in the minute distance that separates public

from private, and this work is a reflection on the difference between speaking and listening. Her artistic approach was impacted by the New York theater scene of the early 1990s, which was political, feminist, queer-identified, and besieged by the AIDS crisis.

Sharon Hayes is an artist who engages multiple mediums including video, performance and installation. She received her MFA from the University of California, Los Angeles. She has had solo exhibitions at the Whitney Museum of American Art, New York and the Museo Nacional Centro de Arte Reina Sofia, Madrid. Her work has been shown at the Gwangju Biennale; Venice Biennale; the Museum of Modern Art, New York; the Guggenheim Museum, New York; and numerous museums and venues in Europe and the Americas. Hayes is the recipient of a Guggenheim Fellowship.

Sharon Hayes, *I March In The Parade Of Liberty
But As Long As I Love You I'm Not Free*, 2007–
2008. Courtesy the artist and Tanya Leighton
Gallery, Berlin.



Lynn Hershman Leeson

Born Cleveland, Ohio; lives and works in San Francisco, California and New York City, New York

Select documentation of *The Dante Hotel*, 1973–1974

All works and exhibition copies courtesy the artist and Anglim Gilbert Gallery, San Francisco

Dante Hotel: Detail of Occupants of Room 47, 1973–1974

Offset print
7 ½ x 10 in.

Dante Hotel: Vanity and Corner Sink, 1973–1974

Offset print
7 ½ x 10 in.

Dante Hotel: Flyer, 1973–1974; printed 2015

Inkjet print
10 x 7 ½ in.

Dante Hotel: Photograph Up the Stairs, 1973–1974; printed 2015

Inkjet print
10 x 8 in.

Dante Hotel: Photograph of the Hallway, 1973–1974; printed 2015

Inkjet print
10 x 8 in.

Dante Hotel: Signing in at the Dante Hotel, November 1973, 1973; printed 2015

Inkjet print
10 x 8 in.

Dante Hotel: Window, 1973–1974; printed 2015

Inkjet print
8 x 10 in.

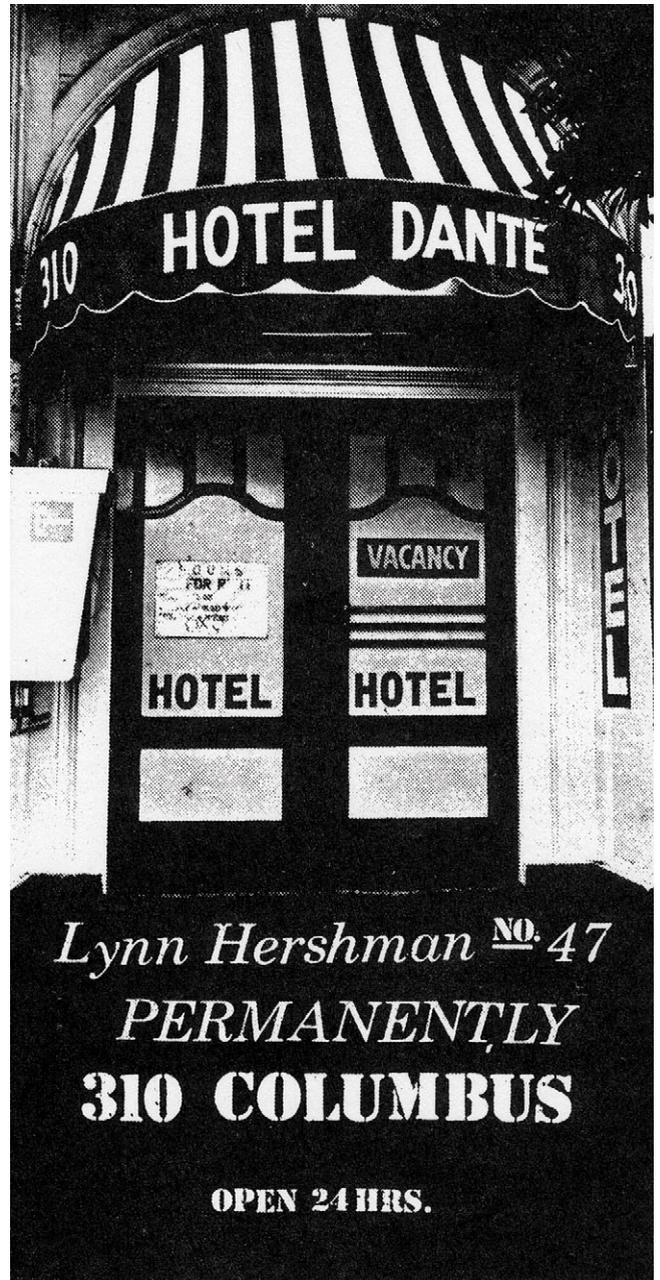
Lynn Hershman Leeson's subjects range from establishing identity in a consumerist culture to negotiations between privacy and surveillance. Throughout her career, she has developed innovative modes of questioning and restructuring institutional, social, and interpersonal space. In *The Dante Hotel* (1973–1974), the nine-month project she created with the artist Eleanor Coppola and from which her influential *Roberta Breitmore* project evolved, Hershman Leeson invited the public to imagine the life of a fictitious individual through the personal and utilitarian objects left behind in a seedy hotel room. *The Dante Hotel* artifacts function as markers that describe fictional identities and allow viewers to imagine or reconstruct the personal narratives of these characters.

Hershman Leeson went on to create *The Floating Museum* (1974–1978), a project in which she commissioned artists to create site-specific and ephemeral works in public spaces. Museums have since embraced many of the artistic forms developed by the feminist art movement, including performance art, installation, and site-specific, sound-based, and ephemeral work. Hershman Leeson has consistently and successfully expanded the possibilities for sites of encounter with art throughout her career. She has situated her work outside the institutional realm of the museum, in places that are liminal and

virtual. She has gone beyond representing identity to producing identities, developing her work from the idea of women operating from marginalized positions to create their own sense of empowerment and identity.

Lynn Hershman Leeson is an artist and filmmaker, and pioneer in creating online art environments that incorporate artificial intelligence. Hershman Leeson has been the subject of a recent touring museum retrospective organized by ZKM in Karlsruhe, Germany. In 2011 she released the documentary *!Women Art Revolution*. She has received grants from Creative Capital, the National Endowment for the Arts, and been honored with a lifetime achievement award in the field of New Media by the Digital Art Museum, Berlin. Her work is in the permanent collections of the Museum of Modern Art, New York; the Los Angeles County Museum of Art; the Walker Art Center, Minneapolis; Berkeley Art Museum and Pacific Film Archive, California, among others.

Lynn Hershman Leeson, *Dante Hotel: Flyer*,
(1973–74). Courtesy the artist and Anglim Gilbert
Gallery, San Francisco



Jenny Holzer

Born Gallipolis, Ohio; lives and works in Hoosick Falls, New York

Inflammatory Essays, 1979–1982

Offset posters on colored paper

Each: 17 x 17 in.

Courtesy the artist

Jenny Holzer began working with text as a tool to manipulate the language of popular culture while producing political commentary. Her early work consisted of aggressive statements meant to propel the passive viewer into an act of questioning. *Inflammatory Essays* are a collection of 100-word texts that were printed on colored paper and posted throughout New York City.

The texts are provocative and their subjects range from the scientific to the political and interpersonal. Influenced by major political figures such as Emma Goldman, Mao Tse-Tung, and Vladimir Lenin, the anonymous statements are the invention of the artist, although they do not necessarily reflect the artist's own views. From one text to another they demonstrate a spectrum of views, from far-left to far-right. By masking the author of the essays, Holzer allows the viewer to assess ideologies divorced from the personalities that propel them. With this series, Holzer invites the reader to consider the urgent necessity of social change, the possibility for manipulation of the public, and the conditions that attend revolution.

