

Attention Line

Blaster Al Ackerman

Craig Baldwin

Ed Bernal: Wanted for Disturbing the Peace

Circus Amok and Jennifer Miller

Vaginal Davis

Manuel DeLanda

James Luna

Tom Murrin (aka The Alien Comic)

Tamio Shiraishi

Hannah Weiner

Johanna Went

Circus Amok

Saturday, August 13, 2pm

Tamio Shiraishi

Saturday, June 11, 6:30pm

Thursday, June 23, 6:30pm

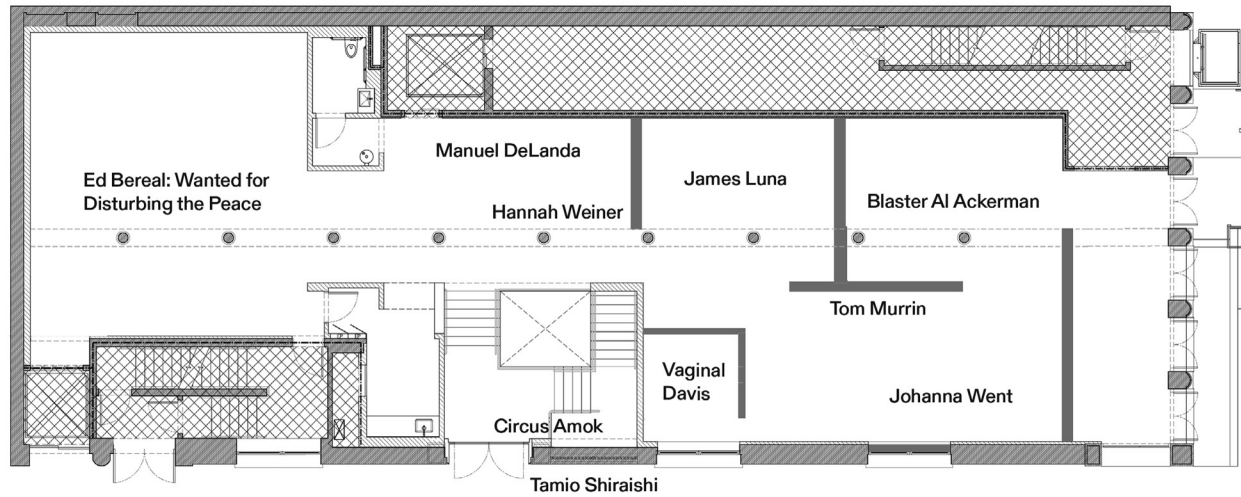
Saturday, July 2, 1pm

Saturday, July 16, 1pm

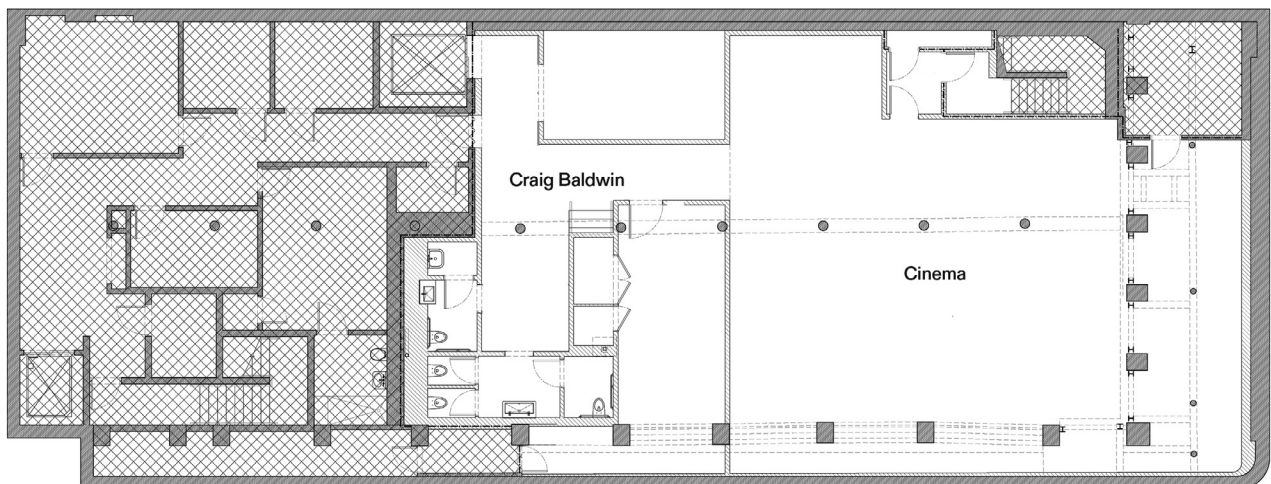
Thursday, August 4, 6:30pm

Saturday, August 20, 1pm

Upstairs



Downstairs



ARTISTS SPACE

Attention Line

June 11 – August 20

Blaster Al Ackerman, Craig Baldwin, Ed Boreal: *Wanted for Disturbing the Peace*, Circus Amok and Jennifer Miller, Vaginal Davis, Manuel DeLanda, James Luna, Tom Murrin (aka The Alien Comic), Tamio Shiraishi, Hannah Weiner, and Johanna Went

Organized by Artists Space and Andrew Lampert, *Attention Line* considers the important ways that artists who generally operate outside the commercial confines of the visual art world can actively address and reconfigure media, power, and public space—through parody, exaggeration, confrontation, internalization, structured confusion, and the serendipitous nature of working out in the open. Rooted in late 1970s New York, San Francisco, Los Angeles, Baltimore, San Antonio, Portland, La Jolla and elsewhere in the United States, *Attention Line* presents eleven iconoclastic artists who self-reflexively enact radical subjectivity within the urban environment. Taking form as visual art, media interventions, stage shows, mail art, and surreptitious public performances, these artists disrupt communication channels and the trafficking of cultural material by intervening in the pervasive flows of normalcy that underpin and uphold everyday consumer culture.

Each of these remarkably singular artists has carved out their own dynamic relation between form, culture, and their suspecting or unsuspecting public. Whether working between covert urban intervention and filmed documentation (Craig Baldwin and Manuel DeLanda), exaggerating and embodying notably troubled cultural stereotypes (James Luna and Vaginal Davis), accelerating and fracturing the commonplace logic of live performance to imbue material culture with energetic chaos (Johanna Went and Tom Murrin), skewering political and hegemonic power with dark comedic parody (Ed Boreal and Circus Amok), expressing their internal subjectivity as disjunctive projections in urban space (Hannah Weiner and Tamio Shiraishi), or self-distributing their kaleidoscopic output and invented personae through decidedly unconventional means (Blaster Al Ackerman and others), these artists each bring forth critical aspects of a largely untold, uniquely American history of tactical situationist artmaking.

Improvising saxophonist Tamio Shiraishi will perform in Cortlandt Alley six times throughout the course of the exhibition. Performances will begin promptly and be brief, according to the following schedule:

Saturday, June 11, 6:30pm

Thursday, June 23, 6:30pm

Saturday, July 2, 1pm

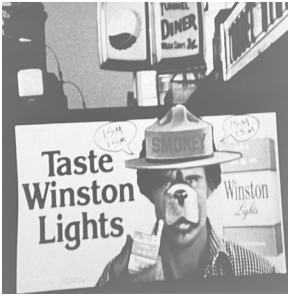
Saturday, July 16, 1pm

Thursday, August 4, 6:30pm

Saturday, August 20, 1pm

On Saturday, August 13 at 2pm, New York's legendary Circus Amok will present a new outdoor circus performance in Cortlandt Alley, commissioned by Artists Space as part of *Attention Line*.

In conjunction with the exhibition, Canal Street Research Association with Rolando Politi will inaugurate a participatory alternate currency project.



Manuel DeLanda

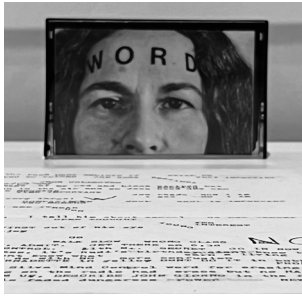
(1952 -)

Manuel DeLanda is a celebrated Mexican author, teacher, and philosopher who has long lived in New York City. The brief body of experimental films that he produced in the late 1970s and early 1980s remain true standouts in the history of underground cinema. DeLanda's landmark book *War in the Age of Intelligent Machines* was published by Zone Books in 1991, and his most recent book *Materialist Phenomenology: A Philosophy of Perception* came out in 2021 on Bloomsbury.

