

November 15, 1992

**PARTICIPANTS AND WORKS IN IN TRANSIT**  
January 15 through April 11, 1993

**Maria-Thereza Alves**, Brazilian, lives in Mexico  
*Home Urbaine* (new work for *In Transit*)  
28 photographs and 28 assorted objects

Using the model of the city mouse and the country mouse, an exploration of the urban vs. rural and how these different locales "form" one's body. The installation consists of 28 photographs and 28 objects. Each object bears a relation to a photograph (although the relationship is not narrative) so that one object and one photograph form an element. The photos and objects would be installed in a corner of the gallery, and divided into two categories--home and urban. In the home section, the accompanying objects are tools such as a hammer, a machete, a kitchen knife, a few "beautifully rustic" utensils and nature objects such as stone; all these objects would be set in clear acrylic resin. The urban section continues with objects also set in the same acrylic. These objects will consist of two subgroups: a) 14th Street home decorations, children's toys, "beautifully rustic" utensils, a clock, crystal geode used as a paperweight, and b) found objects. Both groups consist of objects which participate in the unfulfillable desires produced by the city. Photos in the home section are from the artist's village in Brazil and other rural areas. The photos in the urban section were taken in New York at different times over the past ten years. The title is derived from the notion that home is a place; urban is a hoped-for state of being. The "folks at home" desire both the material goods and the urbanity represented by the city. People in the city are usually not "at home"; they also desire the urbanity of the city and at the same time have a nostalgia (often badly mixed with horrible memories) for "home". In part the installation attempts to make a physical and visible participation/investigation of both the close proximately and the separation of the situations of the city mouse and country mouse.

**Bullet Space** (collaborative team), CV  
*Your House is Mine*

21 x 24" lead bound book w/accompanying pedestal, and a series of posters to be displayed in the Museum gallery, with a special event/reading taking place at *Bullet Space* in January or February.

*Your House is Mine* is a book and street project produced by Bullet, an urban artists collaborative, and includes works by over 50 artists. Using the idea of "art as a means of resistance," images and text deal with housing issues, particularly in Manhattan's Lower East Side, including topics such as real-estate politics, abandoned buildings, the squatters' movement, the Tompkins Park riots, etc. Among the writings are excerpts from a manifesto of The Diggers Movement, a group of activists who questioned property rights in 17th Century England; a piece on the Squatters Movement; a foreword that discusses the background history of housing problems on the Lower East Side; and various poems and essays. The main bulk of the bound-in-lead book consists of posters that address these issues. A series of posters will be produced by Bullet for *In Transit*, and these will be displayed both inside the Museum and on the streets.

**Andrew Castrucci** in collaboration with **Bessie Bass, Erik Freeman, John Pitts, and Lee Quinones**

***Collaborative Audiotape***

(Installed in John Lindell's room on one side, with Lois Nesbitt occupying the other side as a reading room)

Collaborative audiotape realized by Andrew Castrucci of Bullet, and Kostas Gounis, co-curator, including readings of texts, poetry, rap music, etc.

**Martha Cooper**, anthropologist/folklorist/photographer, lives in New York  
1 16 x 20" color photograph documenting *Casitas Project*.

The Casitas are a vernacular architecture whose form and cultural reference come to New York City from Puerto Rico. Casitas are built by members of the community on city-owned land which has been leased to community groups or on vacant or neglected lots as part of the Green Thumb Project. Casitas can be found in Latino neighborhoods such as East Harlem, the South Bronx, and the Lower East Side. Casitas serve as sites where one can regenerate identity on one's own terms, as they embody Puerto Rico within the confines of a spatial frame limited by space and economics. They maintain community by constructing recreational sites adopted from traditional codified architectural forms that connote homeland and class identification, and dislocate city images to reconstitute a rural scene.