Jenny Holzer is an American installation and conceptual artist best known for her LED sign sculptures displaying carefully composed phrases that act as meditations on power, knowledge, and hope. She received her MFA from the Rhode Island School of Design and participated in the Whitney Museum's

Independent Study Program. She received the Leone d'Oro at the Venice Biennale in 1990. Holzer's work has been shown in exhibitions worldwide, including Museum of Contemporary Art, Chicago, and Fondation Beyeler, Basel, Switzerland, and is in the collection of numerous major museums.

Jenny Hozer, *Inflammatory Essays*, 1979–1982, New York City. Courtesy the artist and Artists Rights Society (ARS), New York



Emily Jacir

Born Bethlehem, Palestine; lives and works in Rome, Italy and Ramallah, West Bank

linz diary, 2003

26 chromogenic prints

overall 8 x 228 in.; each: 8 x 8 ¾ in.

San Francisco Museum of Modern Art, Accessions Committee Fund purchase

Combining the role of archivist, activist, and poet, Emily Jacir creates poignant works of art that are at once intensely personal and deeply political. Her work often addresses the circumstances of the Palestinian community, but also highlights the general condition of exile and the negotiation of tenuous borders as she focuses on the mundane details of everyday life as well as momentous historical events.

For the month of October, 2003, Jacir went to the same square in the city of Linz, Austria at approximately 6 pm every evening in order to be captured on a webcam. Jacir explores the complexities of surveillance by inserting herself into the frame of one of the city's multiple webcams. Thus, she asserts herself as a resident of both this space and the global network of images residing in unknown locations.

She added captions to these self-portraits, drawing the viewer's attention to her moods, subtle changes in the square, and cultural events:

October 4, 2003 18:00 among many other strange curiosities is this town's obsession with web cams. that's me in front of the fountain standing alone

October 11, 2003 18:00 me curled up into a ball hiding

October 12, 2003 18:00 me lying on the fountain, staring up at the blue patch of sky above linz, watching a small white airplane go by

A Palestinian artist and filmmaker, Emily Jacir has shown extensively throughout Europe, the Americas, and the Middle East since 1994 with solo exhibitions in New York, Los Angeles, Ramallah, Beirut, London, and Linz. Jacir participated in dOCUMENTA (13); 15th Biennale of Sydney; and the 8th Istanbul Biennial. Awards include a Leone D'Oro at the 52nd Venice Biennale, the Hugo Boss Prize at the Guggenheim Museum, and the Rome Prize at the American Academy in Rome.

LinzCam live



October 22, 2003 18:00 hours

aligned with the fountain's winter cap. it's very cold today and what's the point of the UN General Assembly wasting their time and hours discussing matters so that they can pass their resolutions which change nothing, do nothing and mean nothing? no countries are fooling us just because they vote for a resolution which they know damn well won't actually do anything. we know they have the power to do something if they wanted and they are choosing not to. no one can say they didn't know.

Suzanne Lacy

Born Wasco, California; lives and works in Los Angeles, California

The Roof Is On Fire, 1993–1994; in collaboration with Annice Jacoby and Chris Johnson. Participating artists include Jacques Bronson, Unique Holland, Lauren Manduke, Andy Hamner and Stephanie Johnson. Produced with assistance from The Oakland Unified School District and Oakland Sharing the Vision.

No Blood/No Foul, 1996; in collaboration with Annice Jacoby and Chris Johnson. Participants include Unique Holland, Frank Williams, Stan Hebert, Jacques Bronson, Mike Shaw, Steve Costa, Officer Terry West, Chief Joseph Samuels, Captain Sharon Jones and Greg Hodges of Urban Strategies Council. Produced with assistance from the Oakland Mayor's Office and Mayor Elihu Harris, Oakland Sharing the Vision, Oakland Police Department, Midnight Basketball and Club One at City Center and Bramalea Incorporated as part of the Oakland Youth Policy Initiative led by Councilwoman Sheila Jordan.

Code 33: Emergency Clear the Air!, 1997–1999; in collaboration with Unique Holland and Julio César Morales. Participants include Mayor Jerry Brown, Annice Jacoby, Jacques Bronson, Raul Cabra, Chris Johnson, Greg Hodge, David Goldberg, Patrick Toebe, Ellen Sebastian Chang, Sgt. Jeff Israel, Lee Anne Lucke, and Kim Baptiste. Produced with assistance from the Oakland Mayor's Office and the Oakland Police Department.

3 video excerpts, sound, 9 min.
1 police training handbook
Courtesy the artist

As an artist, educator, social activist, and writer, Suzanne Lacy's work over the course of the last 40 years has focused on taking art out of the gallery and into the world to engage new audiences and galvanize a public discussion about race, poverty, and social justice. Between 1991 and 2001, Lacy and her collaborators produced lengthy and multi-scale public projects that included workshops and classes for youth, media interventions, and institutional program and policy development. *The Oakland Projects* are one of the most developed explorations of community, youth leadership, and public policy in current visual and public arts practice.

The Roof Is On Fire featured 220 public high school students in unscripted and unedited conversations on family, sexuality, drugs, culture, education, and the future as they sat in 100 cars parked on a rooftop garage with over 1000 Oakland residents listening in. Over the course of two years, Lacy and Chris Johnson worked weekly with teachers at Oakland Technical High School to create a media literacy curriculum on teen identity and politics and subsequently created an advanced training program for teachers from eight Oakland public high schools. Annice Jacoby was instrumental in bringing significant media collaborations to the project, including CNN and KRON-Television.

No Blood/No Foul was a basketball game as performance that pitted youth against police officers and engaged the public in the formation of an Oakland Youth Policy. The performance, with its live action video interrupts, pre-recorded interviews of players, half-time dance presentation, original soundtrack, and sports commentators, mixed up the rules of the game. Youth referees replaced adult referees in the second quarter, and in the third quarter there were no referees—it was street ball, where the rule is, “If there is no blood then there is no foul.” For the last quarter, the audience became the referee. Youth reporters interviewed the crowd, and telephones in the lobby were connected to a hotline for audience response to the proposed Oakland Youth Policy Initiative, a youth-to-youth granting program that was subsequently passed by the city council.

Code 33: Emergency Clear the Air!, presented one hundred red, white and black cars on the rooftop of Oakland's City Center West Garage. In the glow of their headlights, small group facilitated discussions between 100 police officers and 150 young people confronted urgent issues: crime, authority, power and safety. Named after the police radio code to clear the radio waves, the three-year project explored ways to reduce police hostility toward youth, provide youth with a set of skills to participate in their communities, and generate a broader public understanding

Suzanne Lacy, Unique Holland, and Julio César Morales, *Code 33: Emergency Clear the Air!*, 1997–1999. Courtesy the artist



of youth needs. After an hour of heated discussions, the final act of the performance featured eight neighborhood councils discussing the issues between youth and police in their communities.

Suzanne Lacy is best known for her socially oriented, large-scale installations and performances. Lacy has been a Guggenheim Fellow, a Lila Wallace Arts International Fellow, and the

recipient of several National Endowment for the Arts Fellowships. She is the author of over 70 published articles and her work has been documented in art anthologies, in television specials produced by PBS and NBC, and in countless national and international news broadcasts. She is currently the founding chair of the MFA in Public Practice at Otis College of Art and Design in Los Angeles.

Marie Lorenz

Born Twentynine Palms, California;
lives and works in Brooklyn, New York

Tide and Current Taxi, 2005–ongoing
Weblog (<http://www.tideandcurrenttaxi.org/>) documentation of trips in a row-
boat water taxi operated by the artist in
New York Harbor
Dimensions variable
Courtesy the artist

Marie Lorenz has been exploring and documenting New York City's waterfronts for many years. In 2005, she started her *Tide and Current Taxi* project, a makeshift rowing boat built from salvaged materials, with which she ferries people around the New York harbor, visiting remote locations, secret islands, and looking at the city from the rare perspective of the water. Each trip is planned to coincide with strong tidal currents in the harbor, and documented with pictures and stories on Lorenz's weblog: www.tideandcurrenttaxi.org. The trips become parables about the changing city. By inviting passengers to explore New York City's shore, Lorenz provides an opportunity to witness first hand the permeable nature of the waterfront and its unique combination of natural and artificial landscape.

