

CREATIVETIME

THE *DEMOCRACY IN AMERICA* CONVERGENCE CENTER ARTISTS + PROJECTS



Erick Beltrán

Fear, 2005/2008

10,000 copies of double-sided sign printed with the word "FEAR"

Erick Beltrán's practice combines archiving, activism, and publishing to reflect upon the power relation that exists between the editing process and the construction of discourse. His newspaper projects intervene directly on cover pages from the press, such as removing all punctuation from a Brazilian newspaper, a gesture that raised questions of mass communication and the socio-political implications of visual culture. **His contribution to the Convergence Center draws from this ongoing investigation into the history of print in the public realm. The project consists of 10,000 double-sided pieces of blue paper printed with one word, "FEAR," scattered on the floor of the second floor hallway. *Fear* continues to utilize print as a point of intersection between art and activism.**



Center for Tactical Magic

Tactical Ice Cream Unit, 2005

Ice cream, propaganda, mobile command center

The Center for Tactical Magic is a collaborative group of artists engaged in extensive research, development, and deployment of the pragmatic system known as Tactical Magic. Tactical Magic fuses martial art, visual arts, and magic for the purpose of actively addressing power on the individual, communal, and transnational fronts. The Center for Tactical Magic is committed to achieving "the Great Work of Tactical Magic" through community-based projects, daily interdiction, and the activation of latent energies toward positive social transformation. **Their *Tactical Ice Cream Unit* (TICU) will roll through New York City in an act of intervention, making stops at Prospect Park, Flushing Meadows-Corona Park, and the *Democracy in America* Convergence Center. The TICU combines a number of successful activist strategies into one roving unit while providing frosty treats and nourishing knowledge.**

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Critical Art Ensemble and Institute for Applied Autonomy

Selected elements from the exhibition *SEIZED*, 2004-2007

Various media

Critical Art Ensemble is a collective of five artists of various specializations dedicated to exploring the intersections between art, technology, radical politics, and critical theory. CAE creates events using combinations of traditional and participatory theatre, lecture, dialogue, and the written text—working to demystify the scientific process, encourage amateur explorations, and generate informed, critical public discourse. In 2004 CAE's founding member, Steve Kurtz, was accused of “bio-terrorism” and subsequently his home was raided by the FBI. **Critical Art Ensemble and the Institute of Applied Autonomy's exhibition *SEIZED* presents physical artifacts from the investigation.** The installation has attracted worldwide attention and propelled the international arts community to rally on behalf of freedom of expression.

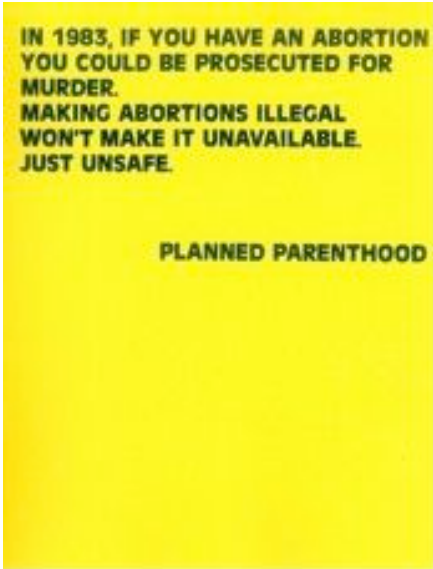


Chitra Ganesh & Mariam Ghani

Index of the Disappeared: Codes of Conduct, 2008
Installation with documents, slide projection, and sound loop

Chitra Ganesh + Mariam Ghani have collaborated since 2004 on the project *Index of the Disappeared*, which is both a physical archive of post-9/11 disappearance and a mobile platform for public dialogue. As an archive, the Index traces the difficult histories of immigrant, other and dissenting communities in the US since 9/11, and the ways in which censorship of speech and data blackouts create real absences in real lives, by collecting and connecting documents and testimony. As a platform, the Index presents discussions on ideas and issues related to the materials it archives, and stages interventions that translate those materials into visual elements installed in a range of physical and virtual spaces - including galleries, museums, universities, community centers, libraries, conferences, magazines, books, windows, the street, the web and the mail.