**Y. David Chung**, Korean-American, lives in Washington, in collaboration with videographer **Matt Dibble**

***Refresher*** (new work for *In Transit*)

Video project, 5 to 7 minutes

"Refresher rate" is a technical term used to describe the speed at which a computer or video image is built (pixel by pixel). For instance, a complex computer image may have a refresh rate of several minutes, while a normal television image refreshes 30 times per second (full image, both scan lines). "Refresher" is also an advertising word commonly used to describe a soft drink or a cigarette. *Refresher* is a walk through the mind of a young Korean immigrant to this country. It is a visual analysis of how this newcomer reconciles his preconceived viewpoint with the odd new world he has entered. The most mundane daily activities have to be rethought and rebuilt, such as a salutation or greeting. Language, food and body movement are recreated in a new form. Possible scenes to be looked at are: a Korean lunch counter which serves soul food to an African-American clientele; mind boggling array of advertising messages; the intrusion of long dormant images from Korea; an encounter with a panhandler; recurring daily activity such as commuting on the subway; interaction with family members. How does the young Korean make the transition to American city-dweller? What elements of his old culture does he retain and which parts does he discard? Does the newcomer in essence create an entirely new culture that did not exist before? The viewpoint of the newcomer is constantly in a state of "refreshing".

**Ernest Drucker**, social scientist

***Geography As Destiny***

10-15 color maps, sizes variable

Maps of the Bronx by zip codes depicting the progression of multiple epidemics: AIDS, T.B., Poverty



**John Fekner**, lives in New York / **Don Leicht**, lives in New York  
**Faster, Faster, Faster**, 1992 (new work for *In Transit*)  
 150 Sq. Ft. of tiles placed on floor, painted with the image of an emaciated child  
 10 x 15 ft. image of child running chased by words "Faster, Faster, Faster" painted on the wall above the tiles.

The concept of the collaboration "Faster, Faster, Faster" is to show the contrast and inevitable collision of separate systems, cultures, and economics, the so called melting pot which basically breaks down to "the haves and the have nots". The image on the floor tiles represents the underprivileged in a continuous pattern that never seems to change: a child/figure lies on the floor like yesterday's discarded newspapers. The running figure represents advanced, competitive nations and the inherent love/hate relationships of technological advancements. Both images remain frozen and isolated in their own space, non-interactive, caught in their own web of problems.

**Fear, Fear, Fear**, 1992  
 18 x 24" black and yellow images on gallery columns

The words "Fear, Fear, Fear" are painted on the back of the gallery's columns (so that you see them as you exit the gallery), in black and yellow in the fashion of a street sign, along with the same child depicted as in *Faster, Faster, Faster*.

**Mildred Howard**, African-American, lives in San Francisco, CV  
**Stories from Caney Creek**, 1991  
 10 to 12 mixed media wall works, approx. 20 x 30", installed on two walls in a corner to mimic the feel of windows in a home.

Pieces based on memories from the artist's family's move from Texas to California during World War II, documenting the family's struggle between city and country life, within a changing social and political matrix. Seeking employment for themselves and education for their children, the family left an extended community, where they were very well known, and confronted themselves with rebuilding this support system in an unknown part of the country. Based on the foundation they had created for themselves in the south, through involvement in community work, politics and from their ingrained attitude toward the importance of identity, place and family, they were able to build a new life. The works are based on the memories the family left behind, fashioned from oral histories, stories, pictures, and memories which were taken with them. Through fragments of memory, pieced together with memorabilia, found objects and stories (untold, retold and remembered), the artist draws together the manner in which a group of people deals with rebuilding a new way of life for themselves.

**Dorothy Imagire**, Japanese-American, lives in New Hampshire, CV  
**Alien Nation**, 1990  
 33 small glass and wood boxes containing photographs of various types of plants and text, three 24" x 36" text panels on a 10 x 10' black painted square, 1' x 8' shelf

*Alien Nation* deconstructs the assumptions that underlie classification, be it of plants or people. The text defines uses of terms like alien within botany, while pointing to the use of the word alien within government documents. Small boxes label plants such as apples as Italian American, or Gladiolus as South African American, and give immigration dates when appropriate, all the while highlighting the act of categorization by botanists and governments.

**John Jeffries**, African-American, co-curator of *In Transit*

Untitled (new project for *In Transit*)

Text and black and white historical photographs from Helen Levitt, Weegee, Associated Press/Wide World Photos, Inc. as well as 2 recent 11 x 14" photographs by anthropologist/folklorist Martha Cooper.

8 - 10 images mounted horizontally, size of photos to be determined

Documentation of the "use" of city streets. Display designed to challenge romantic depictions of "children at play in the city". Text from recent research in urban design and planning which questions traditional conceptions of the function, design, and public vs. private "ownership" of the spaces designated as streets.