Lorenz's project combines psycho-geographic exploration with highly crafted, material forms. She uses boats and navigation to create an uncertain space, underlying her belief that uncertainty brings about a heightened awareness of place. The act of floating through adds a specific presence to one's own observation. The viewer maintains an awareness of their own balance and form as they absorb the details in their surrounding. This kind of observation creates something new out of something familiar.

Marie Lorenz received an MFA from Yale University. She has received grants from Artists Space, Socrates Sculpture Park, the Harpo Foundation, and the Alice Kimball English Travel Fellowship. Her work has been shown at Southern Exposure, San Francisco, High Desert Test Sites in Joshua Tree, California and at Artists Space, the High Line, PS1, and Jack Hanley Gallery in New York and she has also completed solo projects at Ikon in Birmingham, England and Artpace in San Antonio, Texas. In 2008, she was awarded the Joseph H. Hazen Rome Prize for the American Academy in Rome.

Marie Lorenz, *Tide and Current Taxi*,
2005–ongoing. Courtesy the artist



Susan O'Malley

Born San Jose, California; lived and worked, Berkeley, California

You Are Exactly Where You Need to Be, 2012–2015

Temporary site-specific mural
Dimensions variable
Offset printed postcards
6 x 4 in.

Courtesy of Tim Caro Bruce, Romer Young Gallery, San Francisco, and Galeria Ruzs, Poland

In her socially-based art practice, Susan O'Malley (1976–2015) used simple and recognizable tools of engagement—offering pep talks, asking for advice from strangers, installing roomfuls of inspirational posters, distributing flyers in neighborhood mailboxes, conducting doodle competitions at high schools—in order to offer entry points into the understood, and sometimes humorous, interactions of everyday life. Interested in shifting these otherwise mundane exchanges into heightened experiences, O'Malley's projects rely on the back-and-forth between herself and others in the creation of the artwork.

O'Malley's artwork is deeply engaged in participatory exchanges, public art, and positive messaging. Often drawn from conversations, the work is generally text-based and takes the form of prints, posters and buttons, large-scale vinyl signage and billboards, as well as interventions. Whether advice to give to your 8 or 80-year old self, or inspirational signs to be discovered along a nature trail, ultimately, O'Malley's projects aspire to inspire hope, optimism and a sense of interconnectedness in our lives.

Susan O'Malley earned an MFA in Social Practices from California College of the Arts. Her collaborative project with Leah Rosenberg, *Finding Your Center*, was featured in *Bay Area Now 7* at Yerba Buena Center for the Arts

in 2014. Her work has been exhibited at numerous alternative spaces and institutions, including Contemporary Art Museum, Houston; the Parthenon Museum, Nashville; and Montalvo Art Center, Saratoga. Her work has been exhibited as public projects in San Francisco, New York, and London, as well in other cities around the US, Poland and Denmark.

As curator and Print Center director for San Jose Institute of Contemporary Art, O'Malley organized more than 50 exhibitions, including solo exhibitions of works by Hanna Hannah and Rene Young. Recently she taught socially engaged public art practices as visiting faculty at California State University, Monterey Bay. Her work is represented by Romer Young Gallery, San Francisco and Gallery Urbane, Dallas. At the time of her death she had recently completed a two-year participatory public project as artist-in-residence at Kala Art Institute, Berkeley—a book based on this project, titled *Advice from My 80-Year-Old Self*, will be published by Chronicle Books in 2016.

Susan O'Malley, *Be Here Now, You Are Exactly Where You Need to Be* and *Listen to Your Heart* billboard, 2012, Torun, Poland. Courtesy of Tim Caro Bruce, Romer Young Gallery, San Francisco, and Galeria Ruzs, Poland



Adrian Piper

Born New York, New York; lives and works in Berlin, Germany

My Calling (Card) #1 & #2, 1986–1990
Printed cards, cardholders, stenciled sign, pedestal
Each card: 2 x 3 ½ in.
Sign: 12 ¾ x 23 ¾ in.
Davis Museum and Cultural Center, Wellesley College, Wellesley, MA, Museum purchase, The Dorothy Johnston Towne (Class of 1923) Fund

Adrian Piper's work has sought to transform the strategies of direct address and physical presence into those of social criticism and political confrontation. With *My Calling (Card) #1 & #2*, Piper provides a means for viewers to take the confrontation of racism and gender-based harassment into their own hands. The piece consists of two stacks of small, wallet-size cards on which Piper has printed the following statements: "Dear Friend, I am black. I am sure that you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do. I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me," and "Dear Friend, I am not here to pick anyone up, or to be picked up. I am here alone because I want to be here, ALONE. This card is not intended as part of an extended flirtation. Thank you for respecting my privacy."

Viewers are encouraged to take the cards for their own use. The course of

Piper's art since the late 1960s can be understood as consisting of an ongoing interplay between conceptual and feminist practices. As a conceptual artist, Piper has stressed a rigorous analysis of self-identity, while as a feminist she consistently challenges the philosophical underpinnings of our phallogocentric language and society. Piper's analyses of subjectivity are invariably self-questioning, informed by an essential understanding of the mutability of her own identity.

Adrian Piper is a first-generation conceptual artist who began exhibiting her work internationally at the age of 20 and graduated from the School of Visual Arts in 1969. While continuing to produce and exhibit her artwork, she received a PhD in Philosophy from Harvard. She has received Guggenheim, AVA, NEA, NEH, Andrew Mellon, Woodrow Wilson, IFK and Wissenschaftskolleg zu Berlin Research Fellowships, as well as the Skowhegan Medal for Sculptural Installation and the New York Dance & Performance Award (the Bessie) for Installation & New Media. She was the recipient of the Leone D'Oro at the 56th Venice Biennale. Her principal publications are in metaethics, Kant, and the history of ethics. Piper was the first tenured African American woman professor in the field of philosophy.

Dear Friend,

I am not here to pick anyone up, or to be picked up. I am here alone because I want to be here, ALONE.

This card is not intended as part of an extended flirtation.

Thank you for respecting my privacy.

Dear Friend,

I am black.

I am sure you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

Laurie Jo Reynolds | Tamms Year Ten

Born Atlanta, Georgia; lives and works in Chicago, Illinois

How to take a photo for someone in solitary, 2009–ongoing
14 mounted photos with captions

Photo requests from solitary, 2009–ongoing
8 framed original requests
Courtesy Tamms Year Ten

Tamms Year Ten (TY10) is led by artist Laurie Jo Reynolds with a coalition of prisoners, ex-prisoners, families, artists and other concerned citizens. TY10 successfully petitioned against Chicago's Tamms Supermax Prison, a facility designed for sensory deprivation and solitary confinement; it closed in 2013. The Tamms Poetry Committee was a group of artists who initiated a poetry exchange with prisoners to provide social contact and to act against the psychological torture of solitary confinement; the group's projects evolved politically towards what Reynolds' calls "legislative art" as their engagement with prisoners deepened. Photo Requests from Solitary was a 2009 initiative that invited people in solitary confinement to describe an image they would like to see and have their request fulfilled by an artist. In 2013 the project was expanded to people in New York and California prisons through a collaboration with Jeanine Oleson, assistant professor of photography, art, media and technology at Parsons The New School for Design, and Jean Casella, co-director and co-editor-in-chief of Solitary Watch.