DeLanda's signature film *ISM ISM* (1979) is less a documentary and more of a fugitive piece of evidence created by the culprit himself. In 1975, DeLanda moved to New York City from his native Mexico City to study at the School of Visual Arts and spent much of the late 1970s detouring billboards and spray painting theoretical graffiti texts along the crosstown length of 23rd Street. His tag was "Ism Ism" and the graphically ghoulish reworkings of cigarette ads on the billboards above subway station entrances were made late at night. Knowing that they would be quickly replaced by the powers that be, DeLanda often returned the next morning with a Super 8 film camera to document his ephemeral creations and the reactions of passersby. *ISM ISM* represents around three years of silent footage edited into a vibrant chronicle of calculated intrusions and satirical mayhem.

A demented city symphony made with real mirth and malevolence, *Harmful or Fatal if Swallowed* (1982) was DeLanda's final 16mm film. Including significant amounts of reworked material from his earliest Super 8 shorts, *Shit* (1975) and *Song of a Bitch* (1976), the film fiercely mocks everyone and everything that enters the filmmaker's frame. Armed with a small camera that allowed him to shoot unnoticed, DeLanda wandered the city immersing himself in crowds of businessmen, paraders, and other denizens. He optically printed his footage to create eye-popping, outlandish results, and married the picture with a raucous soundtrack that makes the final film feel like an abstracted live cartoon.

DeLanda stopped making films in 1983 to pursue computer programming and other endeavors. He has written and edited more than ten books on science, perception, assemblage theory, and other topics that, in many ways, tie back to the interests first explored in his early films. DeLanda's movies fell out of circulation by the late 1980s and were restored by Anthology Film Archives in the mid-2000s. Thankfully, DeLanda rediscovered moving image making in 2012 with his first digital work *Molecular Populations*, and has gone on to make many more videos that rather amazingly pick up where he left off.



Hannah Weiner was born in Providence, Rhode Island and graduated from Radcliffe College in 1950. After briefly working in publishing, she was an assistant buyer at Bloomingdale's before becoming a lingerie designer. Weiner started writing poetry in 1963 and by the late 1960s was deeply enmeshed in the New York poetry and art community. Her artistic practice included the notable STREET WORKS 1-7 organized in collaboration with critic John Perrault and fellow poet Marjorie Strider. Through such collaborative endeavors, she became closely associated with Vito Acconci, Bernadette and Rosemary Mayer, Adrian Piper, and many other artists extending language into the public realm. Her vehement synthesis of formal innovation and intensely personal content saw her highly experimental writing become central to the Language poetry movement of the 1980s.

For Hannah Weiner, writing was at once an instrument of self-awareness, a conceptual art, and a means of processing "information overload" in the post-WWII era of expanding telecommunications. Weiner's artistic career began amid the intermingling experimental music, poetry, and art worlds of Downtown New York in the 1960s. By 1970, she began to see words and colors in the space around her, as well as hear voices giving instructions. Weiner conveyed this difficult phenomenon, which she came to understand as a form of telepathy, in writings such as her *Clairvoyant Journal 1974* (published by Angel Hair Press in 1978), using CAPITAL letters and *italics* to distinguish the competing voices at play. *Clairvoyant Journal 1974* reads like a convergence of multiple ticker tapes, or a data flow of coordinates and appointments, run-ins and to-do's, social navigations, thoughts and their continual interference. The typed text contends with the physical page as much as we sense the artist is phenomenologically dueling with the words she sees and hears.

Her later project *Weeks* (written in 1986 and first published by Xerox Editions in 1990) consists entirely of phrases transcribed from the 5 o'clock TV news and the newspaper over the course of nearly a year. Here, Weiner again "sees words," and opens her authorship to outside voices, but in this case they're explicitly those of mass media. Out of her strategy of uninflected appropriation, an odd sense of collectivity emerges, as shifters and pronouns (such as "we," "I") are estranged from their context of origin and run together in the lines of her poem. Inhabiting the space of address between writer and reader, the language of broadcast media comes through as a kind of public hive-mind that Weiner is channeling. Photographs of the TV screen by the artist Barbara Rosenthal, Weiner's friend, accompany the published version of the poem.

The Book Of Revelations is an unpublished work that remained unseen during Weiner's lifetime. Hand-written in 1989 in a notebook made by Rosenthal, *The Book Of Revelations* offers a multi-dimensional media space unto itself, its cut geometric pages unveiling portions of the text as shattered rays, enacting a spatial simultaneity of words and transmissions. Its hall-of-mirrors quality evokes the nature of written language as a system of signs based on relations of likeness and difference, combination and recombination—a space of inscription but also one of possibility. Like many poets, Weiner acknowledged language as something inherently "received," while she also saw writing as a means of changing the status quo and changing people's minds. As she wrote in 1990, "techniques of disjunctive, non-sequential, non-referential writing can directly alter consciousness."

– Text by Annie Ochmanek



James Luna

(1950 - 2018)

Born on the La Jolla Reservation in 1950 to a Luiseño Indian mother and a Mexican father, James Luna was an American performance artist, photographer, and multimedia installation artist whose work parodies western idealized notions of the Indian. Embodying iconic scenes and figures, and altering mass-produced objects, Luna theatrically addresses notions of authenticity, history, memory, and the reverberating impact of colonialism on Indigenous life. Luna was selected as the first Sponsored Artist of the Smithsonian's National Museum of the American Indian, presented at the 51st Venice Biennale, and received numerous grants and awards including an Intercultural Film/Video Grant from the Rockefeller Foundation (1992), a Painters & Sculptors Grant from the Joan Mitchell Foundation (2010), and a National Arts Fellowship from the Native Arts and Cultures Foundation (2015), and a Guggenheim Fellowship (2017). His work and performances have appeared in New York at the New Museum (1990), Whitney Museum of American Art (1993, 2019), Museum of Modern Art (2009), as well as nationally at the San Francisco Museum of Modern Art, Los Angeles County Museum of Art, Museum of Contemporary Native Art (Santa Fe), and the Museum of Contemporary Art San Diego. Luna taught studio art at the University of California, Davis; University of California San Diego; and University of California Irvine.

In a video documenting his 1996 performance *In My Dreams: A Surreal, Post-Indian, Subterranean Blues Experience*, a shirtless James Luna is seen carefully adorning a pair of crutches and an exercise bike with beads and feathers. The video is a road movie of sorts, capturing Luna's journey from his backyard, where he constructs and tests out various props, to his penultimate performance on stage at the Los Angeles Public Library. Structured in three scenes, *In My Dreams* begins with Luna on the bike, donning a child's headdress, suede cowboy pants, and a sparkly vest. He raises a plastic bow and arrow in the air while casually sipping a beer and then lifts his body fully off the bike's frame to perform tricks (a reference to "Indian pony tricks"). Behind him, scenes from the films *The Wild One* (1953) and *Easy Rider* (1969) are projected on a loop, while the song "Only in Dreams" by Weezer functions as the performance's never-ending soundtrack. Going nowhere, Luna pedals furiously in an attempt to escape Marlon Brando and his rebel motorcycle gang, who appear to rapidly approach and zoom past him. After dismounting the bike, Luna glides across the stage in an office chair draped in an American flag and, standing up, raises the decorated crutch prosthetics like wings in the air, as if to take flight. In the second act, Luna remembers his late hero Dean Martin in an extended monologue, narrating memories of him and his tribe listening to Martin's music for the first time. The final scene features Luna ritualistically preparing a meal made of ketchup packets, mustard, and artificial sweetener before testing his blood sugar and dosing himself with insulin—a sobering allusion to his own diabetic condition. Luna's brazen and humorous appropriation of white culture, embodied by the figures of Martin and Brando, as well as the genre of the road drama, exposes the fallacy of history and memory in the production of an American identity while toying with white anxieties about native "purity."