**Tadashi Kawamata**, Japanese, lives in Japan, CV

*Field Work, New York* (new project for *In Transit*)

4 page photographic insert, to be placed inside various publications available on the street, and also the insert itself available in two newspaper stands placed inside and outside the Museum

In this project, Kawamata uses his field work in New York City as subject matter for a four-page insert. The field work consists of Kawamata's interaction with homeless people, discussing with them their ideas for designing "housing" and actually constructing makeshift structures in the form of temporary accumulations of parts with materials that are available at hand. The insert will document Kawamata's engagement with the urban milieu that brings together in temporary assemblages discarded materials, borderland spaces, and marginalized people. These assemblages are intended to "function" as *parasites*, that explore and expose the *prefabricated* reality of the city.

**Hung Liu**, Chinese-American, lives in San Francisco, CV

*Women Off-Color*, 1992 (new project for *In Transit*)

Oil and lacquer on wood

Approx. 16 x 24" each piece, installation size 10 x 15 feet

Images of turn-of-the-century catalog photos of female Chinese prostitutes, in monochrome colors against flat gray panels. The images are from photos taken in China of these women posed in Western fashion with "typical" Western objects (cars, phones, etc.). "My intention is that the involuntary poses and gestures of the young Chinese women [ . . . ] should evoke a sense of enforced migration - 'displacement' - across moral, cultural, and stylistic boundaries - boundaries that are as much internalized as advertised, and for which the arched-edge of the photo-template is a 'civilized' metaphor."

**Marlene McCarty**, lives in New York, CV / **Laura Cottingham**, lives in New York  
*Men Piss in the Streets*

One dozen framed reproductions from the Twentieth Century European/American art historical canon, hung from fire hydrants in various locations around Manhattan, with the artists' names fixed onto the hydrants in lettraset. Museum component--canvases on wall, accompanying brochure.

Artist Marlene McCarty and writer Laura Cottingham use this project to deal with the male domination of public urban space, and relate this to how males typically claim their territory. Framed reproductions of artworks will be hung from fire hydrants in various locations around Manhattan with the (male) artist's name fixed onto the hydrant itself in lettraset. On the back of the framed reproduction will be text, a few lines of historical background regarding the artist/work, and followed by a text written by the artists which raises the issues of the glorification of male artists in the art historical canon to the exclusion of female artists. The framed reproductions are



intended to circulate, and as they will no doubt be taken from the streets, the artists plan to replenish the fire hydrants with reproductions several times throughout the duration of the exhibition. The Museum component of the show will consist of a "museum-style" brochure which describes and documents the fire hydrant work. There will also be canvases hung in the gallery which depict the observed movements of men and women in the streets by presenting footsteps of both sexes, demonstrating how women are constantly made to defer to men by stepping out of their way.

**Santu Mofokeng**, South African, lives in South Africa

***Lampposts***

Installation of black and white photographs of life in South Africa, sizes variable, with text by the artist.

Mofokeng's photos deal with issues of race and class in South Africa, but moreover, demonstrate the inescapable politicization of every activity, even the most routine, daily aspects of life, in a country under apartheid.

**Margaret Morton**, lives in New York

***The Tunnel Project*** (new project for *In Transit*)

Five 24 x 24" and four 24 x 48" black and white photographs documenting dwellings in the tunnel under Riverside Park (from 72 Street to 123rd) in Manhattan.