Laurie Jo Reynolds is an artist, policy advocate, and researcher who has dedicated two decades to addressing the negative representations of people in prison. Her work takes the form of legislative art, which participates and intervenes in government systems, with the goal of concrete political change. Reynolds has focused on Tamms Correctional Center, the notorious supermax prison in southern Illinois designed for sensory deprivation. In 2007, Reynolds collaborated with men formerly and currently incarcerated at Tamms, their families and other artists to launch *Tamms Year Ten*, a volunteer grassroots legislative campaign to reform or close the prison. Due in part to their extraordinary efforts, Tamms supermax—which came to symbolize our increasingly punitive, dehumanizing and counter-productive criminal justice system—was shuttered on January 4, 2013.

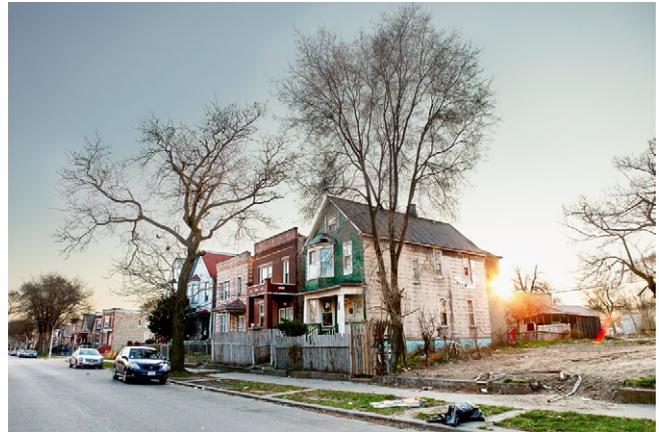
In addition to relentless lobbying, the campaign featured cultural projects such as *Photo Requests from Solitary*, an ongoing collaboration with Reynolds, Tamms Year Ten, Jeanine Oleson, and Jean Casella/Solitary Watch, which invites men in isolation to request a photograph of anything at all, real or imagined. The resulting photographs provide an archive of the hopes, memories, and interests of Americans who live locked in cells for 23 hours a day in extreme isolation and

sensory deprivation. Photo requests from the men in Tamms included the sacred mosque in Mecca, comic book heroes locked in epic battle, Egyptian artifacts, a lovesick clown, and a grey and white horse rearing in weather cold enough to see its breath. In 2013, in collaboration with Parsons The New School for Design, Solitary Watch, and the National Religious Campaign Against Torture, the project expanded to California and New York. *Photo Requests from Solitary* is currently filling requests from these states, and using the project to support local campaigns to stop the use of solitary confinement.

Laurie Jo Reynolds' work strategically engages with government systems, with the goal of concrete political change. As a 2010 Soros Justice Fellow, Reynolds researched and advocated for best practices to stop sexual abuse and reduce crime recidivism. In 2014, she and her cat Leon had a residency at the Museum of Arte Útil at the Van Abbemuseum in the Netherlands. Reynolds was one of the inaugural recipients of A Blade of Grass Fellowship for Socially Engaged Art (2014) and was awarded Creative Time's Leonore Annenberg Prize for Art and Social Change (2013). She is assistant professor of Public Arts, Social Justice and Culture at the University of Illinois at Chicago's School of Art and Art History.

MY AUNTIE'S HOUSE ON THE BLOCK—DARRIUS

Darius requested a photograph from Chicago's Englewood neighborhood, asking that the image include his auntie's house and the whole block of 63rd and Marshfield, at 2:00pm, facing east. He wanted the photographer to talk to residents in the neighborhood, including his aunt, and see if they remembered him. "Let the people outside know that the picture is for 'D-man,'" he wrote. Photo by Chris Murphy, 2012.



MOM, MONEY AND MANSION—ROBERT T.

Robert, a man with a serious mental illness, sent Tamms Year Ten a photo of his mother, who had died the previous year. Because he had no family and no visitors, he was hopeless and desolate. He asked for an image of "my mother standing in front of a mansion, or Big Castle, with a bunch of money on the ground. OR if you can't do that, THEN a substitution is a big mansion or castle with a bunch of money in front of it and a black hummer parked in front of it. I truly appreciate this a lot... Now I know somebody out there in the world cares about us in here." Photo by Jeanine Oleson, 2013.



Favianna Rodriguez

Born Oakland, California; lives and works in Oakland, California

Migration is _____, 2015
Newspaper ad, letters from women in Karnes County Civil Detention Center, Texas, coloring sheets, children's activity area
Dimensions variable
Courtesy the artist, commissioned by Mills College Art Museum

Known for using art as a tool for activism, Favianna Rodriguez got her start as a political poster designer in the 1990s during the struggles for racial justice in Oakland, California. Carrying on the tradition of the Chicano arts movement of the 1960s and 1970s, Rodriguez is part of a new generation of artists devoted to public awareness and community involvement in grassroots causes. Using high-contrast colors and vivid figures, her composites reflect literal and imaginative migration, global community, and interdependence. Whether her subjects are immigrant day laborers in the U.S., mothers of disappeared women in Juárez, Mexico, or her own abstract self portraits, Rodriguez brings new audiences into the art world by refocusing the cultural lens. Through her work we witness the changing U.S. metropolis and a new diaspora in the arts.

A largely self-taught artist, Rodriguez learned about silk-screening in her teens by taking free art classes offered in the Fruitvale District of Oakland, where she was raised. As an activist, Rodriguez goes far beyond creating posters and other graphic work. She helped found the EastSide Arts Alliance (ESAA), an organization that supports Oakland neighborhoods through arts programs and by making available performance and studio space and even a number of affordable housing units. In addition to her work

with EastSide, Rodriguez is a co-owner of TUMIS, an East Oakland-based design firm that provides design, technology and communication strategy services for social justice organizations and nonprofits.

Faviana Rodriguez has worked closely with artists in Mexico, Europe, and Japan, and her works appear in collections at Bellas Artes, Mexico City; the Glasgow Print Studio, Glasgow, Scotland; Los Angeles County Museum of Art, Los Angeles; and the Oakland Museum of California, Oakland. She has had artist residencies at San Francisco's de Young Museum and at Kala Art Institute, Berkeley. She received a 2006 Sea Change Residency from the Gaea Foundation (Provincetown, MA). Rodriguez is recipient of a 2005 award from the Center for the Study of Political Graphics. In 2003, she co-founded the Taller Tupac Amaru printing studio to foster resurgence in screenprinting. She is co-founder of the EastSide Arts Alliance (ESAA) and Visual Element, both programs dedicated to training young artists in the tradition of muralism. She is additionally co-founder and president of Tumis Inc., a bilingual design studio helping to integrate art with emerging technologies.

Favianna Rodriguez, *Migration is Beautiful*, wheatpaste action in Charlotte, North Carolina, during the National Democratic Convention, September 2012



Bonnie Ora Sherk

Born New Bedford, Massachusetts; lives and works in New York City, New York and San Francisco, California

Sitting Still Series, 1970
Digital projection, photo documentation of performances
Dimensions variable
Courtesy the artist

In Bonnie Ora Sherk's *Sitting Still Series*, the artist sat for approximately one hour in various locations around San Francisco as a means to subtly change the environment simply by becoming an unexpected part of it. At the first performance, Sherk, dressed in a formal evening gown, sat in an upholstered armchair amidst garbage and creek runoff from the construction of the Army Street freeway interchange. Facing slow moving traffic, her audience was the people driving by.

The following month Sherk sat silently in the midst of a flooded city dump at California and Montgomery Streets. Other locations in the series included the Financial District, the Golden Gate Bridge, and the Bank of America plaza. Sherk also continued her piece at the San Francisco Zoo in a number of indoor and outdoor animal cages. *Sitting Still* culminated in the performance *Public Lunch*, in which the artist ceremoniously ate an elaborately catered lunch in an empty cage located next to a cage of lions during public feeding time at the zoo.

The project reinforced Sherk's commitment to studying the interrelationship of plants, animals, and humans with the goal of creating sustainable systems for social transformation.

