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Metro Poles: Art in Action

October 27 - December 6, 2008

PROJECT DESCRIPTION

I spent my stipend on clay.

This project seems to bring the studio process to the exhibition space, opening it up to the process of trial and error that makes the traditional studio practice messy and alive. A painting of a man on a horse will trot by, in front of the gallery on any given Tuesday at exactly 2:27 pm. I also created assemblages that visually, conceptually or materially resonate with the other artists' works. I plan to put a small patch on a hole in my sole.

For BRAC, I created a project that consists of a continuous line of recycled fabrics installed directly on the floor and that flows throughout the gallery space. On October 30th, one truckload of New York City waste was removed from a landfill in rural Virginia and returned to New York where it was reassembled as accurately as possible in this gallery. One quarter of the space divided into cubic yards with mason twine. This piece is the result from my collaboration with Corey, McKendree and Len. "I will then go out on the street and find anecdotal information from passersby (as well as from people employed by the art institution) regarding who lives there, what business is conducted, what events have been witnessed etc."

I asked Jose in our initial meeting if I could paint on the walls directly and he said yes and I said cool. This presents the women as individuals rather than as victims and highlight the experiences we all share, in order to put these monumental events in context. Of course, the exhibition in itself can also be understood as "the work" the project descriptions refer to. Alongside the new video would be her interventions to the physical surrounding space as she deems fit.

Metro Poles is to me a kind of actualization of the game, and so I chose to use actual *Mad Lib* pages to act as wall labels, which I've filled out with nouns, adjectives, verbs observed in the working public studio space. This idea came about after looking at the space and the work that my fellow artists placed in it. Art works and exhibitions reify emotional life and changing ideas for the purpose of communication, which is the potential source of their commodification.



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PROJECT DESCRIPTION

For "Metro Poles, Art in Action", I'd like to respond to another person's installation, adding my presence to the conversation with simple additions and interventions.

If they do not, if they cannot, it shall ultimately be a success. Some objects create new meanings and stories by being combined with other artists' works, some evoke viewers' personal memories, while others involve non-art objects in the space as parts of the exhibition and make viewers rethink what art is. I plan to put a small patch on a hole in my sole. I am interested in the subtlety of the movements my body makes and the connection with the horizon.

The financial and environmental costs of this policy are substantial. One quarter of the space divided into cubic yards with mason twine. Even the trash has immigration problems. "This will become the target of research." I am the only painter in the group and as of this writing the only one working on site. The songs are in Korean, Taiwanese, Chinese, Hakanese, Aboriginal Taiwanese, and Japanese.

At the same time I hope the project will work enabling and show the potential in collaborative projects even if "the work" only exist as a project description and will have to be further developed in the imagination of the person reading this text. Her 'revised' video would then play in the gallery in place of my original video. It also spread a kind of collaboration among classmates, asking one another to dig into each other's pool of references or immediate surroundings to fill in the blanks of a story, and then come up with something wonderfully absurd and nonsensical.

I will dress in appropriate attire for such a job. *The challenge*: But finding a form has always been art and showing the form has always been exhibition. I spent my stipend on clay.



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All of these things must come to pass.

I placed found objects such as toys, fabric, Christmas lights, paper bag, wig, vegetable containers, packing materials, boom box and phone cord all over the space. I plan to put a small patch on a hole in my sole. The horizontal line makes reference to my experience of running through nature especially along the ocean.

Because of this policy, New York exports a higher percentage of its generated waste than any other state in the country. One quarter of the space divided into cubic yards with mason twine. But creating a statement about it. The available views will function as a filter or organizing principle. Although we all have very different practices we are all very interested in transitive cultural properties and processes, media deconstruction, geography, history, signage, language as thought, semiotics, anthropology and storytelling.