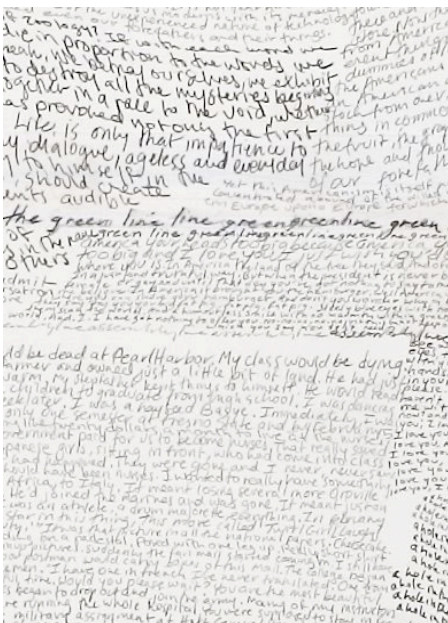
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Group Material

DA ZI BAOs (*Democracy Wall*), 1982
Facsimiles of wall posters, photograph

From 1979-1997, the New York based collaborative **Group Material** organized exhibitions dedicated to social change and working with numerous communities, addressing particular issues and concerns. They produced over forty exhibitions and public projects internationally, using museums and other public spaces as cultural arenas in which audiences were invited to imagine democratic forms. Their project *Democracy* (1988) presented installations on education, electoral politics, cultural participation, and AIDS as well as organized town meeting discussions. **In the Armory, Group Material will reconstruct their project DA ZI BAOs (*Democracy Wall*)**, a project that utilized public space to add diverse viewpoints to public dialogues. The piece is a series of red and yellow posters that were illegally fly-posted in Union Square. The posters contain statements from political and service organizations and anonymous individuals who were interviewed on the street.



Annabel Daou

America, 2006
Pencil and tape on paper

Annabel Daou is part of the artist collective dBfoundation (see below). In her individual practice, Daou works primarily in text-based drawings, but has also experimented with sound art and installations. Her meandering lines are composed of texts quoted from the Web, often in Arabic addressing political events in the Middle East. **Daou's America drawing, which will be installed at the Armory, consists of 20 sheets of paper assembled to create a 7-foot by 13-foot composition. The texts that make up the drawing were unsystematically selected from numerous sources in literature, history, poetry, politics, music, popular culture, and sociology—each in some way connected to the American experience. Authors of the source texts include: Hannah Arendt, William Faulkner, Aldous Huxley, Thomas Jefferson, Allen Ginsberg, George Oppen, Arthur Miller, Bernadette Mayer, the Ramones, Bob Dylan, George Washington, and George W. Bush.**

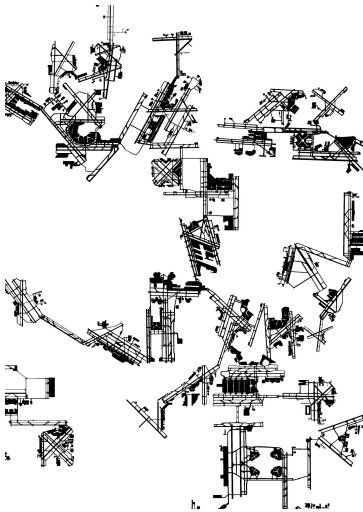
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dBfoundation

i prefer not, ongoing

T-shirts, buttons, dice, signs, booth, table

The dBfoundation is dedicated to creating and fostering imaginary edifices and intangible sculptures. For *Democracy in America*, dBfoundation has asked several artists to create wearable artworks inspired by the statement "I would prefer not," a phrase from Herman Melville's 1853 masterpiece *Bartleby the Scrivener*. The t-shirts, which will be sold at the exhibition, offer a glimpse into artists' expressions of quiet resistance. dBfoundation is Annabel Daou and Greta Byrum.