In a series of photographs first presented in the 2005 exhibition *All Indian All the Time*, Luna superimposes his own image onto publicity photographs of Bruce Springsteen and Jimi Hendrix, merging his identity with these cultural icons. Inserting his image into appropriated forms from pop culture, Luna claims space in both mythologized worlds, while forcing his audience to question habituated attitudes towards Native culture. This performed interjection into popular music is further articulated in a fictitious album cover and related performance costume.

For Luna's 2002 performance *High-Tech Peace-Pipe*, he constructed a prop literalizing the title of the performance, placing an intricately beaded metal pipe on top of a red touch-tone telephone. The unlikely mashup of the oft-stereotyped "traditional" peace-pipe with the "modern" communication device links these two disparate technologies, both functioning as a means to communicate with some other power or being, and at the same time, flattening the objects' histories, as they now exist outside of contemporary time.



Vaginal Davis is a prolific American performing artist, painter, curator, musician, filmmaker, and writer who became prominent in the 1980s. Her artistic production extends into membership in a number of bands including The Afro Sisters, Black Fag, iCholita! The Female Menudo, and Pedro, Muriel, & Esther, along with many solo projects. She has produced numerous remarkable zines and publications including Dowager, Crude, Fertile La Toyah Jackson, Shrimp, Yes, Ms. Davis, and Sucker. Davis's work has been included in exhibitions at the New Museum (2017), 80WSE (2016), Cooper Union (2015), and Participant Inc. (2010, 2012) in New York, and she has hosted and curated the performative film event *Rising Stars, Falling Stars* at the Arsenal Institut für Film und Videokunst in Berlin for eight years. In 2009, Davis was awarded the Ethyl Eichelberger Art Prize.

Vaginal Davis initially emerged in the late 1970s punk scene of Los Angeles and came to be a key figure in the sphere of queer music, performance and video art. Naming herself after the activist Angela Davis, she created her own mythology during the live performances of her "multiracial, maxi-gendered" bands—an interplay between identity, fiction, and critique that also informs her influential xeroxed zines and later video work. Her many musical ventures include Afro Sisters, iCholita!, and Pedro, Muriel & Esther (PME). Davis is a founding figure in the "homocore" movement that reinterpreted hardcore punk through queer cultures, as well as the art and music networks of the 1990s that influenced the emergence of the feminist punk Riot Grrrl movement. Currently based in Berlin, Davis's work has a distinctly American humor and divinely disgraceful sensibility that combats cultural stereotypes and elevates marginalized subcultures.

Davis's touchstone work, *The White to be Angry* (1999), challenges constructions and desires around white supremacist culture as it circulates across the entire political spectrum. The title of the video is taken from Davis's live performances and a music album her band PME recorded in Chicago in the mid-1990s. The video is a visual album of songs as chapters, each referencing a different film director, separated by sequences of appropriated footage from television. Davis's PME bandmate, Glen Meadmore, appears in a chapter riffing on Clive Barker playing a serial killer, while an Angeleno skinhead by the name of Edward Ghillehuire plays a character who is both attracted to and violent toward the people his hate speech-spewing elders seek to demonize. *The White to Be Angry* embraces ambiguity and extravagant dark humor, creating an image of America that remains over the top and unnervingly on point today.



Tom Murrin

(1939 - 2012)

Tom Murrin was a dynamic playwright, performance artist, and avant-garde impresario synonymous with Downtown New York. He regularly performed on the street, at venues including La MaMa, Dixon Place, and P.S.122, and also in music clubs like CBGB, the Pyramid Club, and the Mudd Club. His full-moon extravaganzas were often produced with four artists he encouraged—Jo Andres, Mimi Goese, Lucy Sexton and Annie lobst—and those shows, along with holiday variety shows presented at La MaMa, helped develop the careers of Blue Man Group, the Five Lesbian Brothers, Holly Hughes, Lisa Kron, Ethyl Eichelberger, and David and Amy Sedaris. In later years, Murrin wrote regularly about alternative theater for the magazine *Paper* and supported performers who, like him, inhabited the theatrical fringe.

Tom Murrin aka The Alien Comic started performing full-time at the age of 35 after leaving his career as a criminal attorney. Previously, he worked with both La MaMa and John Vacarro's Playhouse of the Ridiculous in the mid-1960s, producing work that spanned experimental theater and the nascent performance milieu of Downtown New York. Murrin relocated to Seattle in the early 1970s and started performing with musician Johanna Went and the improvisational street theater group Para-Troupe. Scouring the street for objects to use as props, Murrin and Went developed their "trash theater" aesthetic by strictly utilizing materials that were free and readily available. Eventually returning to New York, he adopted the name "Alien Comic" and began opening for punk bands in venues such as CBGB and Max's Kansas City, while also staging his seemingly spontaneous but meticulously planned performances in public spaces throughout the city.

Frenetic and forward-moving, Murrin's performances occur at breakneck speed. Mainly driven by masks and an array of props packs inside duffel bags, Murrin chaotically pulls out, puts on, and discards his objects on the ground throughout his performances. Written beforehand, the scripts are propelled and visually reiterated by these colorful, flat, and crudely painted cardboard elements and scrap materials, which act as cues that signal narrative shifts and character transformations. In describing his process, Murrin writes: "I like to put on a mask, pick up a prop, go into the bathroom and look in the mirror and see what comes out of my mouth.... later, when I'm trying to put together a script, I'll start with all the ideas or lines that came up while wearing or working with the masks and props."

Interplaying speech and image, Murrin's performances operate via moments of defamiliarizing discord between the two. In his *Backyard Full Moon Show* (a simple theme or motif like "the moon" would be chosen to anchor a performance), staged in Murrin's mother's Los Angeles backyard, he juggles three white balls while talking about the feeling of "whiteness and roundness" in his hands. Still juggling the balls, he pivots to talking about planets and molecules moving through space, the whiteness and roundness of the balls now recalling orbiting planetary systems. In another performance in Riverside Park entitled *Alien Flight School*, Murrin pumps a toilet plunger against his chest while explaining to the audience how to "plunge into the abyss." Whirling through an associative, stream of conscious narrative punctuated by moments of harmonious chaos, Murrin pioneered an entirely new approach to street performance. Whether picking up trash off the street, or re-fashioning collaborator Johanna Went's old costumes, he transformed the spoils of consumer waste to create original narratives that continuously surprise their unsuspecting viewers.



Johanna Went is a self-taught artist known for performances with exploding, fast-paced transformations of characters, sound, images, improvised music, and ritual. She has performed widely at venues including Hong Kong Café, Beyond Baroque, The Whiskey a Go Go, Club Lingerie, the Music Machine, On Klub, LACE, COCA, Alice Tully Hall, Franklin Furnace and at the Perfo Time Festival in Rotterdam. Her work has been reviewed in *X-TRA*, *Paper*, *Slash*, *Los Angeles Times*, and *High Performance*, among other publications, and she was awarded a National Endowment for the Arts Visual Arts Fellowship Grant in 1985. She has worked closely with long-time collaborator and musical director Mark Wheaton for 40 years. Recent exhibitions include *Abulations of a Nefarious Nature* at Track 16 Gallery, Los Angeles (2007), *Axis Mundo: Queer Networks in Chicano L.A.* at MOCA, Los Angeles (2017), and *Passion Container* at The Box, Los Angeles (2020).

When I met Johanna Went in Los Angeles in 1979, she was already involved in the emerging punk/new wave music scene in Los Angeles. Johanna had started as a street performer who then began to do solo performances at storefront performance spaces and coffee shops. Soon, she realized that the excitement was in the emerging punk clubs like the Masque and the Hong Kong Café. After months of trying to convince the Hong Kong Café booker to give her a chance, Went showed up with her boxes of homemade props and costumes and the bands on the bill wondered what they had agreed to. But when she began to pull strange objects out of her boxes and started to behave like a lunatic or a psychotic madwoman, the audience stopped talking and were mesmerized.

From Christine Wertheim's article, "Johanna Went: Slave to the Grave" *XTRA Magazine* (Summer 2017): "Went's shows are composed of four main strands: collaboration with musicians, her own contribution as vocalist-performer, an intensely focused interaction with the audience, and the vast array of costumes, sets, props and other objects with which she adorned the stage and herself."