"Karaoke/Waiting In Line" consists of a vintage Asian jewelry box, actual photos of "comfort women" when they were young, recorded audio of the comfort women as old women singing traditional folk songs, and silhouettes from historical photos showing Japanese Imperial Army soldiers waiting in line at the military rape camps, or "comfort stations." The project points to the difficulty that often arises when utopian ideas of collaboration and participation are to be carried out practically, and is in its methodology also an investigation of the possibility of participation. The loan copy would be given to my chosen artist, with the intention that she will edit, manipulate, remove and add footage to my video. *Mad Libs* was a personal early practice in no longer just being an observer, spectator or reader.

For this performance I will be using commercially available cleaners and cleaning tools such as a broom, mop, feather duster and ammonia based cleaners. We have to stop trying to find a form that encapsulates the continuous process of emotional and intellectual life in constant flux with a stable, preserved, and conserved package.

I don't know what I did that day. For "Metro Poles, Art in Action", I'd like to respond to another person's installation, adding my presence to the conversation with simple additions and interventions.



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PROJECT DESCRIPTION

In the Metro Poles: Art in Action, I tried to enhance dialogues among artists' projects, audience, the space, and things that naturally exist within the space by re-contextualizing them.

I plan to put a small patch on a hole in my sole. My goal is to invite viewers to walk along the line - and make viewers active participants rather than inactive spectators.

To minimize the visibility of waste disposal on many New Yorkers, the current Solid Waste Management Plan (SWMP) directs curbside trash to commercial waste transfer stations (primarily in the South Bronx and northern Brooklyn) where they are distributed to distant landfills via truck, train, and boat. One quarter of the space divided into cubic yards with mason twine. The opposite of bringing the trash into the gallery.

Among the things I wrote back in my initial response were the following: "I will photograph in or near the display space - i.e. nearby buildings, back yards, whatever." Team Clay consists of Chang-Jin Lee, Åsa Elzén, Paul Clay, and Marcy Brafman. This event was organized on an industrial scale and is considered one of the largest cases of human trafficking in the 20th century. I hope visitors will read one of these project descriptions when looking at the show. The exhibition copy of the video would play in the gallery for the first week. *Mad Libs*, along with the book series *Choose Your Own Adventure*, were childhood practices that I had with works that allow interaction.

My project for Metro Poles: Art in Action titled: Be Clean BRAC! involves cleaning the gallery space as well as the artwork in the space. The curatorial premise of Metro Poles is to resist the commodification of the art object, nurture creative collaboration between artists and curators, and propose new curatorial models for contemporary art. I returned a week and a half later as a 22 year old Latvian woman.

My contribution was entirely dependent upon what other artists installed, and driven conceptually by my response to it. A painting of a man on a horse will trot by, in front of the gallery on any given Tuesday at exactly 2:27 pm.



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PROJECT DESCRIPTION

I plan to put a small patch on a hole in my sole.

All the fabrics are different in color and texture, and were given to me by family and friends. Since the closing of the city's last garbage dump at Fresh Kills, Staten Island in 2001, the city has exported its refuse to landfills in other states, many in the Southeast. One quarter of the space divided into cubic yards with mason twine. My intention was to address this problem with the intention of generating the less possible trash in the most economical way.

The resulting exhibit: "Metro Poles, Art in Action", is a curatorial collaboration with Jamaica Center for Arts & Learning (JCAL), the Bronx River Art Centre (BRAC), the Asian American Arts Center (AAAC), and the Maiden Lane Exhibition Space. I was invited to participate by Paul Clay who had been invited by Jose Ruiz. During WW II, 200,000 young women, known as "comfort women," were systematically exploited as sex slaves in Asia.

I will print these "new" project descriptions on regular letter size paper with the BRAC logo and place them in an ordinary magazine holder attached close to the entrance of the space, resembling a conventional press release or exhibition text. The video would be made specifically for this exhibition, and would exist in two formats, the exhibition copy and the loan copy. In music "ad libitum" allows improvisation, or in karaoke {free style} may appear onscreen, which sometimes prompts people to take dance breaks. I look forward to seeing what kind of changes take place through this act and whether anyone will notice as a result of my intervention.