Hasan Elahi

Airstrip One v2.1, 2008

24 engraved marble tiles

Hasan Elahi is a media artist with an emphasis on the social implications of technology. His projects address issues of surveillance, simulated time, transport systems, and borders and frontiers by publicly documenting his life in detail. His current multi-faceted project, *Tracking Transience*, was inspired by Elahi's experiences being investigated by the FBI. **Stemming from this ongoing exploration, Elahi will contribute a sculptural piece to the Convergence Center, a 24-tile engraved marble diagram that combines the floor plans of major airports from across the globe.**

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Feel Tank Chicago (Lauren Berlant, Debbie Gould, Vanalyne Green, Mary Patten, Rebecca Zorach)
20 Reasons to Pay Attention to Emotion, 2004
Video, 5 minutes and 37 seconds

The International Parades of the Politically Depressed, 2003-2008
Video, 4 minutes and 40 seconds

Feel Tank Chicago is a collective that has been taking the emotional temperature of body politics for four years. In opposing the facile pitting of thinking against feeling, they advocate the eloquence of a surrealist and imaginative politics that embraces ambivalence, the paradoxical, the intricate, the partial, the ridiculous, and the raw. Feel Tank members are artists, activists, and academics. They also often work in ad hoc or longer-term collaborations with other groups and individuals. **As an introduction to their ongoing work of parades, exhibitions, conferences, and performances, Feel Tank will be screening *20 Reasons to Pay Attention to Emotion*, a slideshow presentation of political emotion in our uniquely unsettling times.**



Luca Frei

Untitled (From the last letter of Nicola Sacco to his son Dante, 1927), 2008
Neon sign

Luca Frei lives and works in Lund, Sweden. He works in a variety of media from neon signs to sculptures, installations, and drawings. Frei's work reconsiders the present day state of propaganda and its use by activists throughout history. **Frei's neon sculpture in the Convergence Center contains a line drawn from the published letters of the anarchist Nicola Sacco to his son: "In the play of happiness, don't you use it all for yourself only."** Examining a personal exchange that has now become a historical reference, Frei creates a space for reflection on the performative nature of democracy.

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GuerrillaGirlsBroadBand

GuerrillaGirlsBroadBand Investigate Democracy...At the Beach, 2008

Video, 3 minutes and 6 seconds

Guerrilla Girls is a group of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks. They have produced posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film and the culture at large. They use humor to convey information, provoke discussion, and show that feminists can be funny. They wear gorilla masks to focus on the issues rather than on their personalities. Dubbing themselves the conscience of culture, they declare themselves feminist counterparts to the mostly male tradition of anonymous do-gooders like Robin Hood, Batman, and the Lone Ranger. **Their contribution to the Convergence Center includes a performance that will happen in front of a U.S. Army recruiting station backdrop painted on canvas. Here the audience can –as a protest against the U.S. military's recruitment of high school and college students -get their pictures taken wearing a gorilla half-mask in front of the backdrop. They will also give a CNN-style "expert commentary," concerning the implications for women of Sarah Palin's VP candidacy.**



Sharon Hayes

Revolutionary Love 1 & 2: I Am Your Worst Fear, I Am Your Best Fantasy, 2008

Audio and video documentation and ephemera from performances at the Democratic and Republican National Conventions (in Denver, CO and Minneapolis-St. Paul, MN)

Sharon Hayes' art practice moves between the multiple mediums of video, performance and installation. Her work links issues of history, politics, and space to the process of individual and collective subject formation. **As part of her nationally commissioned project with Creative Time, *Revolutionary Love 1 & 2: I Am Your Worst Fear, I Am Your Best Fantasy*, Hayes has created an installation based on her mass readings on the politics of desire at the Republican and Democratic National Conventions.**

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John Hawke (with Sancho Silva)