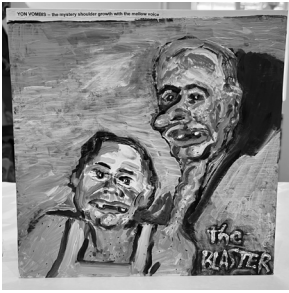
Performing in clubs led to working with musicians. Johanna started with a percussionist named Z'EV, but when he relocated to Amsterdam, Johanna asked my brother Brock if he would play on some gigs with her. Brock of course accepted. Not long after that, Brock and I began performing as the band for Went's shows.

As musicians we embraced Johanna's way of creating, which was to assemble a bunch of costumes and props and then find ways to make use of them. The same thing applied to the music. The only rules were:

- 1) start playing when Johanna arrived on stage and
- 2) don't stop until she rubbed her finger in her lips, yelled out, and fell to the ground.

During the performance, strange liquids would spray the musicians and the audience and everyone would allow themselves to be drenched. The collaborative nature of Johanna Went's work led to full participation of the LA audience. Photographers showed up in droves to capture her performances, and the audiences would participate by throwing the giant bloody tampons and reels of old film that she threw at them back and forth through the crowd and onto the stage. Fans helped her set up and clean up afterwards, and then ended up *being* in her performances. This included local performers like Stephen Holman, Maureen Jennings, and Peggy Farrar as well as her street theater partner Tom Murrin and his friends from New York, DANCENOISE (when they were in town). Went's work created and nurtured a shared experience that was the essential part of the punk scene/performance scene of the '70s & '80s.

– Text by Johanna Went's longtime collaborator Mark Wheaton



Blaster Al Ackerman
(Dr. William Al Blaster Hogg Leonie Ackerman Greathouse)

(1939 - 2013)

Blaster Al Ackerman was a mail artist, writer, painter, performer, and prankster active in various subcultures from the early 1970s. Heavily influenced by post-war pulp writers like Theodore Sturgeon, Raymond Chandler, and Fredric Brown, as well as by modernists like Ray Johnson, Francis Ponge, and the Oulipo group, the name Al Ackerman is only one of his many pseudonyms. He also went by Eel Leonard, Glans T. Sherman, Jana Peruda, and Alan Turner, and invented numerous collectives (Harry Bates Club, 14 Secret Masters of the World), all of which makes his massive body of work extremely difficult to track as he mailed it to a network of correspondents and individual recipients. Ackerman lived at different points in San Antonio, Portland, Baltimore, and Austin, and his voluminous mail art output was anthologized in *The Blaster Omnibus*. He was frequently published in John M. Bennett's *The Lost and Found Times*, and in the *Shattered Wig Review* published by Rupert Wondolowski. Ackerman's influence in the 1980s was strongly felt by numerous associates of the anti-art moniker Neoism, as well as photographer/filmmaker Richard Kern (who published Ackerman's writing in his magazine *Dumb Fuck*), and musician Genesis P-Orridge who used one of Ackerman's letters as the text of Throbbing Gristle's song "Hamburger Lady." In 2005 an LP record of his spoken performances, titled *I Am Drunk*, was issued.

Mail-art in the '70s was still way off the mainstream radar, subversive, and surprising, and participants (often known only by alter-egos) grew their own networks, projects, and personae via mail carriers. My mailbox was a gallery through which I received offbeat, visionary and anti-Something stuff. From original or copied artworks and booklets, to calls to submit to unjuried shows (many with a Death of Mail Art theme), to things like tiles, a flattened beer can, a cold-when-I-got-it fast food burger.

My circle of correspondents included John Bennett, buZ blurr, SubWaxin Haddock, Chuck Stake, Lowell Darling, Rhoda Mappo, and many others. All of them energized and enabled me. Especially the inimitable Al "Blaster" Ackerman, keeper of unknown faiths, and also corresponding as Leonie of the Jungle, Eel Leonard, Arthur Turner, or an unhinged mystic.

I started corresponding with Blaster in 1973 when I was working at the "Darvon Disco" in Portland, Oregon and he was working at a hospital in Houston. We ferociously pounded out letters on old typewriters with fading ribbons. Because Blaster had been an avid student of sci-fi and mystery pulps, his mail was both classic and new, like seeing a mummy in Starbucks. There'd be a drawing of a drooling poodle slithering out of a TV. And a frenetic letter about the awfulness of reality, day-to-day madness, or alien abduction conspiracies, usually with nods to Philip K. Dick, Raymond Chandler, Theodore Sturgeon, or an unhelpful Master of the Universe. No matter how absurd, his addictive zines (like *Moonhead News*, *Bread Doll Fancier*, *Dummyism*) quaked with engaging fever.

Blaster was one of the coolest, most prolific artists I've ever known; and an influential force in many marginal art communities. When he did sleep, he sleep-worked. His brain, tentacles, and orbiting eyeballs buzzed around the clock to share his darkly comedic hallucinogenic observations with artists, exhibitions, and innocent bystanders around the world. He was Fernando Pessoa incarnate. Nikola Tesla of the new narrative. Ray Palmer for voices in his head. The Ling Master!

- Text by mail artist Music Master

(1937 -)



Ed Bereal is a crucial figure in the history of Los Angeles art and activism. Born in 1937, he studied at Chouinard Art Institute and was an early associate of Ed Kienholz, Ed Ruscha, Larry Bell, and others. Known for his assemblage sculptures of the 1960s, Bereal became disillusioned with the art world at the time of the Watts Riots and refocused his attention on politics in the form of education, video production, and guerrilla theater. In 1969, he cofounded the Bodacious Buggerrilla as a street theater group that used the arts as a means for political critique and as a catalyst to inspire social and political change. Active throughout the 1970s, Bodacious Buggerrilla performed in California's state penitentiaries, on the streets of Watts and Compton, and at schools, churches, cafes, prisons, and laundromats, with Bereal often appearing as a grotesque Uncle Sam. The group morphed into Bodacious TV Works which produced the TV pilot game show *Pull Your Coat* in 1986. In the late 1980s, Bereal returned to visual art, channeling his deep passion for comics, graphic illustration, and American artists such as Norman Rockwell into modern portraits of American power. A lifelong educator, Bereal taught at University of California, Irvine's School of Fine Arts from 1969 to 1993. During that time, Bereal was also teaching in the Black Studies department at the University of California, Riverside. In 1993, Bereal joined the College of Fine and Performing Arts at Western Washington University until his retirement in 2007. Bereal maintains a studio on his farm in Bellingham, Washington, and was most recently celebrated with a retrospective at the Whatcom Museum titled *Wanted: Ed Bereal for Disturbing the Peace*.

Using all the tools, the methods, and materials available to me at this time, I can rightly be considered a "Landscape Artist."

I am attempting to capture, comment on, and/or critique the "social/political landscape" that I am currently experiencing in the United States of America.

As such, I am also exploring the possibilities of art as a stimulant, an anesthetic—and/or art as a weapon.

- Ed Bereal, 2022



Circus Amok and Jennifer Miller

(Founded 1989)

Circus Amok is a radical New York City-based circus and theater troupe dedicated to confronting contemporary social justice issues. Jennifer Miller (1961 -), the director and founder of Circus Amok, is an Obie, Bessie, and Ethyl Eichelberg award winning playwright and performer who has worked with alternative circus forms, theater, and dance for over thirty years. As a dancer, Miller has performed with Cathy Weis, Jeff Weis, Jennifer Monson, John Jasperse, Johanna Boyce, Doug Elkins, and They Won't Shut-up among many others. Miller is an associate professor of performance at Pratt Institute.