In October & November 2008, approximately 60 NY-based artists will debut new work almost simultaneously in the Bronx, Queens, and Manhattan. I drove it to the Bronx River Art Center. Materials I used were chosen from the upstairs storage of BRAC and the pile of detritus in the first room. If they do not, if they cannot, it shall ultimately be a success. I placed found objects such as toys, fabric, Christmas lights, paper bag, wig, vegetable containers, packing materials, boom box and phone cord all over the space.



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PROJECT DESCRIPTION

For BRAC, I created a project that consists of a continuous line of recycled fabrics installed directly on the floor and that flows throughout the gallery space.

The Department of Sanitation collects over 12,000 tons of waste produced by residents and public agencies each day. One quarter of the space divided into cubic yards with mason twine. I was interested that even though my subject matter of study is very different, in a way we were addressing same problems which solutions are sometimes as problematic as the problems that generates. Among the questions asked were: "What contribution can you make to this unconventional exhibition?", "Can you allow other artists to revise your installation?", and "Who would be other artists that you would like to invite to the exhibition for the revision and collective art-making?"

The title for my part of the project is "Magic Mirror: Meltdown Marx McLuhan And Monkeys In The Zoo @The Bronx River Art Center." This project promotes awareness of these women, some of whom are still alive today, and brings to light a history which has been largely unacknowledged and forgotten. Your names will not appear in relation to these texts but listed with a thank you credit on a wall label or work list. The installation would include a video and possibly accompanying photographs.

The name of the children's word game *Mad Libs* is a play on *ad lib*, from the Latin *ad libitum* which means "at one's pleasure" or as we commonly say these days "winging it." The process of cleaning is always an intrusion, as subtle as it may be, into a space where things get lost and misplaced.

***Metro Poles: Art in Action* is a cross-borough collaboration with Jamaica Center for Arts and Learning, Asian American Arts Centre and Maiden Lane Exhibition Space.**

They took my picture. I chose the second room and acted as editor, moving around the work and adding some things that helped to pull out themes I saw common amongst the existing work. All of these things must come to pass. In the *Metro Poles: Art in Action*, I tried to enhance dialogues among artists' projects, audience, the space, and things that naturally exist within the space by re-contextualizing them. I plan to put a small patch on a hole in my sole.



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PROJECT DESCRIPTION

New York City generates as much as 36,000 tons of refuse each day.

One quarter of the space divided into cubic yards with mason twine. After having conversations about what we planned to do and with our starting point being to point the problematic in NYC of the trash and the landfills. They were asking a variety of artists to respond to the idea of an exhibit where artists would make work in a gallery setting and then have it subsequently altered by others.

I had left a panel free in my storyboard for his portrait just in case I could. The personal and intimate nature of the Karaoke-Jewelry Box contrasts with the lines of soldiers marching out from the Box, defining the windows and the door of the gallery. (The exact methodology for putting together the new texts will be developed once I hopefully receive the texts from you). For this exhibition I would like to make a small video installation.

The Mad Libbed labels are ever changing throughout the duration of the ever changing exhibition. Another inspiration was the Be Clean! performance by Hi Red Center in 1964. The Bronx River Art Center's Executive Director, Gail Nathan states, "This artistic and curatorial collaboration offers us a chance to contemplate how artists and non-profit organizations can creatively survive in this economic recession."

I liked the ladies that work at the gallery, they are very nice. Upon visiting the space, I realized that it would be important to recontextualize what was there rather than continue adding more work to the crazy amount of elements in the gallery. The Bronx River will run away. In addition, sounds from the radio (boom box) such as music, conversation, speech and white noise reinforce the complexity and diversity of the exhibition. I plan to put a small patch on a hole in my sole. All the fabrics are different in color and texture, and were given to me by family and friends.



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PROJECT DESCRIPTION

One quarter of the space divided into cubic yards with mason twine.