Bonnie Ora Sherk, artist, environmentalist, and landscape architect, received her MA in Environmental

Sculpture from San Francisco State University. Her work has been exhibited at the Van Abbemuseum, Netherlands; the Berkeley Art Museum and Pacific Film Archive, the CCA Wattis Institute for Contemporary Arts, San Francisco; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Tokyo; the Museum of Contemporary Art, Los Angeles; among many others. In 2000, her project *A Living Library* became part of the permanent research collection of the Smithsonian's Museum of American History.

Bonnie Ora Sherk, *Sitting Still Series—Financial District, San Francisco, 1970*. Courtesy the artist



Stephanie Syjuco

Born Manila, Philippines; lives and works in San Francisco, California

Ultimate Vision (Dazzle Camouflage), 2013; printed 2015

Unsolicited project proposal for Google worker commuter system, San Francisco Bay Area

Digital prints

Dimensions variable

Courtesy the artist and Catharine Clark Gallery, San Francisco

Bedazzle A Tech Bus (I Mock Up Your Ideas), 2013–2014; printed 2015

Digital prints

Dimensions variable

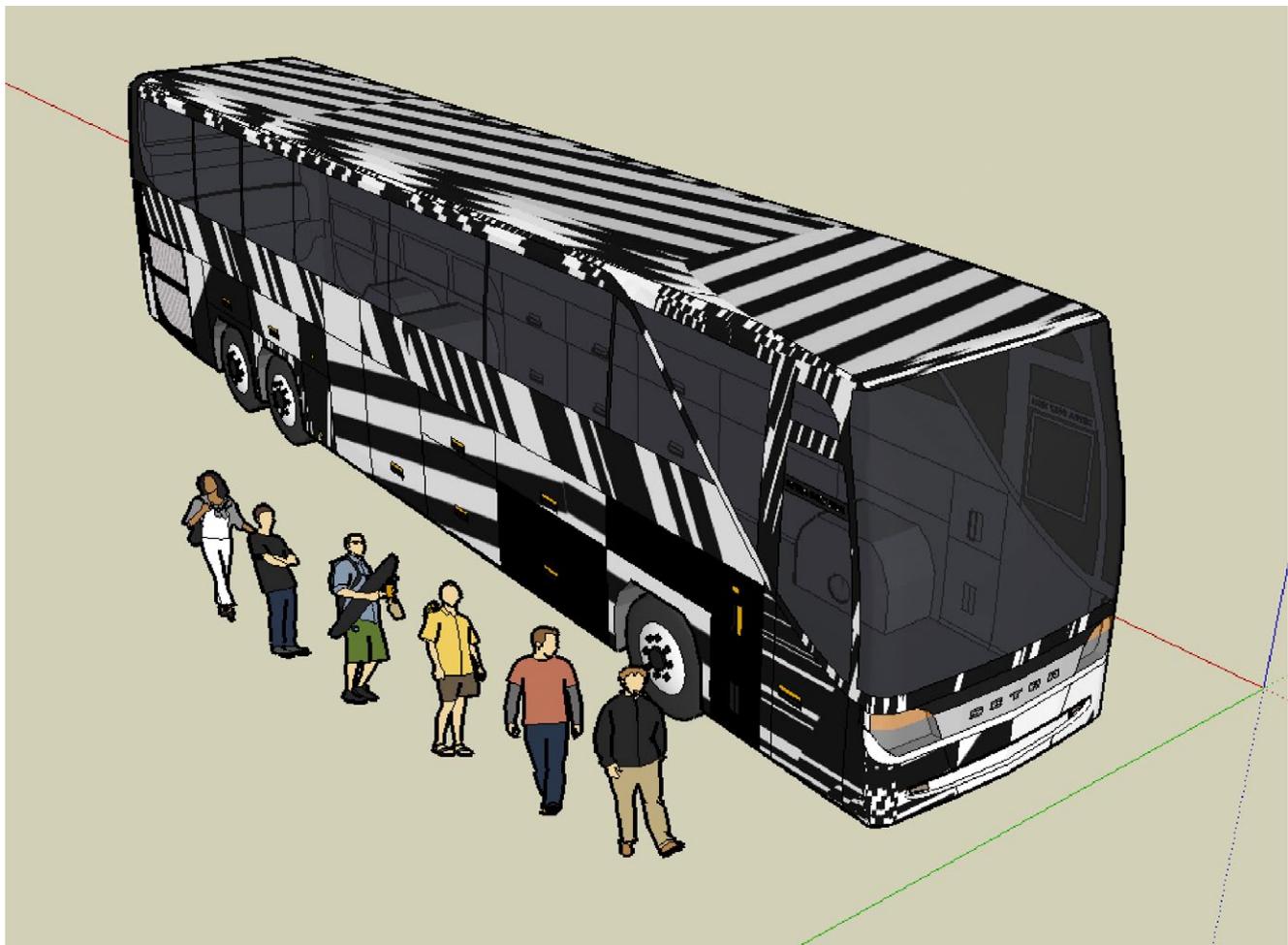
Courtesy the artist and Catharine Clark Gallery, San Francisco

Stephanie Syjuco uses the tactics of bootlegging, reappropriation, and fictional fabrications to address issues of labor and globalization. Her practice, informed by the open source movement, encourages her audience to participate as collaborators, producers, and distributors. She retranslates “original” objects in order to point to the shift in distribution of wealth and power. *Ultimate Vision (Dazzle Camouflage)* offers an unsolicited project proposal for the Google worker commuter system that runs throughout the Bay Area. A point of contention for an area with growing economic disparity, the Google buses have become a symbol of wealth inequity and elitism.

In *Ultimate Vision*, Syjuco proposes wrapping Google commuter buses in a bold, vibrant pattern to create a moving public art project that would be highly visible throughout the streets of the San Francisco Bay Area and highways of Silicon Valley. Using a geometric black and white pattern derived from “dazzle camouflage”—a World War I visual treatment painted onto the exterior of battleships and meant to confuse enemy aim—Syjuco’s idea is to adorn the deliberately plain Google buses with a dramatic and energizing “wrap,” similar to the advertising wraps seen on San Francisco’s public MUNI buses. The project aims to remove the anonymity of this private system of transport.

Born in the Philippines, Stephanie Syjuco received her MFA from Stanford University. Her work has been shown nationally and internationally, and included in exhibitions at PS1, the Whitney Museum of American Art, the New Museum of Contemporary Art, in New York; Yerba Buena Center for the Arts and the San Francisco Museum of Modern Art; the Contemporary Museum, Honolulu; and the California Biennial at the Orange County Museum of Art, among others. She has led workshops for her ongoing global collaborative Counterfeit Crochet Project at art spaces in Istanbul, Beijing, and Manila, her work was the subject of solo exhibition at the Contemporary Arts Museum, Houston. In 2012, she was commissioned to create an installation for FOR-SITE’s project *International Orange: Artists respond to the Golden Gate Bridge at 75*.

Stephanie Syjuco, Detail from *Ultimate Vision* (*Dazzle Camouflage*), 2013. Courtesy the artist and Catharine Clark Gallery, San Francisco



Mierle Laderman Ukeles

Born Denver, Colorado; lives and works in New York City, New York

Touch Sanitation Performance, 1977–1980/2007

Slide projection, 30 color slides
Courtesy the artist and Ronald Feldman Gallery, New York

Artist's Letter of Invitation Sent to Every Sanitation Worker with Performance Itinerary for 10 Sweeps in All 59 Districts in New York City, 1979

4 printed brochures mounted on board with Plexiglas
3 at 25 ½ x 19 in.
1 at 19 x 25 ½ in.
Courtesy the artist and Ronald Feldman Gallery, New York

The art of Mierle Laderman Ukeles is about the everyday routines of life. Examining the relationship between those who live in the community and those who serve it, she eradicates the boundary between traditional art and routine life.