People first moved into the tunnel under Riverside Park eighteen years ago. Although residents tend to keep to themselves, two communities have formed, fourteen block apart. The tunnel area has a long history, beginning prior to the arrival of the railroad in the mid-1800's, when the area along the Hudson River was a community of squatters. It had evolved into a shanty town by the 1930's when it was decided that a 2 1/2 mile long tunnel from 72nd Street to 123rd would cover the railroad tracks which now ran through this area. Eventually the tunnel was no longer used for rail traffic, and the current residents began moving into the space as early as 1974. In 1990, Amtrak crews who were renewing track in the abandoned tunnel for passenger train service came upon a community of over 100 people living in the tunnel. The inhabitants were labelled "mole people," a term the residents consider extremely derogatory. Prior to their discovery, they had not even considered themselves homeless. Although the population decreased to about twelve residents following the initial discovery, it has doubled since fall 1991. The tunnel is extremely cold, drafty, and damp in winter. There is no running water or electricity. Water, food, and firewood are brought down from "topside," the term tunnel residents use to designate street level. Most of the tunnel people take great pride in the homes they create and the artifacts they collect, and frequently want to clean or put their environment in order before it is photographed. Most tunnel residents are self-employed, earning money for food by selling books and magazines on nearby streets and collecting cans in shopping carts for redemption at recycling centers and supermarkets. Some collect welfare checks that are sent to addresses of friends. Despite the inherent difficulties and dangers of living in the tunnel, the residents perceive the subterranean chamber as a safer housing alternative than the City's shelters or streets.

**Antonio Muntadas**, South American, lives in Europe and New York

***Home, Where Is Home?***

Audio tape to be heard in Museum entrance area between the double doors.

An aural collage of soundtracks, incorporating excerpts from pop, country, and heavy metal songs, woven around the concept of "home," functioning as both a need and a dream, emphasizing stereotypes and media constructions.

**Lois Nesbitt**, lives in New York, CV

**Trespassing**, in collaboration with Aki Fujiyoshi, Glenn Ligon, Paul Ramirez-Jonas, Roger Denson, and Simon Watson

**Atlas**

Lists, assorted documentation materials, table chairs, file cards  
(installation will take up half of room currently used for John Lindell's project in *The Spatial Drive*).

8 x 10 " maps, on standard paper or paper found in particular locales, done in water color, pencils, ink, presented in a single horizontal row on the wall or in a grid-like fashion.

This interactive project deals with the "forbidden zones" of the city, and the individual's ability to transgress assumed or enforced borders.. The artist, working in collaboration with two or three additional participants, will compile a list of places in New York to which certain individuals cannot, may not, or should not go, as dictated by each individual's ethnic group, age, sex, sexual preference, education level, income level, occupation, etc. Documentation of what happens, taking the form of maps, photos, "souvenirs", tape recordings, journal entries, etc., will be displayed on the walls of the project room. Additionally, Museum visitors will be ask to contribute their own lists of such "forbidden zones" and to volunteer their own documentation. There will be tables and chairs for visitors to read and compile their own lists, which will likely be on file cards which can be posted or collected in binders.

There will also be a series of maps gathered to form an atlas documenting specific data about specific parts of city--data that is usually suppressed but that says more about what's going on in the city than standard tourist maps. (abandoned buildings, neighborhood anomalies such as elite restaurants in low-income neighborhoods, sex shops, shooting galleries, predominance of certain ethnic groups, number of homeless dwellings, etc.)

**Gabriel Orozco**, Mexican, lives in Mexico

**Yield Sculpture**, 1992 (new project for *In Transit*)

Plasticine ball, street debris

A plasticine ball, approximately the same weight as the that of the artist, will be brought into the Museum after being rolled through the streets of New York, thus becoming inscribed with the impressions, forces and materials of the city.

**The Parks Council - Green Neighborhoods Program - Success Garden**

Original student designs, photodocumentation, text explaining the development of the gardens, interviews with student designers

Projects transforming vacant lots busy with drug trafficking on West 134th Street in Harlem as well as 140 Street in the Bronx, into community parks and gardens. The Success Garden project in Harlem was designed and implemented by five 7th and 8th graders from P.S. 175, with assistance from Karneal Thomas, a landscape architecture for the Parks and Recreation Department, and their science teacher, Lettie Hartwell. Students were taught about the history of landscape architecture and gardens, and took field trips to formal and community gardens, as well as learning techniques to draw plans. Each student developed an individual garden design, with elements from each individual design extracted and incorporated into a final design for the garden. Finally, the Parks Council hired 20 young people from the community to construct the garden. The completed Success Garden, which opened in September, is filled with flowers, a grape arbor, a gazebo, a pond, a theater, a science center, and a small forest.



**Larry Rogers**, African-American, lives in New York  
Seven 8 x 10" color photographs as documentation of the artist's street projects in Bushwick, New York, along with a small notebook which contains Rogers' compilation of names for the *Memorial Wall* project.