Orange Works (Security), 2005-2008

Various media

John Hawke's work focuses on an examination of urban public space using traditional forms of painting and drawing and a collaborative practice of architectural intervention that seeks to explore new possibilities for collective experience within the built environment. **For the Armory, Hawke, in collaboration with Sancho Silva, presents the intervention, *Orange Work*, which began after the pair met at Pratt in 2002 and is an ongoing and evolving platform around which they organize spatial experiments and research.**



Kenneth Tin-Kin Hung

Residential Erection, 2008

HD video, 5 minutes

Kenneth Tin-Kin Hung is a New York City based artist working with Web design, collage, and animation. He is also one of the founding members of Gallery 1310 in San Francisco. **Hung will present, *Residential Erection*, a short, action-packed video animation retelling and contextualizing the election and two monumental pop-up book structures depicting the fields of Democratic and Republican candidates. The precisely researched video hits hard at the hypocrisy of political rhetoric of recent years, and the troubled State of the Union. As hilarious as it is scary, it merges internet-scavenged imagery and original animation with pop graphics to create factual or semi-fictional relationships between the familiar political figures, corporations, and mass media iconography.**

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InCUBATE

Sunday Soup Grant, December 2007-Present
Soup, library, grant applications
Furniture design and installation by Material Exchange; lighting by Geraldine Juárezand; all other materials courtesy the artists

InCUBATE is a research institute and residency program, dedicated to challenging the structures that support artistic production. By treating arts administration as a creative practice, they build alternative funding and organizational models for collectives and individual artists. **During the run of the Convergence Center, InCUBATE will create a temporary satellite space of their storefront in Chicago, serving soup as part of the Sunday Soup granting program. Visitors will be invited to become grant jurors for projects happening across the country and contribute to the InCUBATE archive of OTHER OPTIONS, their ongoing research into participatory structures of funding and resource-sharing for artists and arts organizations.**



Magdalena Jitrik

Gathered, 2008
Acrylic on canvas

Magdalena Jitrik lives in Buenos Aires, Argentina, where she works in painting, drawing, photography, sculpture and installations. She is profoundly invested in social history, in particular the socialist political movements that she translates into installations. **Jitrik will create a large-scale banner for the entrance to the Armory based on the visual language of labor rights movements.**

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Matt Keegan

23 Portraits of 22 Year Olds, 2008

Framed digital c-prints, printed PDFs, ongoing participatory environment

Matt Keegan's collaborative practice explores the social potential of an exhibition and the importance of creating a space for conversation. ***23 Portraits of 22 Year Olds*** is an exhibition and event space inspired by **Matt Keegan's** recent artist's book about the year 1986, in which he photographed a selection of young people born in that year and asked each of them to complete a questionnaire about their political involvement. For the Democracy in America project, Keegan turned his exhibition space over to two of the 22-year-olds, writer/curator Alex Gartenfeld and artist/publisher Megan Plunkett. Gartenfeld and Plunkett invited eight additional artists to contribute to the space by asking them to create original PDF documents, to be printed in variable editions and made available for arrangement and assembly by visitors to the space.

Jon Kessler

The Time Was Now, 2008

Mixed-media with motors, video cameras, monitors

Jon Kessler is a New York-based mixed-media artist whose work confronts the themes of surveillance, isolationism, and war mongering in the United States. **Utilizing the grand scale of the Drill Hall at the Armory, Kessler has designed a surveillance system that rises to the ceiling via helium balloons. Viewers of the work, titled *The Time Was Now (Details)*, become the producers of their own spectacle, as their activities throughout the Drill Hall are tracked and broadcast in a circuitous loop.**

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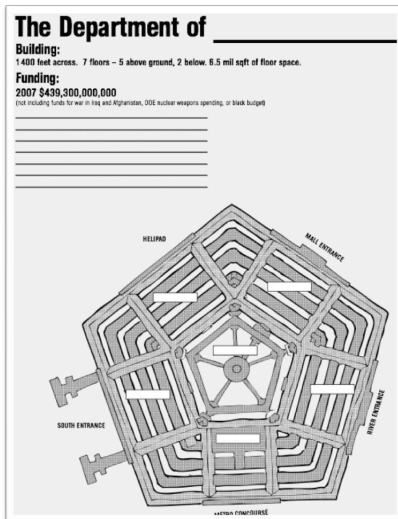