Since 1977, when she became the official, unsalaried artist-in-residence at the New York City Department of Sanitation—a position she still holds—Ukeles has created art that deals with the endless maintenance and service work that keeps the city alive—urban waste flows, recycling, and ecology. In *Touch Sanitation* she draws attention to the maintenance of urban ecological systems in general and the use of pejorative language to represent “garbage men,” in particular.

Ukeles traveled throughout New York City to shake the hands of over 8500 sanitation employees or “sanmen” during a year long performance. She documented her activities, meticulously recording her conversations with the workers. Ukeles documented the workers’ private stories, fears, castigations, and public humiliations in an attempt to change some of the negative vernacular words used in the public sphere of society. In this way, Ukeles uses her art as an agent of change to challenge conventional language stereotypes.

Mierle Laderman Ukeles works in a variety of mediums, creating installations, performances, and audio and video works. She has completed six “work ballets,” involving workers, trucks, barges and hundreds of tons of recyclables in places such as New York, Pittsburgh, France, Holland, and Japan. Her work has been exhibited at P.S. 1/MOMA, New York; the Museum of Contemporary Art, Los Angeles; the Bronx Museum of Arts; the Wadsworth Atheneum, Hartford; the Tel Aviv Museum; the Sharjah Biennial; and the Contemporary Jewish Museum, San Francisco. Awards include multiple grants from the National Endowment for the Arts, fellowships from the John Simon Guggenheim, the Foundation for Jewish Culture, Andy Warhol, Joan Mitchell, and Anonymous Was a Woman Foundations among others. Her most recent teaching position was in Sculpture at Yale University.

Mierle Laderman Ukeles, *Touch Sanitation Performance*, 1978–1980, *Handshake Ritual* with workers of the NYC Department of Sanitation. Courtesy the artist and Ronald Feldman Fine Arts, New York



Southern Exposure Off-Site Commissions

Valerie Imus

IN WHAT ONE MIGHT think of as the natural evolution of late capitalism, all landscape has become real estate and all terrain is divided into commodities and markets. Our individual locations and habits are tracked by various corporate entities and government agencies. The public realm has become a parceled and virtualized entity. What remains is an ephemeral public, or rather multiple inchoate publics, lingering between us, in the non-marketized, disordered spaces between target audiences. The artists in *Public Works: Off-Site* rally the chaotic will of the everyday pushing and pulling against the directives of capital and the agents that systematically privilege private interests.

Since 1974, Southern Exposure has supported risky behavior in the public realm. We don't always know what will happen, but we encourage and trust artists to take us into new spaces and reframe what we think we already know. For *Public Works: Off-Site*, Southern Exposure partners with the Mills College Art Museum and curators Christian L. Frock and Tanya Zimbaro to invite artists Constance Hockaday and Jenifer K. Wofford to create new day-long experiential projects in our urban environments. These two site-specific projects culminate as one-time, event-based interventions in public spaces in San Francisco and Oakland,

and on the waterways in between. These artists work in collaborative networks while examining the bureaucratic and technological networks that keep us apart. They act as our guides to systems that regulate and obstruct access to various publics, making them visible to us in the process.

Our attempts to organize, define and secure our public space can sometimes erect blockades to its access. Public institutions established for the ostensible purpose of insuring public safety are so often leveraged to protect private interests and limit access. As our urban spaces are radically transformed by forces seemingly out of our control, perhaps we need to learn from the water. Water acts with flexibility and spontaneity, flowing around the obstacles it encounters, and occasionally becoming powerfully destructive. On both land and sea, security can be elusive. Perhaps the safest methods lie in embracing insecurity, in being curious, in trusting the ridiculous chaos of living together in city spaces. Jenifer K. Wofford and Constance Hockaday call to us to inhabit and shape these potentially unsafe and unwelcoming territories and seemingly already claimed public spaces that lie between us. Launching into the uncharted territories of the murky bay and our public infrastructure, the collaborative exploration itself inscribes a new shared mutable territory.

Constance Hockaday

Born Port Isabel, Texas; lives and works in San Francisco, California

You Make a Better Wall Than a Window: The Tour, 2015

Site-specific event

Courtesy the artist, commissioned by Southern Exposure in collaboration with the Mills College Art Museum

Constance Hockaday makes collaborative, participatory projects on the water. For *You Make a Better Wall Than a Window: The Tour*, Hockaday reflects upon our relationship to waterways in urban space. As a sailor and artist whose work is based on the ocean, her research closely examines how government bodies and institutions have come to create barriers to the accessibility of the water. Recent projects have been rooted in collaborations with working class harbor communities—traditionally groups of outsiders on land who come together to support each other on the water, in spite of the challenges of port authority regulations and the financial demands of boat upkeep. Hockaday notes that our disconnection from the water allows us to continue behaving in ways that directly endanger the wellbeing of water-based ecosystems that we rely on. For *You Make a Better Wall*, visitors will join Hockaday on a ferry ride across San Francisco Bay as the artist narrates the evolution of our relationship to the ports, discussing contrasts between maritime law and laws that apply on land, and investigating the territories and boundaries we create for ourselves.

Hockaday received both an MA in Conflict and Resolution and MFA in Socially Engaged Art from Portland State University. Her work has been included in exhibitions at Southern Exposure, San Francisco; SOMArts Cultural Center, San Francisco; Flux

Factory, Los Angeles; Apex Art, New York; the Portland Art Museum; and Project Row Houses Para/site, Houston; among others. She has been a TED Fellow and has received grants from Southern Exposure, SOMArts Cultural Center, the East Bay Community Fund, the Center for Cultural Innovation, and the City of Oakland.



Jenifer K. Wofford

Born San Francisco, California; lives and works in San Francisco, California

MaxiPad, 2015

Site-specific performance

Courtesy the artist, commissioned by Southern Exposure in collaboration with the Mills College Art Museum

In her wide-ranging practice, Jenifer K. Wofford creates camp spectacles that hilariously deconstruct systems of power. Her performative collaborations with the trio collective Mail Order Brides/M.O.B. (with Eliza Barrios and Reanne Estrada) enact a hyper-feminine drag drawing heavily on Filipina stereotypes. Her absurdist performances, paintings and installations point to the ways we perform and confront neocolonialism, class, race, gender, and occasionally incorporate giant cockroaches and portable toilets.

At a moment when our right to peaceable assembly has been dramatically eroded, staging a parade can be a radical act. With a flair for pageantry, Wofford and her collaborators take to the streets of Oakland to consider the ways in which we work to create a sense of safety in public. For *MaxiPad*, Wofford gathers a carnivalesque procession of padded, costumed characters to confront issues of vulnerability and gender in public space.

Wofford received her MFA from the University of California, Berkeley. Her work has been exhibited in the Bay Area at the Berkeley Art Museum and Pacific Film Archive, the Oakland Museum of California, Yerba Buena Center for the Arts, Southern Exposure, and Kearny Street Workshop. Further afield, she has shown at New Image Art, Los Angeles; Wing Luke Museum, Seattle; DePaul Museum, Chicago; Manila Contempo-

rary, Philippines; VWFA, Malaysia; and Osage Gallery, Hong Kong. Wofford's awards include the Eureka Fellowship, the Murphy Fellowship, and grants from the Art Matters Foundation, the Center for Cultural Innovation, UCIRA, and the Pacific Rim Research Program. She has also been artist-in-residence at The Living Room, Philippines; Liguria Study Center, Italy; and KinoKino, Norway.