These photos document Rogers numerous street projects in the neighborhoods of Bushwick, Brooklyn, using art as a public forum to reclaim territories from drug dealers.

**Martha Rosler**

*Transit, Traffic, Flow--Currents of People and Processes in Greenpoint, Brooklyn*

Series of maps and other documentation  
(new project for *In Transit*)

Greenpoint, in North Brooklyn, is part of the oldest community in Brooklyn. Historically, it has been a locale through which a wide and varied range of people, industries, materials, and transportation have all circulated. The flows of Greenpoint include transitory above-ground chemical emissions, movements of traffic and garbage, long-term chemical flows, and below-ground seepages. Most germanely, they include important human flows: people as they move daily through the landscape to shop and to work, and on the longer term, move in and out of the area's residences. Martha Rosler will present a series of maps and other representations, based on research and interviews, that link these processes and that indicate the differences of perception of the area by the various groups, depending on their relationship to its industries, its shops, and its other facilities, thereby producing a meaningful image of life in the community of Greenpoint.

**Lorna Simpson**, Cuban-American, lives in New York and Paris / **Ramona Naddaff**, Lebanese-American, lives in Paris

*Home Deceptions: "It was a deception, it felt like home."*, 1992

(new project for *In Transit*)  
mixed media

This project deals with the myths, memories and expectations that first and second generation female immigrants in the United States have of the idea of "home": their past home--the birth country, the where they left; their present home--the exile-host country, the where they are now; and their future home--the imagined non-country of a dreamed return, the where they will end their days. The installation will recreate a space of a "real" home where all these "homes" intersect by using the metaphor of the mirror and medicine cabinet in the bathroom.

(On contingency for the moment due to budgetary reasons)

**Sekou Sundiata**, African-American, lives in New York

*DIS PLACED*, 1992

A performance in collaboration with The New School. Date and location to be announced

A performances which responds to the theme of "displacement and other forms of involuntary movement within the context of urban settings". The program will be characterized by a variety of disciplines and media as well as a roster of highly regarded artists who will perform in both solo and collaborative settings. The aim of the programming is to explore the theme in poignant ways that speak to the *living* experience of displacement.

**Camilo Vergara**, Chilean-American, lives in New York

***The New American Ghetto***

200 color photographs installed in a fashion so as to encompass the perimeter of the main gallery

A series of color photographs documenting the spread of "The New American Ghetto," and dealing with themes such as ghetto buildings, businesses and industries, the impact of homelessness and addiction, communities transformed, varied forms of community self-expression such as street memorials, murals, graffiti, etc. in cities such as Detroit, New York, Chicago, and Los Angeles.

**Krzysztof Wodiczko**, Polish-American, lives in New York, CV

***Alien Staff***, 1992 (new project for *In Transit*)

Portable public address equipment/staff - wood, cooper, mini t.v. monitor, loudspeaker, shoulder bag, video player, battery pack, walkie talkie or CB.

An instrument that gives the individual immigrant a chance to directly "address" anyone in the city who may be attracted by the symbolic form of the equipment and the character of the "broadcasted" program. The "Staff" resembling the biblical shepherd's rod and the eighteenth century burger's baton, comes equipped with a high-tech mini-monitor and a small loud-speaker. A video player, batteries and a walkie-talkie or a CB radio will be placed in a special shoulder bag. The small size of the monitor, its eye-level location, and its closeness to the operator's face are important aspects of the design. As the small image on the screen attracts attention and provokes the observer to come in very close, to the monitor and thus also to the operator's face, thus the usual distance from the immigrant, the stranger, decreases. At closer examination, it will be evident that the face of the person on screen is that of the immigrant/operator. Such a double presence in "media " and "life" may invite a new perception of a stranger as "imagined" or as "experienced". Such a change in perception may lay the ground for a dialogue between viewer/viewed and greater respect/understanding. The immigrants/operators themselves will be responsible for the creation, design, and editing of individual programs broadcast via the Staff. Programs will be produced for various anticipated situations, such as the subway during rush hour, programs for children, etc. The Staff will then actually be used by immigrants/operators in the city, combined with the use of a walkie-talkie or CB for coordination and safety. The lower area of the Staff will also allow for symbolic signs of the history and (legal) status of the immigrant/operator.