Ligorano/Reese

In Memory of Truth, 2003

Micro video projection, DVD, CD, digital print
Courtesy the artists

Ligorano/Reese are an artist duo who have collaborated since the early 1980s. **Like many of the artists' other pieces, their installation *In Memory of Truth* combines media and manipulates imagery from print, film, and internet sources to reveal latent political meanings and messages. Using a custom-designed optical system, a montage of Hollywood films is projected on the head of a pin that viewers see with the aid of a magnifying glass.** In this immersive environment, Ligorano/Reese equate the growing militarization of society and the political orientation of the country with the portrayal of war and patriotism.



Steve Lambert

Of the people, by the people, for the people,
2008

Screen printed posters, drawing materials,
pushpins

Steve Lambert works with issues of advertising and the use of public space. He is the founder of the Anti-Advertising Agency, an artist-run initiative that critiques advertising through artistic interventions, and the Budget Gallery (with Cynthia Burgess), which creates exhibitions by painting over outdoor advertisements and hanging submitted art in its place. Lambert's artistic practice includes drawing, performance, public art, video, and Internet art. **As part of his participatory practice, Lambert will create a coloring book drawing where participants can re-organize the Pentagon and decide how to allocate its budget.**

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Pia Lindman

Soapbox Event, 2008

Performances with audience participation,
plywood, paint

Pia Lindman's site-specific work evolves around the themes of social context and space, as well as the performative aspect of making and experiencing art. **In her participatory performance for the Convergence Center, Lindman will offer members of her audience one soapbox each, which entitles them to one minute of free speech. Participants are encouraged to subvert the form by creating coalitions and stacking their boxes together to obtain greater spatial presence and talk time, exploring the relationship between the individual voice and collective decision-making.**



Rachel Mason

Kissing President Bush, 2004

Plaster, fabric, hardware, MDF

Rachel Mason is an artist living and working in Brooklyn, New York. Best known for her sculptures, music, and performances, she attempts to enact historic political figures through songs. **In *Kissing President Bush*, Rachel Mason's double portrait/self-portrait bust portrays herself and the commander in chief in an intimate kiss.** The simplicity of the piece gets at the erotic undercurrent that underlies great political power, creating an ambiguous gesture of complicity and touching vulnerability.

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Olga Koumoundouros and Rodney McMillian

News From a Mime's Thud, 2008

Cargo van, speaker system, soundtrack, photographic documentation from a series of performances in Austin, TX (June 5, 2008)

The collaborative practice of **Rodney McMillian and Olga Koumoundouros** includes such diverse techniques as site-specific and movement-based work, sound art, sculptural installations, and the re-presentation of historical texts. The artists have worked together to create unique performances that engage public audiences and investigate our collective, historical memories. **As part of their nationally commissioned project with Creative Time, *News From a Mime's Thud*, McMillian and Koumoundouros staged a series of guerilla performances in Austin, Texas in June 2008 to explore local perspectives on capital punishment. The sites included a strip mall, the capital building, and a Whole Foods. At the Convergence Center, McMillian and Koumoundouros will be showing documentation from the happenings in Austin.**



Carlos Motta

The Good Life, 2005-2008

12-channel video installation, plywood construction

Carlos Motta works primarily in photography and video installation, using strategies from the documentary genre and sociology to engage with specific political events. **Between 2005 and 2008, Carlos Motta recorded over 360 video interviews with pedestrians on the streets of 12 cities in Latin America. He presented interviewees with six questions—covering topics such as United States foreign policy, democracy, leadership, and governance—which resulted in a wide spectrum of responses and opinions according to local situations and the specific forms of government in each country. Installed at the Convergence Center, the interviews shed light on processes of democratization as they relate to US interventionist policies in the region.**

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Angel Nevarez and Valerie Tevere

Another Protest Song, 2008

Online user-generated audio archive of original protest music (www.anotherprotestsong.org)