Jenifer K. Wofford, in *Mail Order Brides/M.O.B., Divide // Conquer: The Mananangoogle Onboarding Experience*, 2013, Courtesy of Southern Exposure



Contributors

MARÍA DEL CARMEN CARRIÓN

María del Carmen Carrión is an independent curator and art critic from Quito, who received an MA in curatorial practice from the California College of the Arts, and taught at Universidad Católica in Quito. She is currently director of public programs & research at Independent Curators International in New York. She co-founded Constructo /, an international collective platform devoted to research and debate of art and visual culture. Since 2009, she has been a member of the curatorial college of cero-inspiración, an exhibition and residency space in Quito. Recent projects include: *The Life of Objects*, VOGT Gallery, New York (2011), *Materia Prima*, 8va Bienal de Mercosur, Porto Alegre (2011), *Otros Fueros*, collaboration with Tercerunquinto, EACC, Castelló (2011), *Historias Fugaces*, LABoral, Gijón (2011), and *The Nature of Things* (2010) at the Biennial of the Americas, chief curator Paola Santoscoy, Denver. Former positions include: associate curator at New Langton Arts in San Francisco, and research coordinator for Museo de la Ciudad in Quito.

COURTNEY FINK

Courtney Fink is an organizer, curator, and formerly the executive director of Southern Exposure. She serves on the Board of Directors of the Andy Warhol Foundation for the Visual Arts and the Seed Fund, and is a co-founder of Common Field.

From 2003–2015 she led Southern Exposure through tremendous change and growth, including three relocations and the development of the organization’s current Mission District building. She initiated SoEx Off-Site, the organization’s public art program, and she founded the Alternative Exposure Grant Program, which has been replicated nationally in nine other cities. Fink has helped to organize more than 500 projects and events. She has held positions at California College of the Arts and Capp Street Project in San Francisco, as well as Franklin Furnace in New York. She has lectured extensively and has juried more than 30 grant and program opportunities around the US. Originally from Los Angeles, Fink holds a BA in art history and fine arts from Skidmore College.

For twenty years, Fink has been dedicated to developing the capacity of visual artists and the systems that support them. She is committed to working at the vanguard of new ideas and in service of visual artists whose work is experimental and engaged with the world. In 2012, she co-founded, along with a group of national arts leaders, Common Field, a network of visual arts organizers and organizations that support experimental, non-commercial contemporary art and serves as a platform for learning, advocacy, and exchange.

CHRISTIAN L. FROCK

Christian L. Frock is an independent writer, curator and educator based in the San Francisco Bay Area. Her practice focuses on art and politics, and the role of artists in public life and social justice. Invisible Venue, the alternative curatorial enterprise Frock founded and has directed since 2005, collaborates with artists to present art in public spaces, online and in the built environment. Her 2010 project with Mills College Art Museum, titled *Here & Now*, featured temporary site-specific commissions by Elaine Buckholtz, Christine Wong Yap and Floor Vahn in historic sites around Oakland. She has organized public programs, exhibitions, and special commissions with numerous organizations, including Headlands Center for the Arts, Kala Art Institute, Oakland Main Public Library, San Jose State University, Southern Exposure, SOMArts Cultural Center, Emergency USA | Thoreau Center for Sustainability, Works/San José, and Yerba Buena Center for the Arts, among others.

Frock's writing has been featured in *Art&Education*, *art ltd.*, *Art Practical*, *Daily Serving*, *Fillip*, *The Guardian US*, *Hyperallergic*, *KQED Arts*, *NPR.org*, *San Francisco Arts Monthly*, *San Francisco Chronicle*, *SFMOMA Open Space*, and *USA Today*. Frock's 2014 *Priced Out* essays for *KQED Arts* on new technology wealth and its impact on Bay Area artists were named among "The Most Important Art Essays of the Year" by Ben Davis, national critic for *artnet News* and author of *9.5 Theses on Art and Class*.

Frock is a regular public speaker and has been featured in public programs at the Bay Area Society for Art & Activism, Berkeley Art Center, Kansas City Art Institute, Palo Alto Art Center, San Jose Institute of Contemporary Art, San Francisco Museum of Modern Art, and Yale Radio, among others. She is visiting faculty at California College of the Arts, California Institute of Integral Studies and San Francisco Art Institute. Chronicle Books published her first book, titled *Unexpected Art*, in spring 2015.

Frock is 2015–2016 Scholar in Residence at California College of the Arts, Center for Art and Public Life. She possesses an MA in curatorial practice from Goldsmiths College, University of London. Her work is archived online at www.invisiblevenue.com and www.visiblealternative.com

LEILA GROTHE

Leila Grothe works as a curator and writer with a particular interest in interventionist-based artistic practice focused in political activism and social engagement. She currently works as the director of curatorial affairs at the 500 Capp Street Foundation and the assistant curator at the CCA Wattis Institute for Contemporary Arts, San Francisco. Grothe received her MA in curatorial practice from the California College of the Arts and was appointed as curatorial fellow at the CCA Wattis Institute upon graduating. Prior to this, Grothe was Assistant Director of External Affairs at Southern Methodist University Meadows School of the Arts in Dallas, Texas, where she worked as an active figure in developing the SMU Meadows School's Forum for Art and Urban Engagement initiative. She received a 2011 Idea Fund Grant funded by the Andy Warhol Foundation for the Visual Arts to realize a community-based project at the Trinity River Audubon Center in Dallas, Texas.

STEPHANIE HANOR

Stephanie Hanor has been the assistant dean and director of the Mills College Art Museum (MCAM) since September 2009. She received her PhD in Art History from the University of Texas at Austin. Prior to joining MCAM, she was the senior curator and curatorial department head at the Museum of Contemporary Art San Diego (MCASD). During her eight years at MCASD she curated over 40 exhibitions and projects, including a series of site-specific installations featuring major works by Tara Donovan, Raymond Pettibon, Nancy Rubins, and Santiago Cucullu. She also organized major traveling exhibitions, including the retrospective of San Diego painter and film critic Manny Farber, the focus exhibition *Jasper Johns: Light Bulb*, and an exhibition featuring the Latin American and Latino holdings of the Museum, *TRANSactions: Contemporary Latin American and Latino Art*, all with accompanying catalogues. At MCAM she oversees an active contemporary exhibition program that has featured new work by Binh Danh, Kathryn Spence, Frances Stark, Karen Kilimnik, and Sarah Oppenheimer.

VALERIE IMUS

Valerie Imus has acted as the projects and exhibitions program director at Southern Exposure since 2011, where she has organized numerous projects, including *New Games Revisited*, *Sets*, *How to Move a Mountain*, *White Hot Lamp Black* and *Hopeless and Otherwise*. Formerly, she was the exhibitions manager at Yerba Buena Center for the Arts, and the curatorial associate at the CCA Wattis Institute for Contemporary Arts, San Francisco. She has also organized projects at the Oakland Museum of California and Yerba Buena Center for the Arts, and written for *Art Practical* and *Stretcher*. She is a collaborative member of the collectives The Citizens Laboratory and OPENrestaurant and holds an MFA from the School of the Art Institute of Chicago.

MEREDITH JOHNSON

Meredith Johnson has acted as curator and director of consulting at Creative Time since 2007, where she has curated such projects as Spencer Finch's *The River That Flows Both Ways* (2009), Pae White's *Self Roaming* (2009), Stephen Vitiello's *A Bell for Every Minute* (2010), and *The Ocean-*

front at Art Basel Miami Beach (2010) in collaboration with the MOCAD in Detroit, Museo Tamayo in Mexico City, 032c in Berlin, and Tramway in Glasgow. She spearheaded a series of artist-chef collaborations in 2011 at Park Avenue, including interventions by Marina Abramović, Paul Ramírez Jonas, Janine Antoni, and Michael Rakowitz, and in 2012 co-curated a series of ten commissioned video works for MTV's *Art Breaks*, presented by Creative Time, MoMA PS1 and MTV. Johnson has also led Creative Time's advising on arts programming in such cities as Louisville, Kentucky; Seattle, Washington; New York City, New York; Dallas, Texas; and Chicago, Illinois. In addition to her work at Creative Time, Johnson was a curator at Artists Space in New York from 2007–2009, and the assistant director at Minetta Brook from 2005–2007. She received her BA in Art from St. Mary's College of Maryland and her MA in curatorial practice from the California College of the Arts.