This piece is the result from my collaboration with Corey, McKendree and Len. In the spring of this year I was invited by Jose Ruiz, curator of Bronx River Art Centre (BRAC) and Heng-Gil Han, curator for the Jamaica Center for Arts & Learning (JCAL), to submit responses to a set of questions. The kids in the street afterschool were yelling "Obama for your mama." This presents the women as individuals rather than as victims and highlight the experiences we all share, in order to put these monumental events in context.

These 20 project descriptions that I hope to receive will be "deconstructed" into 20 new project descriptions by taking one sentences each from your individual descriptions and putting them together into new texts. Alongside the new video would be her interventions to the physical surrounding space as she deems fit. I've used descriptions of the objects and the names of the other artists in the show, to come up with faux explanations such as little vinyl riding hood says to her grandmother "what big paperbags you have" to which grandmother replies "the better to photoshop you with."

Unlike many people I enjoy cleaning so I don't view it as a chore or as demeaning in any way. "It is at organizations like these where many critics, curators and art buyers are introduced to emerging contemporary artists," according to Mr. Han. I wrote a few things on the green paper and on the blue tape. I'd like to add to an existing dialogue.

Each time I enter the gallery, I will remove my preconceptions and dip them into a vat of creamed instincts. I also created assemblages that visually, conceptually or materially resonate with the other artists' works. I plan to put a small patch on a hole in my sole. For BRAC, I created a project that consists of a continuous line of recycled fabrics installed directly on the floor and that flows throughout the gallery space. Since the closing of the city's last garbage dump at Fresh Kills, Staten Island in 2001, the city has exported its refuse to landfills in other states, many in the Southeast.



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PROJECT DESCRIPTION

Even the trash has immigration problems.

What follows is therefore, not a concise statement but rather a long rambling description of participation. The people in the Bronx were so excited both before and after. The songs are in Korean, Taiwanese, Chinese, Hakanese, Aboriginal Taiwanese, and Japanese. This short text should be around half a page (apprx 300-400 words).

Her 'revised' video would then play in the gallery in place of my original video. Some blanks are left blank, in my hopes that perhaps other participants may feel free to contribute to the stories. Unlike many people I enjoy cleaning so I don't view it as a chore or as demeaning in any way.

"I wanted to create a show that was a collaborative activity among emerging contemporary artists and would bring people to discover art organizations like Jamaica Center for Arts & Learning, Bronx River Art Center and Asian American Arts Centre, which are located off the beaten art path." I got tired and did some hand building. The project presents the exhibition space as a site of constant renewal, a conversation of ideas and perspectives that may not be conclusive.

All emotion in the space will be condensed into a light blue frosted glass box, approximately three inches square. Some objects create new meanings and stories by being combined with other artists' works, some evoke viewers' personal memories, while others involve non-art objects in the space as parts of the exhibition and make viewers rethink what art is. I plan to put a small patch on a hole in my sole. I am interested in the subtlety of the movements my body makes and the connection with the horizon. The Department of Sanitation collects over 12,000 tons of waste produced by residents and public agencies each day. One quarter of the space divided into cubic yards with mason twine.



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Because this exhibit is intended to focus on process, blur lines between artworks, and reduce the primacy of the individual artist in favor of a loose integrated net of creativity that blankets the entire gallery - even the act of writing a statement about the individual work could be seen to detract from the exhibit's mission.

So I went into start the Monday before the election and came back in the day after Mr. Obama won. "**Karaoke/Waiting In Line**" consists of a vintage Asian jewelry box, actual photos of "comfort women" when they were young, recorded audio of the comfort women as old women singing traditional folk songs, and silhouettes from historical photos showing Japanese Imperial Army soldiers waiting in line at the military rape camps, or "comfort stations." If your project is in collaboration with other artists in the show, I still ask you to send one project description each. The loan copy would be given to my chosen artist, with the intention that she will edit, manipulate, remove and add footage to my video.