Another Protest Song: Karaoke with a Message, 2008

Karaoke machine, custom song list, stage, and video documentation from performances in Prospect Park, Brooklyn, and Flushing Meadows-Corona Park, Queens (September 13 and 14, 2008)

Angel Nevarez and Valerie Tevere are the founders of neuroTransmitter, a collaboration that, since 2001, has fused conceptual practices with transmission, sound production, and mobile broadcast design. **Angel Nevarez & Valerie Tevere's *Another Protest Song* is a three-part project that explores the collision of protest and music, and the projection of political agency through song. In the first phase of the project, the artists designed a user-generated audio archive (anotherprotestsong.org) and invited artists, songwriters, and musicians to create, upload, and listen to new songs of protest as part of a growing collection of politically engaged music. The project also includes *Karaoke With a Message*, a portable, customized karaoke kit (that was set up in Prospect Park, Brooklyn and Flushing Meadows-Corona Park, Queens before being installed at the Convergence Center), which allows anyone to perform the most thought-provoking, volatile, and politically oriented songs of the 20th and 21st centuries.**

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Trevor Paglen

Patches from Classified Military Projects, 2008
Fabric patches

Trevor Paglen is an artist, writer, and experimental geographer. His most recent projects involve close examinations of state secrecy, the California prison system, and the CIA's practice of "extraordinary rendition." **In *Patches from Classified Military Projects*, Trevor Paglen assembled a collection of patches that mark affiliation with what defense-industry insiders call the "black world"—the world of classified programs, projects, and places, whose outlines, even existence, are deeply-held secrets.** Paglen is currently completing a PhD in the Department of Geography at the University of California at Berkeley.



Cornelia Parker

Chomskian Abstract, 2007
Video, 41 minutes and 48 seconds
Courtesy D'Amelio Terras Gallery

Cornelia Parker is a London-based sculptor and installation artist internationally recognized for her multi-layered irony. A Turner Prize nominee in 1997, Parker is best known for large-scale installations such as *Cold Dark Matter: An Exploded View* (1991), where she had a garden shed blown up by the British Army and suspended the fragments as if suspending the explosion process in time. **Parker's contribution to the Convergence Center will be a recent, 40 minute film, *Chomskian Abstract* (2007), which captures her interview with the world-renowned writer and theorist Noam Chomsky.**

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Jenny Polak

Tower to Scale Enclosing Walls, 2007

Cardboard, wood, surveillance camera, monitor

Jenny Polak's practice includes architectural installations, drawings, and Web projects. She is currently designing and building hiding places for fugitive immigrants. These "para-architectural" structures are models, which people are invited to use and copy. **Polak will erect a "counter-surveillance" town in the Drill Hall, the Tower to Scale Enclosing Walls. A 21-foot high cardboard structure with a surveillance camera at the top and monitor at the bottom, the structure acts like a periscope for seeing beyond border walls.** Polak's work reconceives sites of immigrant-citizen struggle in their various environments: at home, at work, and in prison.



Steve Powers

The Waterboard Thrill Ride, 2008

Animatronics, soundtrack, custom-designed table; originally installed in Coney Island, New York

Steve Powers is based in Manhattan, where he explores a variety of mediums from graffiti art to artist books. **At the Armory, Powers will present an animatronic diorama titled *The Waterboard Thrill Ride*, raising awareness of the issue of torture in the United States. Originally installed in the Coney Island arcade before traveling to the Convergence Center, the diorama uses the inherent spectacle of Coney Island to broaden public awareness of—and spark debate about—a human rights issue that has received minimal weight in the public sphere.**

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Greta Pratt

Flag a Day, 2007-2008
366 archival laser prints

Greta Pratt is the author of two books of photographs, *Using History* (2005) and *In Search of the Corn Queen* (1994). She was nominated for a Pulitzer Prize in 1987. **Flag A Day** is Pratt's year-long project about the American commercialization of patriotism. Reacting to the proliferation of flags on everything from potatoes to shampoo following 9/11, Pratt takes a new photograph every day documenting the use of the American flag. The year-long accumulation of photographs will be on view at the Convergence Center.