Selected Circus Amok shows:

The Ozone Show (1989)

Spies are Us (1990)

The Survival Show (1991)

NY: Ground Under (1994)

\$\$\$ Money Amok \$\$\$ (1996)

Quality of Life (1998)

Come And See For Yourself! (2000)

The Experimental Walking Tour (2002)

*Home * Land * Security* (2003)

Princess!: The Tail of a Lost City (2005)

*Citizen * Ship* (2006)

BeeDazzled! (2007)

Sub-Prime Sublime (2008)

MOO (2012)

At the Crossroads (2014)

Enough is Enough (2018)

Circus Amok began presenting one-off performances at P.S. 122 in 1989 before inaugurating their annual free outdoor shows in small neighborhood parks and well-traveled public squares in Manhattan, Brooklyn, Queens, and the Bronx starting in 1994. Their outlandishly funny, politically feisty, joyously queer one-ring spectacles combine traditional circus skills—tight rope walking, juggling, acrobatics, stilt walking, clowning—with experimental dance, lifesize puppetry, improvisational techniques and live music. Essential to their practice is a fervent and energetic addressing of timely political themes and issues, which in recent years have included housing, health care, gentrification, gay marriage, immigration, the Department of Homeland Security, police brutality, police stop-and-frisk policies, and public education. Circus Amok's gender-bending performance art expands the notion of what a circus can be for its public, and creates inimitable physical and verbal spectacles that invite the audience to envision a more empowered life of community interaction and equanimity.

The hanging banner in Artists Space's entrance comes from Circus Amok's 2004 *Back to School Show*, which was, in their own words, "a critique of standardization and accountability both within the public school system and the Republican administration's role in the Iraq War. Through the motif of a new academic year, and in the context of the U.S. presidential elections, the show posed a public call to civic empowerment and critical thinking, claiming social justice in a joyful extravaganza of acrobatic artistry, satiric skill, and good old-fashioned circus fun."

As part of *Attention Line*, Artists Space has commissioned Circus Amok to create a new show for Summer 2022, which will premiere in Cortlandt Alley on the afternoon of Saturday, August 13 at 2pm.



Tamio Shiraishi

(1949 -)

Tamio Shiraishi is an alto saxophonist and one of the legends of the Japanese underground music scene. He was an original member of the band Fushitsusha and moved to New York in 1990. Shiraishi regularly performs in subway stations, small music venues and in other public spaces at all times of the day and night.

New York's Alright, If You Like Acoustic Macroscopy

There is an alley, framing as it does on the one side an operation, and on the other, a sort of undertaking. Maybe you are there, or in Shinjuku Square, or just below Hamilton Heights. Whilst dual byways of hagiography and the sermonizing of cultural shift constitute discourse, there is practice, in situ, and it is not selling. The thru-line is a construct, and the barrier imaginary, but certain sounds may traverse even the three-body problem

(there is a stream of piss, destined to wash this horn)

With privacy a membraneous distinction and peace-of-mind a lifestyle choice, dialectical liberation vs the reification of "being there"/fomo takes, at best, an imagined toll. Whereby we may nominate our space/situation into futurity amidst parallels of dissent, it is only simultaneity which marries the gyres and latitudes of being with actually receiving

(a man in nylons is more than a man)

An alto saxophone is a brass tube 26 1/2 inches long, w a bell that extends up another 12 1/2 inches. There are 22 holes which are covered by 18 keys. Every sax has a mouthpiece and a reed made of cane, which vibrates inside the mouthpiece, producing sound. One need not to have memorized Now Music Ensemble's *Introduction ~ C De F*, "enjoyed" Takuzo's serial passing, or walked Tensan Umatsu's blocking alongside Kaoru Abe in *Jûsan-nin renzoku bôkôma* to log the ultrasonic seepage of Tamio Shiraishi, but rather simply have passed beneath Queens Blvd @67th ave on any given Saturday evening. There, a directionless momentum permeates decades, and a clenched and dissipating breath is braided with the to-and-fro of passing trains. A tunnel. A platform... of reflection, refraction, and the stasis of an aural edema, gathering, until it is not, and again, there is normalcy, bearing none to witness, nor holding anyone to task

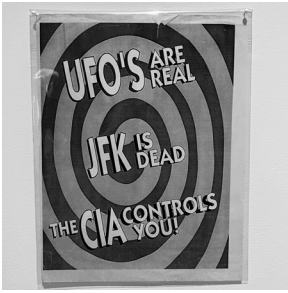
(大凶風呂敷, or the haunted tablecloth, though in Gombrowicz it was more of a dishrag)

Part and parcel to separateness is inclusion, or re-inclusion, or at least showing up. And there be a microcosm of gestures and non-gestures as vast as silence itself, and all and all of this shared is as much coded longing. That Kichijoji Minor leads (has led?) to POOL 28 to Cortlandt Alley is again, directionless, natural. And the body grows ever more root-bound, whilst disappearing, hardening as it fades. But if a forced breath through a bitten reed can render this opening outside of critical, subjective circumstance, then there is, beyond that, form. And the rest, dripping as ever from the branch, is gravy

The Three-Body Problem is a science fiction novel by Liu Cixin

Possessed (Opętani) is a serialized pastiche of gothic horror by Witold Gombrowicz, initially published under the pseudonym Zdzisław Niewieski

- Text by Keith Connolly



A prime catalyst in the Bay Area experimental film scene, and a significant figure in the global community of moving image artists, Craig Baldwin is a filmmaker and programmer without parallel. His bold and paranoid short and feature films combine newly shot footage with archival materials excised from discarded educational and industrial films. Baldwin's cinematic agenda is to uncover truths that are lies and to spin tall tales out of rumors. Whether he's crafting essayistic film exposés about the CIA in the Congo, dramatizing the plight of L. Ron Hubbard on the moon, or explaining how the band Negativland got sued by disc jockey Casey Kasem, Baldwin presents his viewers with imagery that seems to explain everything while at the same time confusing everything else.

STOLEN MOVIE, a recently digitized Super 8 film made in 1976 with sound recordist John Corser, shows cinematographer Baldwin and his camera bum rushing San Francisco movie theaters in an attempt to re-film the movies being shown on the big screens. Superimposed titles identify the trespassed theaters and films, and note details like the ticket price, the cost of popcorn, and United Artist's first quarter grosses. An actualization of the polemics and dictums of André Breton, Guy Debord and other cultural agitators, Baldwin skirts past ticket sellers and ushers to brashly reclaim the means of control from those who sell images to the masses.

Founded in 1987 and housed at the Artists Television Access space in San Francisco's Mission district, Other Cinema is Baldwin's storefront laboratory for sound and image experimentation. Baldwin's densely packed calendars roundly demonstrate his passion for artists films, appropriated imagery, anti-corporate agitprop, expanded cinema, and everything else that you'll never find in a multiplex or on Netflix. The calendars, flyers, and ephemera displayed on the lower floor of Artists Space present a slice (or is it a splice?) of Baldwin's distinct design sensibility as well as the all too underknown films, videos, and ephemeral events that he continues to produce and share with his audience.

Cinema:

As part of *Attention Line*, Artists Space's downstairs gallery will feature a cinema with screenings of these artists' films and videos. A full schedule of each week's titles will be available in the gallery and on Artists Space's website.

Saturday, June 11

Ed Boreal

June 15 - 25

Craig Baldwin

June 29 - July 9

Manuel DeLanda

July 13 - 23

Johanna Went

July 27 - August 6

Vaginal Davis

August 10 - 20

James Luna

Public Programs:

I See Words: The Life and Work of Hannah Weiner

Presented in collaboration with Zoeglossia

Saturday, June 18, 1pm

11 Cortlandt Alley

Introduction: Jennifer Bartlett

Reading of *Clairvoyant Journal*: Darcie Dennigan, Farnoosh Fathi, and James Sherry

Panel Discussion: Susan Bee, Goldman, Declan Gould, and Phill Niblock, moderated by Lee Ann Brown

Closing Remarks: Charles Bernstein

Craig Baldwin in Conversation with Adam Khalil

Wednesday, June 22, 7pm

Online

Canal Street Research Association with Rolando Politi: A Symposium on Alternate Currency