Metro Poles is to me a kind of actualization of the game, and so I chose to use actual *Mad Lib* pages to act as wall labels, which I've filled out with nouns, adjectives, verbs observed in the working public studio space. I want this act to be viewed as a selfless gesture in which the aim is to purify the space for all participants involved including artist and the audience. The project's driving theme was later developed in collaboration with Jose Ruiz, Bronx River Art Center's curator, Robert Lee, Asian American Arts Centre's director, and Elisabeth Akkerman, The Francis J. Greenburger Collection/ Time Equities' curator.

I threw pots for about 8 hours and placed them one by one on the table until it was almost covered. This project seems to bring the studio process to the exhibition space, opening it up to the process of trial and error that makes the traditional studio practice messy and alive. Upon completion of the sequence timing lever, the text in the gallery will revert to pictographs. I placed found objects such as toys, fabric, Christmas lights, paper bag, wig, vegetable containers, packing materials, boom box and phone cord all over the space. I plan to put a small patch on a hole in my sole. The horizontal line makes reference to my experience of running through nature especially along the ocean.

New York City generates as much as 36,000 tons of refuse each day. One quarter of the space divided into cubic yards with mason twine. After having conversations about what we planned to do and with our starting point being to point the problematic in NYC of the trash and the landfills.



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PROJECT DESCRIPTION

The thing about this project was that the week that was my week to work November 3 through November 7 was election week.

This event was organized on an industrial scale and is considered one of the largest cases of human trafficking in the 20th century. What I hope you will contribute with is a short project description of the project that you are showing at BRAC. The exhibition copy of the video would play in the gallery for the first week. It also spread a kind of collaboration among classmates, asking one another to dig into each other's pool of references or immediate surroundings to fill in the blanks of a story, and then come up with something wonderfully absurd and nonsensical. In response to this mode of working, I will use a subtractive process to bring the space a step back toward it's original condition.

The idea for a curatorial collaboration was originally conceived by Heng-Gil Han, JCAL's curator. I put a table on the paper. For "Metro Poles, Art in Action", I'd like to respond to another person's installation, adding my presence to the conversation with simple additions and interventions. A painting of a man on a horse will trot by, in front of the gallery on any given Tuesday at exactly 2:27 pm.

In the Metro Poles: Art in Action, I tried to enhance dialogues among artists' projects, audience, the space, and things that naturally exist within the space by re-contextualizing them. I plan to put a small patch on a hole in my sole. My goal is to invite viewers to walk along the line - and make viewers active participants rather than inactive spectators. On October 30th, one truckload of New York City waste was removed from a landfill in rural Virginia and returned to New York where it was reassembled as accurately as possible in this gallery.

One quarter of the space divided into cubic yards with mason twine. This piece is the result from my collaboration with Corey, McKendree and Len. This was a way to begin to understand the visual history in relation to what people have recorded on the internet, about the Bronx.



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PROJECT DESCRIPTION

During WW II, 200,000 young women, known as “comfort women,” were systematically exploited as sex slaves in Asia.

The title of this project is ***Project Description***. The video would be made specifically for this exhibition, and would exist in two formats, the exhibition copy and the loan copy. *Mad Libs* was a personal early practice in no longer just being an observer, spectator or reader. Countless objects have been added to the space in an effort I believe to counteract the cleanliness of the white void that is the gallery space.

Viewers have the opportunity to encounter a different space on any given day and the chance to witness artists at work. I taped some paper to the floor and painted it green. My contribution was entirely dependent upon what other artists installed, and driven conceptually by my response to it. If they do not, if they cannot, it shall ultimately be a success.

In addition, sounds from the radio (boom box) such as music, conversation, speech and white noise reinforce the complexity and diversity of the exhibition. I plan to put a small patch on a hole in my sole. All the fabrics are different in color and texture, and were given to me by family and friends.

The financial and environmental costs of this policy are substantial. One quarter of the space divided into cubic yards with mason twine. Even the trash has immigration problems. For my part I ultimately adopted 6 strategies, relating to my initial proposal that were designed to explore the Bronx, West Farms, (the neighborhood where BRAC is located), and the area's relationship to the gallery and the mission of the exhibit. “Magic Mirror” title frame painted standalone on the northern entry wall of the second interior gallery.