Paul Ramirez Jonas

5 Props for a Speakers' Corner, 2008
Industrial ladders, platforms, PA system,
carpet, cardboard, foam board, acrylic paint

The themes of time, expiration, and memory are central to **Paul Ramirez Jonas'** work. Ramirez Jonas uses pre-existing texts as a mode of re-enactment to find new passions, enthusiasm, humor and meanings embedded within their forms. **As part of the Drill Hall, Ramirez Jonas will be re-interpreting the form of the speeches by providing a range of podiums and platforms for speakers to choose from, ranging from the modest to the monumental.** By creating an exchange between the speakers and their position of delivery, Ramirez Jonas opens up reflexivity and feedback for both the speaker and the audience.

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Red76

The Battery Republic/Journal of Radical Shimming Tavern, 2008
Paper, conversation, alcohol

Red76 is an artist collective started in Portland, Oregon. Since its founding in 2000, Red76 has instigated over 50 projects internationally. Their collaborative projects often create an atmosphere wherein the public becomes highly aware of their immediate surroundings and their day-to-day activities. **Red76's *The Battery Republic* is a newspaper project in which the artists will engage visitors to the Armory in social conversations that will lead to the production of a newspaper. They will initiate dialogues around issues of revolutionary moments, political agency, and civic life.**



Duke Riley

From After the Battle of Brooklyn, 2007-2008
Various media

Over the last ten years, **Duke Riley** has "documented" the history of unpopulated islands surrounding Manhattan, supplementing real or apocryphal events with histories of his own making. His works blur found and created artifacts, videos, drawings, mosaics and maps that are presented with museological seriousness. In August 2007, Reilly and two collaborators were briefly arrested for floating his re-creation of America's first submarine called "the Turtle," too close to the Queen Mary 2 cruise ship. "The Turtle," invented in 1775 by David Bushnell, is said to have seen action in New York Harbor during the Revolutionary War. **After being released from police custody, Reilly's replica, *The Acorn Submarine*, will be on view at the Convergence Center.**

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Martha Rosler

Prospect for Today, 2008

Photomontage

Martha Rosler works in video, photo-text, installation, and performance, and writes criticism. She has lectured extensively nationally and internationally. Her work in the public sphere ranges from everyday life and the media — often with an eye to women's experience — to architecture and the built environment. She has published several books of photographs, texts, and commentary on public space, ranging from airports and roads to housing and homelessness. **Her contribution to the Convergence Center is a photo-montage anti-war flyer that visitors can take home with them.**



Allison Smith

Hobby Horse, 2006

Wood, paint, horsehair, leather, brass, glass

Allison Smith is a sculptor and installation artist. Her body of work lies at the intersection of craft, history, and queer culture. **Allison Smith's *Hobby Horse* was constructed in San Antonio, Texas during the fall of 2006 and was inspired by a hand-carved wooden rocking horse the artist found at a county fair in England. Blown up to a monumental scale, the piece references the form of equestrian statuary typical in war memorials. In past presentations of the work, Smith has performed on the sculpture, riding the Hobby Horse in costume while singing a solo set to the tune of the patriotic Civil War song "When Johnny Comes Marching Home," which can be traced to an earlier anti-war Irish folk ballad. The former is a call to welcome home the heroic soldier, while the latter, wherein Johnny returns a broken man, is a sad lament on the horrors of any war.**

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Chris Stain

From here you can see tomorrow, 2008

Spray paint, wood stain, latex, acrylic, stencil

Chris Stain started as a graffiti artist when he was 11 years old, growing up in the working class of the city of Baltimore. For Stain, graffiti offered an avenue for personal expression, as he remembers: "You didn't have to go by anybody's rules... nobody could say you were good or bad." **Chris Stain is producing a 40-foot backdrop for the Drill Hall space, framing the diverse group of political thinkers, writers, theorists, and activists delivering speeches in a social realist scene rendered through the technique of hand-cut stencils.**