Tuesday, June 28, 7pm

11 Cortlandt Alley

Manuel DeLanda Screening & Lecture

Saturday, July 2, 4pm

11 Cortlandt Alley

Entrance Gallery	Weiner Papers, Special Collections & Archives, UC San Diego	Luna and Garth Greenan Gallery, New York	Tom Murrin, <i>Sky with Full Moon and Stars Mask</i> , n.d.; tempera paint on board; courtesy of Howl Arts
<u>Manuel DeLanda</u>			
Projection	Hannah Weiner, <i>Clairvoyant Journal</i> cassette tape, 1974; <i>New Wilderness Audiographics</i> ; Courtesy of Charles Bernstein	James Luna, <i>Lunasteen</i> , 2001; collage; courtesy the Estate of James Luna and Garth Greenan Gallery, New York	Tom Murrin, <i>Performance Is Anything Done With Purpose and Style</i> , n.d.; ink on foamcore; courtesy of Howl Arts
Manuel DeLanda, <i>ISM ISM</i> , 1979; digitized Super 8mm to 16mm color film, 8:30 minutes; courtesy of the artist and Anthology Film Archives. Preserved with support from the National Film Preservation Foundation.	Hannah Weiner, <i>If Workshop</i> , c 1990; ink on paper; courtesy of Hannah Weiner Papers, Special Collections & Archives, UC San Diego	James Luna, <i>James as Jimmy</i> , 2001; collage; courtesy the Estate of James Luna and Garth Greenan Gallery, New York	Tom Murrin, <i>Blue Nose, Eyes In, Gold Sides</i> , 2006; acrylic on foamcore; courtesy of Howl Arts
Wall Monitor	Monitor	James Luna, Guitar from the exhibit <i>All Indian All the Time</i> , 2005; guitar with feather, horsehair, and other additions; courtesy the Estate of James Luna and Garth Greenan Gallery, New York	Tom Murrin, <i>Alien</i> , n.d.; mixed media assemblage; courtesy of Howl Arts
Manuel DeLanda, <i>Harmful or Fatal if Swallowed</i> , 1982; Digitized Super 8mm to 16mm color film, 12:09 minutes; courtesy of the artist and Anthology Film Archives. Preserved with support from the National Film Preservation Foundation.	Hannah Weiner, Recorded reading of <i>Clairvoyant Journal</i> on Public Access Poetry, December 29, 1977; b&w video, 12:52 minutes; courtesy of PennSound	James Luna, <i>High-Tech-Peace- Pipe</i> , 2000; mixed media, touch-tone phone, pipe; courtesy the Estate of James Luna and Garth Greenan Gallery, New York	Tom Murrin, <i>Green Mask with Golf Tee Mohawk</i> , n.d.; mixed media assemblage; courtesy of Howl Arts
<u>Hannah Weiner</u>	<i>Hannah Weiner: A Film by Phil Niblock</i> , 1974; digitized 16mm on video, 10:30 minutes; courtesy of Phill Niblock		Tom Murrin, <i>Mr. Romance</i> , April 1989; acrylic on cardboard; courtesy of Howl Arts
Vitrine 1		<u>Vaginal Davis</u>	Tom Murrin, <i>Covered Mannequin Head</i> , n.d.; mixed media assemblage; courtesy of Howl Arts
Hannah Weiner, <i>Book Of Revelations</i> , 1989; pencil in altered book, courtesy of Hannah Weiner Papers, Special Collections & Archives, UC San Diego	Main Gallery	Vaginal Davis, Various photographs and ephemera from <i>The White to Be Angry</i> , 1999; black and white photographs, printed material; courtesy of the artist and Galerie Isabella Bortolozzi, Berlin	Tom Murrin, <i>Plastic Surgery Article Mask</i> , n.d.; newsprint on cardboard; courtesy of Howl Arts
<u>James Luna</u>			
Vitrine 2	Left to Right		
Hannah Weiner, <i>Weeks</i> , 1990, with photographs by Barbara Rosenthal; 2 copies of the first edition, Xeroxial (Madison, 1990); courtesy of Charles Bernstein	James Luna, <i>James Luna with the High Cheekbones</i> , 2006; Chromogenic print; courtesy the Estate of James Luna and Garth Greenan Gallery, New York	Vaginal Davis, Various ephemera, c. 1990s; posters, flyers, photographs; courtesy of the artist and Galerie Isabella Bortolozzi, Berlin	Tom Murrin; <i>Panty Hose and Curler Mask</i> , n.d.; mixed media assemblage; courtesy of Howl Arts
Hannah Weiner, Letter to Charles Bernstein, c. 1980s; ink on paper; courtesy of Hannah Weiner Papers, Special Collections & Archives, UC San Diego	James Luna, Jacket from the exhibit <i>All Indian All the Time</i> , 2005; fabric with embroidery; courtesy the Estate of James Luna and Garth Greenan Gallery, New York	Vaginal Davis, <i>The White to be Angry</i> , 1999; color video converted to digital, 19:22 minutes; courtesy of the artist and Galerie Isabella Bortolozzi, Berlin	Tom Murrin, <i>Untitled</i> (Mask with Instructions), n.d.; mixed media assemblage; courtesy of Howl Arts
Hannah Weiner, Three-part audio recording of <i>Weeks</i> , 1989; audio cassette recorded by Bruce Andrews in New York, 1989; audio, 91 minutes; courtesy of PennSound	James Luna, <i>In My Dreams: A Surreal, Post-Indian, Subterranean Blues Experience</i> , 1996; video documentation of performance, crutches, exercise bike, beaded shoes; courtesy the Estate of James Luna and Garth Greenan Gallery, New York	Tom Murrin	Tom Murrin, <i>Alien (Two Views)</i> , N.D; mixed media assemblage; courtesy of Howl Arts
		Masks from Left to Right, Top to Bottom	Tom Murrin, <i>Betty Grable Girl Mask</i> , n.d.; mixed media assemblage; courtesy of Howl Arts
		Tom Murrin, <i>Marlboro Man</i> , n.d.; poster mounted on foamcore; courtesy of Howl Arts	Tom Murrin, <i>Fred and Mona</i> , c. early 1980s; acrylic on cardboard; courtesy of Howl Arts
Vitrine 3	James Luna, <i>In My Dreams: A Surreal, Post-Indian, Subterranean Blues Experience</i> , performance documentation, 1996; color video, 94 minutes; courtesy the Estate of James	Tom Murrin, <i>Space Person Mask</i> , 1979; acrylic on cardboard; courtesy of Howl Arts	