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PROJECT DESCRIPTION

Dear fellow artists in Metro Poles: Art in Action, I write to you with the hope that you would like to participate in a project I want to show at Metro Poles: Art in Action at BRAC.

The installation would include a video and possibly accompanying photographs. *Mad Libs*, along with the book series *Choose Your Own Adventure*, were childhood practices that I had with works that allow interaction. This idea came about after looking at the space and the work that my fellow artists placed in it.

The process of development and renewal, which offers alternatives to individual production, commodity, competition and influence, is currently on view during gallery hours. I borrowed a wheel from the class room on the 4th floor. Materials I used were chosen from the upstairs storage of BRAC and the pile of detritus in the first room. All of these things must come to pass. I also created assemblages that visually, conceptually or materially resonate with the other artists' works. I plan to put a small patch on a hole in my sole.

For BRAC, I created a project that consists of a continuous line of recycled fabrics installed directly on the floor and that flows throughout the gallery space. Because of this policy, New York exports a higher percentage of its generated waste than any other state in the country. One quarter of the space divided into cubic yards with mason twine. But creating a statement about it.

I also invited artists Chang-Jin Lee, Marcy Brafman, and Åsa Elzén to be "team members" for our group, one of seven groups to work in the space. The series of images and soundbite panels are as follows: "**Karaoke/Waiting In Line**" consists of a vintage Asian jewelry box, actual photos of "comfort women" when they were young, recorded audio of the comfort women as old women singing traditional folk songs, and silhouettes from historical photos showing Japanese Imperial Army soldiers waiting in line at the military rape camps, or "comfort stations."



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PROJECT DESCRIPTION

For this exhibition I would like to make a small video installation.

In music "ad libitum" allows improvisation, or in karaoke {free style} may appear onscreen, which sometimes prompts people to take dance breaks. I will dress in appropriate attire for such a job. Each artist occupies the gallery for a week and is followed consecutively by the remaining artists in their team.

I unloaded it. I chose the second room and acted as editor, moving around the work and adding some things that helped to pull out themes I saw common amongst the existing work. The Bronx River will run away.

Some objects create new meanings and stories by being combined with other artists' works, some evoke viewers' personal memories, while others involve non-art objects in the space as parts of the exhibition and make viewers rethink what art is. I plan to put a small patch on a hole in my sole. I am interested in the subtlety of the movements my body makes and the connection with the horizon.

To minimize the visibility of waste disposal on many New Yorkers, the current Solid Waste Management Plan (SWMP) directs curbside trash to commercial waste transfer stations (primarily in the South Bronx and northern Brooklyn) where they are distributed to distant landfills via truck, train, and boat. One quarter of the space divided into cubic yards with mason twine. The opposite of bringing the trash into the gallery. "I would simply hope they might function as a launching off point of interest in the creative process going forward."

There is a voiceover panel as used in standard storyboard format left open for interactive text and commentary both for the participating artists and visitors to Metropoles: Art in Action. This event was organized on an industrial scale and is considered one of the largest cases of human trafficking in the 20th century. Best of luck with your own projects at BRAC.



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PROJECT DESCRIPTION

The name of the children's word game *Mad Libs* is a play on *ad lib*, from the Latin *ad libitum* which means "at one's pleasure" or as we commonly say these days "winging it."

For this performance I will be using commercially available cleaners and cleaning tools such as a broom, mop, feather duster and ammonia based cleaners. A singular installation is developed on-site, over a four-week period, by 7 teams (20 artists) working collaboratively. I drove it to the Bronx River Art Center.

Upon visiting the space, I realized that it would be important to recontextualize what was there rather than continue adding more work to the crazy amount of elements in the gallery. Each time I enter the gallery, I will remove my preconceptions and dip them into a vat of creamed instincts. I placed found objects such as toys, fabric, Christmas lights, paper bag, wig, vegetable containers, packing materials, boom box and phone cord all over the space. I plan to put a small patch on a hole in my sole.