TANYA ZIMBARDO

Tanya Zimbardo is the assistant curator of media arts at the San Francisco Museum of Modern Art. She co-curated public commissions in San Francisco and Oakland for the off-site exhibition *2012 SECA Art Award: Zaroubie Abdalian, Josh Faught, Jonn Herschend, David Wilson* (2013). At SFMOMA, she has also co-curated the *2010 SECA Art Award: Mauricio Ancalmo, Colter Jacobsen, Ruth Laskey, Kamau Amu Patton; Fifty Years of Bay Area Art: The SECA Awards* (2011–12); and *The More Things Change* (2010–11); and curated *The Studio Sessions* (2009). She has organized numerous screenings of film, video, and performance-based work at the museum and for organizations such as Krowwork, Oakland; the Worth Ryder Art Gallery, University of California, Berkeley; Artists' Television Access, San Francisco; and SF Cinematheque. She has co-edited and contributed to several SFMOMA publications including *Open Space*. Her writing on conceptual art, performance, and time-based media art has additionally been published by *INCITE Journal for Experimental Media*; *Borusan Contemporary*, Istanbul; *EXIT Media*; and *SF Camera+work Journal*, among others. Zimbardo received her MA in curatorial practice from the California College of the Arts.

The enemies of women's liberation in the arts will be crushed.

—Letter from artist and activist Nancy Spero to curator, critic
and activist Lucy Lippard, dated October 29, 1971

CURATORS' ACKNOWLEDGMENTS

First and foremost: We are deeply grateful to all of the artists featured in *Public Works: Artists Interventions' 1970s–Now*. It has been a pleasure to work with so many artists we've admired. We are thrilled and humbled to feature these works in this context and look forward to discussing these ideas with students, many of whom will be introduced to radical public practices through this exhibition.

We also thank Stephanie Hanor, Maysoun Wazwaz, and Stacie Daniels, the exceptional team at Mills College Art Museum, for their incredible commitment to this ambitious exhibition, book, and public programs. We also offer our appreciation to editor Morgan Peirce and designer John Borruso for their work on this publication. We reiterate Stephanie Hanor's thanks to all of the individuals who helped make the loans, installation, and publication possible and we extend deep gratitude to Valerie Imus and Courtney Fink, our friends at Southern Exposure, for partnering with us to produce new off-site commissions

Our long-held interest in this subject is informed by strong female figures and we would like to expressly acknowledge the defining influences of our mothers Linda Frock and Christina Maslach. We also thank our families for their support, especially Aaron Stienstra, Asa + Cleo Frock-Stienstra, and Michael Doyle.

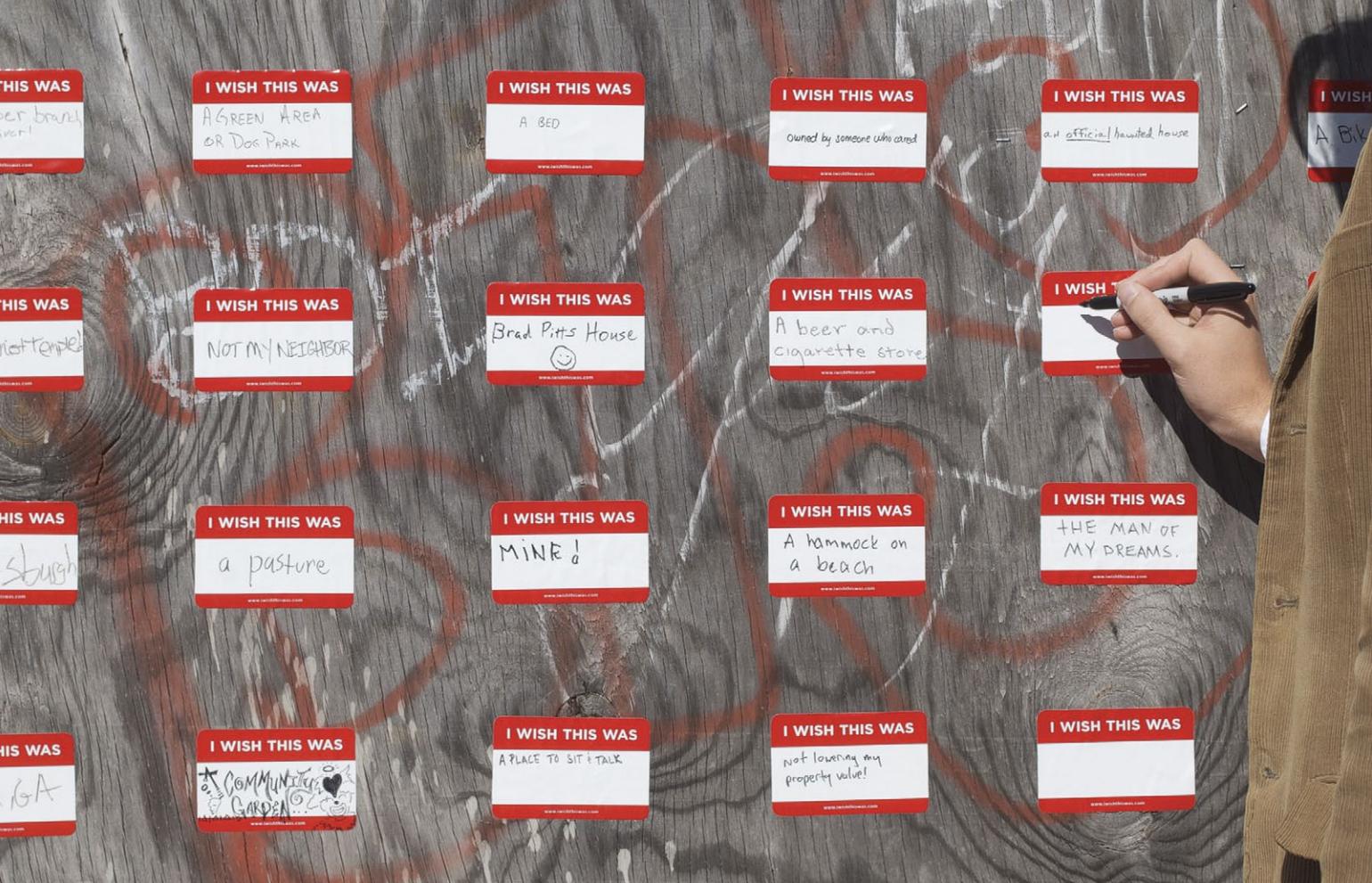
When considering the role of women at work in public space, our initial list included more than 100 artists and was still by no means comprehensive—it is a subject that can be expanded upon endlessly. For obvious reasons (read: time and space), we narrowed our focus to a select number of artists with a sustained history of addressing public space to broadly consider historical precedents and the range of possibilities for contemporary public interventions. This in no way limits our interest in the many artists beyond the scope of this exhibition and we would like to specifically acknowledge the scores of women at work in public space all over the world, many of whom produce interventions without support or recognition, often under challenging or dangerous circumstances where so-called public expression is severely limited.

We see you and we appreciate you—all of you. Never stop.

Christian L. Frock
Tanya Zimbardo



you are here
awake and alive



Public Works: Artists' Interventions 1970s–Now examines strategies of public practice by women artists from the 1970s to the present. Through various modes of practice—including web-based media, performances, happenings, installations, participatory works, sound, street works, and legislative art, among other media—this book considers important historic and contemporary projects that explore the inherent politics and social conditions of creating art in public space.

Edited by Christian L. Frock and Tanya Zimbardo

With texts by
 María del Carmen Carrión
 Courtney Fink
 Christian L. Frock
 Leila Grothe
 Stephanie Hanor, PhD
 Valerie Imus
 Meredith Johnson
 Tanya Zimbardo



MILLS COLLEGE
ART MUSEUM