Dread Scott

Never Forget, Never Forgive: They Left Us to Die, 2006

Inkjet prints, plywood, spray paint

Dread Scott makes revolutionary art to propel history forward. His art illuminates the misery that capitalist society can cause for so many people and it often addresses the heart, resilience, and ideals many have to withstand. **Scott's work has regularly become part of public debate and his most recent project at the Armory addresses the trial for the shooting of Sean Bell by plainclothes and undercover police officers in November of 2006.** He works in a variety of media including photography, installation, sculpture, and screen-printing.

CREATIVETIME



Chris Stain

From here you can see tomorrow, 2008

Spray paint, wood stain, latex, acrylic, stencil

Chris Sollars is an artist living and working in San Francisco. His studio practice consists of drawing, sculpture, and video. Sollars investigates socio-political concerns and his work raises questions around the reclamation and subversion of public space through urban interventions. Sollars integrates these issues into video installations. **Sollars will be screening *C RED BLUE J* at the Armory, an experimental documentary that illustrates the complications of division during the 2004 Presidential election as it is manifested in one family.** Sollars sets out to bridge the political gaps in his own family between a younger sister who works for the Bush Administration, a born-again Christian father, and a lesbian mother.



Mark Tribe

Port Huron Project, 2008

Video installation

Mark Tribe is an artist and curator whose interests include art, technology, and politics. Tribe's *Port Huron Project* is a series of dynamic speech re-enactments ,named after the manifesto written by the Students for a Democratic Society in 1962. **Drawing upon the traditions of political demonstration, protest, and public address, the *Port Huron Project* restages speeches from the New Left movement of the 1960s and '70s at the same location they were first heard roughly four decades ago. As one of Creative Time's national commissions, visitors to the Convergence Center will experience documentation from the last three performances in this six-part project in the form of a room-sized video installation.** Tribe is an Assistant Professor of Modern Culture and Media Studies at Brown University, where he teaches courses on digital art, curating, open-source culture, radical media, and surveillance. His work has been exhibited in Germany at the ZKM Center for Art and Media in Karlsruhe and at the Ars Electronica Festival in Linz; Also in the United States at Gigantic Art Space in New York City.

CREATIVETIME

United Victorian Workers

United Victorian Workers, 2005-2006

Video, 4 minutes and 15 seconds

Under the moniker United Victorian Workers, Dara Greenwald and Josh MacPhee co-organized the project *United Victorian Workers, Local 518* with a collective of artists and activists, the documentation of which will be on display in the Armory. *United Victorian Workers* presents an alternative view to the life of the Victorian labor population through a performative, period-inspired strike, representing political action in the historical context of ancient Troy. Dara Greenwald is an interdisciplinary artist interested in engaging with art's potential to contest dominant power in the hopes of contributing to the transformation of society. She is influenced by punk do-it-yourself culture and the anarchist values of mutual aid and non-hierarchical collective action. Josh MacPhee is a street artist, designer, curator, and activist. Making street stencils and posters for over a decade, he also runs a radical art distribution project called Justseeds as a way of distributing t-shirts, posters, and stickers with revolutionary content.



Chu Yun

Tape-Recording 1984, 2006

Reproduction of audio cassette-tape recording (in Cantonese with English translation in text), 2 minutes

Chinese artist **Chu Yun** investigates the spaces where memory and reality intersect. The artist's poetic and conceptual photographs and sculptures have a pure and simple form whereby the visual experience becomes the catalyst for intellectual expression. His themes are the pursuit of the "hidden" and raise the questions of how an artist can become the medium for transcending microscopic elements into the visible world. **Yun's piece at the Armory is a simple cassette player sitting on a plinth. In a 1984 recording, reproduced in 2006, the artist as a child recites a speech about the life story of a heroic Chinese soldier, a mandatory practice in Chinese schools. The recording, appropriated from Yun's own past, also references 1984, George Orwell's novel about an imaginary totalitarian regime.**

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