My goal is to invite viewers to walk along the line - and make viewers active participants rather than inactive spectators. Since the closing of the city's last garbage dump at Fresh Kills, Staten Island in 2001, the city has exported its refuse to landfills in other states, many in the Southeast. One quarter of the space divided into cubic yards with mason twine. My intention was to address this problem with the intention of generating the less possible trash in the most economical way. "All this material, both the physical printing on paper and the conceptual structure surrounding it would then be available as raw materials to use by subsequent artists in any way they see fit." The paints were Benjamin Moore Black and Million Dollar Red in ultra high gloss luster.

During WW II, 200,000 young women, known as "comfort women," were systematically exploited as sex slaves in Asia. I really hope you would like to participate in this project and hope to hear from you very soon. The video would be made specifically for this exhibition, and would exist in two formats, the exhibition copy and the loan copy.



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PROJECT DESCRIPTION

My project for *Metro Poles: Art in Action* titled: *Be Clean BRAC!* involves cleaning the gallery space as well as the artwork in the space.

Unlike traditional exhibitions, where the artwork is finished and on view starting on the first day of the show, *Metro Poles* transforms an artspace into a stage for experimentation and collaboration- a public studio where concepts, artistic processes and performances are exchanged and improvised. I loaded into a P.T. Cruiser with fake wood panels. I'd like to add to an existing dialogue. All emotion in the space will be condensed into a light blue frosted glass box, approximately three inches square.

In the *Metro Poles: Art in Action*, I tried to enhance dialogues among artists' projects, audience, the space, and things that naturally exist within the space by re-contextualizing them. I plan to put a small patch on a hole in my sole. My goal is to invite viewers to walk along the line - and make viewers active participants rather than inactive spectators. The Department of Sanitation collects over 12,000 tons of waste produced by residents and public agencies each day. One quarter of the space divided into cubic yards with mason twine.

I was interested that even though my subject matter of study is very different, in a way we were addressing same problems which solutions are sometimes as problematic as the problems that generates. "I will then make a collage from the various information materials, printed with ink jet, in a variety of sizes and textures of paper and post the information on the galley walls, like fliers or even gorilla-style like paper street art." I prepared a storyboard almost a shooting script or a blueprint for the images.

This project promotes awareness of these women, some of whom are still alive today, and brings to light a history which has been largely unacknowledged and forgotten. Please let me know if you have any questions. The installation would include a video and possibly accompanying photographs. I've used descriptions of the objects and the names of the other artists in the show, to come up with faux explanations such as little vinyl riding hood says to her grandmother "what big paperbags you have" to which grandmother replies "the better to photoshop you with."



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Metro Poles: Art in Action

October 27 - December 6, 2008

PROJECT DESCRIPTION

The project and exhibition *Metro Poles: Art in Action* opened its doors this week at the Bronx River Art Center.

I bought it at a store in Manhattan. The project presents the exhibition space as a site of constant renewal, a conversation of ideas and perspectives that may not be conclusive. Upon completion of the sequence timing lever, the text in the gallery will revert to pictographs. In addition, sounds from the radio (boom box) such as music, conversation, speech and white noise reinforce the complexity and diversity of the exhibition.

I plan to put a small patch on a hole in my sole. All the fabrics are different in color and texture, and were given to me by family and friends. New York City generates as much as 36,000 tons of refuse each day. One quarter of the space divided into cubic yards with mason twine. After having conversations about what we planned to do and with our starting point being to point the problematic in NYC of the trash and the landfills. "In a third step I will do further historical research about the visually identified locations on-line."

Talk about your installation art. The personal and intimate nature of the Karaoke-Jewelry Box contrasts with the lines of soldiers marching out from the Box, defining the windows and the door of the gallery.

Thank you for taking time to read this email when I know many of you are busy with installing your own works. For this exhibition I would like to make a small video installation. Some blanks are left blank, in my hopes that perhaps other participants may feel free to contribute to the stories. Countless objects have been added to the space in an effort I believe to counteract the cleanliness of the white void that is the gallery space.