Vitrine	green painted blow up doll face (early 1980s), painted canvas sewn on friar costume, scapulars, jacket (2007); courtesy of the artist and The Box, Los Angeles	courtesy of the artist and The Box, Los Angeles	Third Row
Tom Murrin, <i>Untitled</i> (Miscellaneous Instructions and Scripts), n.d.; ink on cardboard; courtesy of Howl Arts	Johanna Went, <i>Big Head</i> , 1988; soft sculpture head; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Fear Butch at Hong Kong Cafe</i> , September 20, 1980; courtesy of the artist and The Box, Los Angeles	Ed Colver, <i>Johanna Went Live</i> , performance documentation, c. 1980s; black and white photograph; courtesy of the artist and The Box, Los Angeles
Monitor	Johanna Went, <i>Hand</i> , 1988; soft sculpture hand; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Johanna Went and Airway at LACE</i> , October 7, 1980; performance flyer; courtesy of the artist and The Box, Los Angeles	Ed Colver, <i>Johanna Went Live</i> , performance documentation, c. 1980s; black and white photograph; courtesy of the artist and The Box, Los Angeles
Tom Murrin, <i>Backyard Full Moon Show</i> , c. 1980s; color video converted to digital; 7:16 minutes; shot in Los Angeles on the day of a full moon; courtesy of Howl Arts	Wall	Johanna Went, <i>Nervous Gender</i> , Johanna Went and Z'EV at Hollywood Center Theater, October 13, 1979; performance flyer; courtesy of the artist and The Box, Los Angeles	Ed Colver, <i>Johanna Went Live</i> , performance documentation, c. 1980s; black and white photograph; courtesy of the artist and The Box, Los Angeles
Tom Murrin, <i>Alien Flight School</i> , c. 1980's; color video converted to digital; 6 minutes; produced by Co-Directions, Inc. (Merrill Aldigheri & Joe Tripician) and shot in Riverside Park; courtesy of Howl Arts	Top Row	Johanna Went, <i>Nervous Gender at Berkeley Square</i> , October 18, 1980; courtesy of the artist and The Box, Los Angeles	Ed Colver, <i>Johanna Went Live</i> , performance documentation, c. 1980s; black and white photograph; courtesy of the artist and The Box, Los Angeles
Tom Murrin, <i>MTV Bumper Reel</i> , 1986; color video converted to digital; six short commercials ("bumpers") for MTV shot in their studio; courtesy of Howl Arts	Johanna Went, <i>Untitled</i> , c. 1979; performance flyer; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Johanna Went at John's Place</i> , 1977; performance flyer; courtesy of the artist and The Box, Los Angeles	Peggy Morrison, <i>Johanna Went Live</i> , performance documentation, c. 1980s; black and white photograph; courtesy of the artist and The Box, Los Angeles
Tom Murrin, <i>Burn Again</i> , c. 1981-82; color video converted to digital; 9 minutes; produced by Co-Directions, Inc. (Merrill Aldigheri & Joe Tripician) and shot on the now destroyed West Side Piers, Hudson River	Johanna Went, <i>Human Cartoon & Stream of Consciousness Performance Artist at John's Place</i> , 1977; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Johanna Went, the Textones and Killer Pussies, Star System</i> , October 25, 1980; performance flyer (in color); courtesy of the artist and The Box, Los Angeles	Ed Colver, <i>Johanna Went Live</i> , performance documentation, c. 1980s; black and white photograph; courtesy of the artist and The Box, Los Angeles
Tom Murrin, <i>Funny People</i> , 1988; color video converted to digital; 7 minutes 10 seconds; Tom Murrin's appearance on the Channel 4 national TV show, produced by George Schlatter; courtesy of Howl Arts	Johanna Went, <i>Nervous Gender Non at Hong Kong Cafe</i> , July 11, 1979; performance flyer; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>The Bags, Chinas Comidas, Eddie and The Subtitles at Hong Kong Cafe</i> , November 17, 1980; performance flyer; courtesy of the artist and The Box, Los Angeles	Ed Colver, <i>Johanna Went Live</i> , performance documentation, c.1980s; black and white photograph; courtesy of the artist and The Box, Los Angeles
Tom Murrin, <i>Cardboard City</i> , 1990; color video converted to digital; 4 minutes 40 seconds; shot outside of Lincoln Center as part of their Summer Outdoor Performance Series; courtesy of Howl Arts	Johanna Went, <i>Johanna Went at Hong Kong Cafe with Bates Motel and Hero</i> , July 1, 1979; performance flyer; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Slave Beyond the Grave</i> performance documentation, Hong Kong Cafe, 1980; black and white photograph; courtesy of the artist and The Box, Los Angeles	Fourth Row
Johanna Went	Johanna Went, <i>Johanna Went at Hong Kong Cafe</i> , August 1, 1979; performance flyer; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Untitled</i> , performance documentation with Mark Wheaton at keyboard, Tom Murrin in audience, Hong Kong Cafe, 1980; black and white photograph; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Johanna Went with Monitor and Victory Acres at Beyond Baroque</i> , February 28, 1981; performance flyer; courtesy of the artist and The Box, Los Angeles
Clockwise, Left to Right	Johanna Went, <i>Johanna Went, Fear and Shandi Sinnamon</i> , August 1, 1979; performance flyer; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Untitled</i> , c. 1980s; performance flyer; courtesy of the artist and The Box, Los Angeles	Ed Colver, <i>Johanna Went Live</i> , performance documentation, c.1980s; black and white photograph; courtesy of the artist and The Box, Los Angeles
Costumes	Johanna Went, <i>The Priest</i> , c. early 1980s/2007; orange leopard print headpiece with	Johanna Went, <i>Fear Senders at Hong Kong Cafe</i> , August 23, 1979; performance flyer;	Johanna Went, <i>Sun Ra and His Arkestra and Johanna Went at Myron's Ballroom</i> , N.D.; performance flyer; courtesy of the artist and The Box, Los Angeles

Johanna Went, <i>DNA and Joanna Went at O.N. Club</i> , May 28, 1981; performance flyer; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>The Box</i> , performance documentation, UCLA Studio 1 Soundstage, Los Angeles, 1983; video by Shirley Clarke, music by Mark Wheaton, drums by Joe Berardi, Cello by Johnathan Gold, bass by Hans Christian, clarinet by Greg Burk; color video, 3:17 min; courtesy of the artist and The Box, Los Angeles	Chris Marlowe, "Johanna Went, Theater's New Wave," <i>The World of Velvet</i> , September 1981; magazine; courtesy of the artist and The Box, Los Angeles	Photographer unknown, <i>April in Chaos</i> , performance documentation, Magi Theatre, San Francisco, 1989; black and white photograph; courtesy of the artist and The Box, Los Angeles
Johanna Went, <i>Johanna Went, Bad Actor and Crown of Thorns, Last Live Show at Al's Bar</i> , December 30, 1981; performance flyer; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Hopes and Dreams of the Damned</i> , performance documentation, LACE Gallery, Los Angeles, July 26, 1992; with Maureen Jennings and Tom Murrin, music by Mark Wheaton; color video, 35:22 min; courtesy of the artist and The Box, Los Angeles	Peter Belsito, "Johanna Went: Performance," <i>Ego Magazine</i> , Issue 3, August 1982; magazine; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Untitled</i> , c. 1980s; performance flyer; courtesy of the artist and The Box, Los Angeles
Johanna Went, <i>45 Grave and Crown of Thorns at Al's Bar</i> , December 30, 1981; performance flyer; courtesy of the artist and The Box, Los Angeles	Costumes	<i>No Mag</i> , 1982; magazine; courtesy of the artist and The Box, Los Angeles	<u>Blaster Al Ackerman</u>
Johanna Went, <i>Untitled</i> , c. 1980s; performance flyer; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Shark Head</i> , 1983; sweater, fabric, felt, toy poodle, Tide Detergent box cut out, panty hose mask with plastic toys and shark; courtesy of the artist and The Box, Los Angeles	Photographer unknown, <i>Twin Travel Terror at Franklin Furnace</i> , performance documentation, October 11, 1987; black and white photograph; courtesy of the artist and The Box, Los Angeles	Left Wall
Photographer unknown, <i>Music Machine</i> , Performance documentation, August 13, 1983; color photograph; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Untitled</i> (Snake), 1988/2007; hand painted silk stuffed snake; courtesy of the artist and The Box, Los Angeles	Photographer unknown, <i>Twin Travel Terror at Franklin Furnace</i> , performance documentation, October 11, 1987; black and white photograph; courtesy of the artist and The Box, Los Angeles	Blaster Al Ackerman, various black and white drawings, c. 1970s-1990s; ink on paper; courtesy of James Cobb and Rhoda Hockett; Musicmaster / Spaceangel; Rupert Wondolowski / Shattered Wig Press
Floor Monitor	Johanna Went, <i>The World</i> , c. mid 1980s; cotton map gown, papier mache map head with nylon flower, rubber gloves; courtesy of the artist and The Box, Los Angeles	Photographer unknown, <i>Twin Travel Terror at Franklin Furnace</i> , performance documentation, October 11, 1987; black and white photograph; courtesy of the artist and The Box, Los Angeles	Vitrine
Johanna Went, <i>Untitled</i> , performance documentation, John's Place, Los Angeles, 1977; color video, 11:47 min; courtesy of the artist and The Box, Los Angeles	Vitrine	Photographer unknown, <i>Twin Travel Terror at Franklin Furnace</i> , performance documentation, October 11, 1987; black and white photograph; courtesy of the artist and The Box, Los Angeles	Blaster Al Ackerman, various illustrated envelopes, c. 1970s-2000s; mixed media on paper; courtesy of James Cobb and Rhoda Hockett; Musicmaster / Spaceangel; Rare Books & Manuscripts Library, The Ohio State University
Johanna Went, <i>Knifeboxing</i> , Club Lingerie, Los Angeles, July 27, 1984; with Steiner Parker synth, tapes, and mixing by Mark Wheaton, saxophone by Greg Burk, percussion by Robin Ryan; color video, 28:02 min; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Shandi Sinnamon</i> , August 2, 1979; promotional paste-up; courtesy of the artist and The Box, Los Angeles	Photographer unknown, <i>Twin Travel Terror at Franklin Furnace</i> , performance documentation, October 11, 1987; black and white photograph; courtesy of the artist and The Box, Los Angeles	Framed Drawings
Johanna Went, <i>Passion Container</i> , performance documentation, Whisky a Go Go, Los Angeles, October 26, 1988; with with Peggy Farrar, Stephen Holman, Steiner Parker synth and tapes by Mark Wheaton, saxophone by Greg Burk, percussion by Robin Ryan; color video, 34:59 min; courtesy of the artist and The Box, Los Angeles	Johanna Went, <i>Slash Magazine</i> clipping, Jan/Feb 1980; newspaper clipping, collage; courtesy of the artist and The Box, Los Angeles	Violet Hamilton, <i>Johanna Went at DTLA Loft</i> , performance documentation, c. 1980s; color photograph; courtesy of the artist and The Box, Los Angeles	Blaster Al Ackerman, <i>Untitled</i> , c. 1970s-2000s; mixed media on paper; courtesy of James Cobb and Rhoda Hockett
	<i>Slash Magazine</i> , Vol 3. No. 4, 1980; magazine; courtesy of the artist and The Box, Los Angeles	Photographer unknown, <i>Hopes and Dreams of the Damned</i> , performance documentation, 1992; black and white photograph; courtesy of the artist and The Box, Los Angeles	Blaster Al Ackerman, <i>Untitled</i> , c. 1970s-2000s; mixed media on paper; courtesy of James Cobb and Rhoda Hockett
			Back Wall
			Blaster Al Ackerman, collage and various color drawings, c. 1970s-2000s; mixed media on paper; courtesy of Darlene Altschul; James Cobb and Rhoda Hockett; Musicmaster / Spaceangel
			Blaster Al Ackerman, <i>Who Goes There?</i> , c. 1980s; ink on paper; courtesy of John Held Jr.

Vitrine	Middle Shelf	<i>Upside Down and Backwards</i> , 2000-2014; mixed media and found objects; courtesy of the artist	<p><i>Attention Line</i> has been deeply informed by the guidance, generosity, and collaboration of Phil Aarons, Mitchell Albus, Darlene Altschul, E. J. Barnes, Jennifer Bartlett, John Bennett, John Berndt, Charles Bernstein & Susan Bee, Isabella Bortolozzi & Aisha Butt, Jolie Braun and Ohio State University Rare Books & Manuscripts Library, Lee Ann Brown, Tom Cassidy (aka Music Master), Amy Chaloupka, Paul Chan, Howie Chen, Lynda Claassen and Special Collections & Archives, UCSD, Rebecca Cleman, James Cobb, Keith Connolly, Tony Conrad, Jeffrey Deitch, Jane Friedman, Jake Couri & Nicole Bliss at Howl Arts, Lia Gangitano, Gladstone Gallery, Adrian Glew, Stevie Greathouse, Garth Greenan, Hugh O'Rourke & Julian Corbett, Ed Halter, Greta Hartenstein, John Held, Daniel Higgs, AleXander Hirka, J. Hoberman, Richard Kern, Adam Khalil, Zack Khalil, John Klacsmann and Anthology Film Archives, Stephanie LaCava, Jill Magid, Ryan Martin, Materials for the Arts, Danny McDonald, Sarah Michelson, Stewart Mostofsky, Ian Nagoski, Phill Niblock, Annie Ochmanek, Glenn Phillips, Seth Price, Kevin Reilly, Richard Saltoun, David Scherrer, Max Schumann, Lucy Sexton, Olivia Shao, Michael Smith, Stephanie Snyder, Barbara Sternberger, Patricia Sullivan, Nigel Taylor, Video Data Bank, Mark Wheaton, Rupert Wondolowski, and Eric Wrenn.</p> <p>Special thanks to Eva Buchmuller for exhibition design collaboration.</p>
Top shelf	Blaster Al Ackerman, Various ephemera, c. 1970s-2000s; mixed media on paper; courtesy of Darlene Altschul; Tom Cassidy; James Cobb and Rhonda Hockett	Right Wall	
Blaster Al Ackerman, various postcards, c. 1970s-2000s; mixed media on paper; courtesy of James Cobb and Rhoda Hockett; AleXander Hirka; Musicmaster / Spaceangel	Bottom Shelf	Ed Bereal, <i>In Gods We Trust</i> , 2000; oil on composite material; courtesy of the artist	
Middle shelf	Blaster Al Ackerman, various ephemera, c. 1970s-200s; mixed media on paper; courtesy of Musicmaster / Spaceangel; Rupert Wondolowski / Shattered Wig Press	Ed Bereal, <i>America's Self-Portrait: Three Schmucks & We're Out</i> , 2003; oil on composite material; courtesy of the artist	
Blaster Al Ackerman, various zines and printed ephemera, video tape, c. 1970s-2000s; courtesy of the collection of Phil Aarons and Shelley Fox Aarons; John Held Jr.; Musicmaster / Spaceangel; private collection	Middle Vitrine	Ed Bereal, <i>Mona Lisa/Condoleezza, Angel of Darkness</i> , 2004; oil on composite material; courtesy of the artist	
Bottom shelf	Blaster Al Ackerman, various works, c. 1970s-2000s; mixed media on paper; courtesy of James Cobb and Rhoda Hockett; Musicmaster / Spaceangel; Stevie Greathouse; Rare Books & Manuscripts Library, The Ohio State University	Rear Wall	
Blaster Al Ackerman, various stamp sheets, c. 1970s-2000s; courtesy of Darlene Altschul; private collection	Second Gallery	Ed Bereal, <i>Again (Miss America, George Dubya and the Missing Florida Votes)</i> , 2002; oil on composite material; courtesy of the artist	
Right Wall	<u>Ed Bereal</u>	Staircase Landing	
Blaster Al Ackerman, various painted and mixed media works, c. 1970s-2000s; courtesy of James Cobb and Rhoda Hockett; AleXander Hirka; Musicmaster / Spaceangel; private collection	Monitor 1	<u>Circus Amok</u>	
LP Records	<i>Bodacious Buggerilla</i> , performance documentation, c. 1970s; color film converted to video, 15 min; courtesy of the artist	Circus Amok, <i>Untitled</i> ("Hang in There, Baby"), banner from <i>Back to School Show</i> , 2004; acrylic on canvas; courtesy of Circus Amok and Jennifer Miller	
Blaster Al Ackerman, <i>I Am Drunk</i> , 24 hand-painted LPs, c. 2000s; mixed media on cardboard; courtesy of Stewart Mostofsky, Ehse Records; private collection	Monitor 2	<u>Tamio Shirashi</u>	
Headphones	<i>Pull Your Coat</i> , 1986; color video; 27:20 min; courtesy of the artist	Tamio Shirashi, Compilation of seven New York subway performances, 2010-2020; video by Kevin Reilly; color video, 35 min; courtesy of the artist and Kevin Reilly	
Blaster Al Ackerman, <i>I Am Drunk</i> , 2005; audio, 42 min; courtesy of Stewart Mostofsky, Ehse Records	Left Wall	Lower Level	
Vitrine	Ed Bereal, <i>Untitled (Study for Who's the Boogie Man)</i> , 1988; oil and mixed media on board; courtesy of The Bonnie Bronson Collection, Reed College, Portland, OR	<u>Craig Baldwin</u>	
Top Shelf	Ed Bereal, <i>Miss America</i> , 1993; oil on paper; courtesy of the artist	Craig Baldwin, <i>Stolen Movie</i> , 1976; digitized Super 8mm, 9 min; courtesy of the artist and San Francisco Cinematheque	
Blaster Al Ackerman, Various postcards, c. 1970s-2000s; mixed media on paper; courtesy of James Cobb and Rhoda Hockett; John Held Jr.; AleXander Hirka; Musicmaster / Spaceangel; Rare Books & Manuscripts Library, The Ohio State University	Back Wall	Craig Baldwin, various ephemera c. late 1970s-1980s; courtesy of the artist and San Francisco Cinematheque	
	Ed Bereal, <i>Miss America: Manufacturing Consent</i> :		

Attention Line is on view at Artists Space from June 11 – August 20, 2022. Lead support is provided by The Douglas F. Cooley Memorial Art Gallery, Reed College.

Additional program support for Artists Space is provided by The Friends of Artists Space, Lambent Foundation Fund of Tides Foundation, The New York City Department of Cultural Affairs, The New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature

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