

# Unpacking Social Practice Art: Collaboration in Art and Social Activism

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The Artist Protest Committee, *Peace Tower*, East of Borneo

Guerilla Girls, *Do Women have to get naked to get into the Met. Musuem?*, Guerilla Girls

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Shepard Fairey, *Guerilla Wheat Poster Campaign*, Britannica

Thomas Hirschhorn, *World Airport*, Renaissance Society

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A gallery space with a large screen displaying a colorful map, wooden benches, and pink wall panels. The room has a light-colored wooden floor and a white ceiling with recessed lighting. The walls are decorated with vertical panels of pink and white rectangular tiles. A large screen in the center displays a colorful map. In front of the screen are several wooden benches. To the right, there is a small window or display case. The overall atmosphere is bright and modern.

# Unpacking Social Practice Art: Collaboration in Art and Social Activism

Curator & Author: Jodi Lynn McCoy

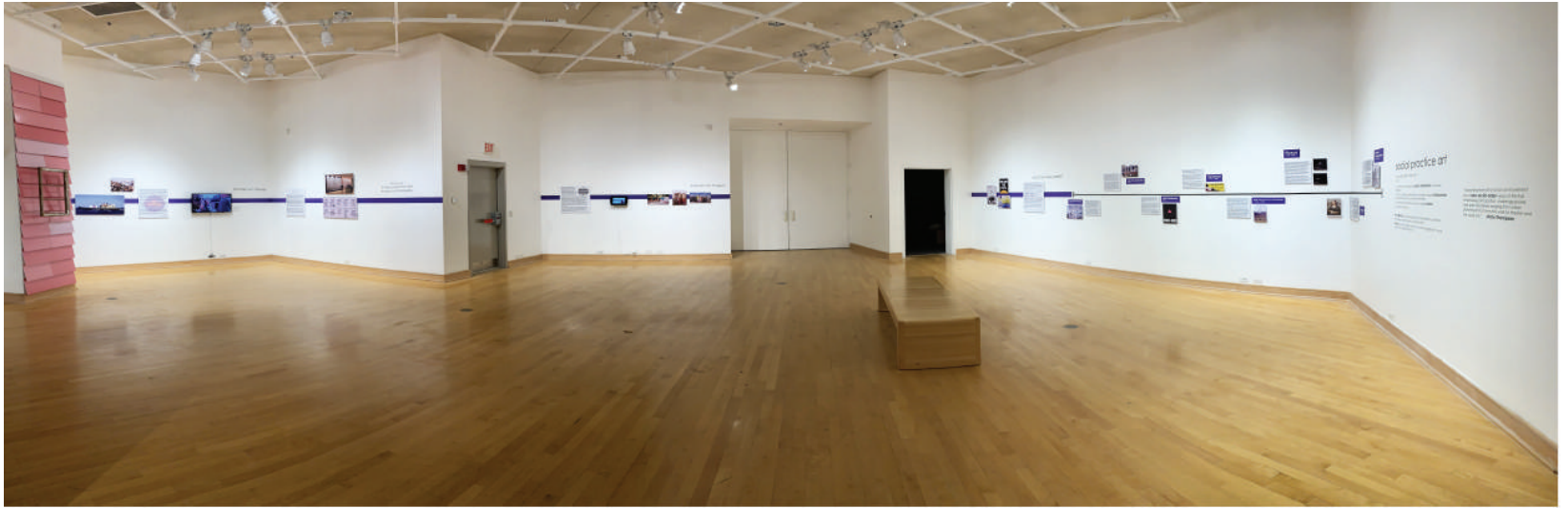
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# Introduction

*Unpacking Social Practice Art: Collaboration in Art and Social Activism* seeks to establish a foundational understanding of what social practice art is, what it looks like, and then connect that knowledge to an ongoing project in the Terre Haute community. Featuring *Women on Waves*, The Aravani Art Project, Ritual Fields' *A Monument for the Anxious and Hopeful*, and #OCCUPYWALLSTREET, this exhibition brings together a diverse group of contemporary social practice projects highlighting a range of social justice issues. Further, three of Matthew Mazzotta's recent projects are also featured to help the Terre Haute community connect with his ongoing project in the Ryves Neighborhood.





The spirit of OPEN HOUSE, a transforming theater in York, Alabama has been re-created to give the audience an opportunity to experience how the power of the built environment can shape and affect our community. Finally, this exhibition provides two opportunities for visitors to partake in participatory projects, a curated space to sit and dream together, as well as a fashion activism project.

Marking a significant departure from traditional art exhibitions, *Unpacking Social Practice Art: Collaboration in Art and Social Activism* explores this new art medium, or new social order as some prefer, and expands upon the perceived understanding of what art can look like and how it can affect our lives, locally, nationally, and internationally.

# What is social practice art?

## social practice art

/ so · cial prac · tice art /

noun

1. Art medium focusing on human interaction and social dialogue
2. Aims to create social/political change through collaboration with individuals and community members
3. The viewer becomes a producer or co-creator
4. Process > Product

Key Words: anti-representational, participatory, politically engaged, taking place in the real world

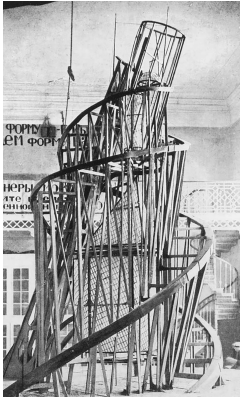
AKA: SoPra art, public practice, socially engaged art, social justice art, participatory art

*"Social practice art is not an art movement but a new social order—ways of life that emphasize participation, challenge power, and span disciplines ranging from urban planning and community work to theater and the visual arts."* -Nato Thompson

# A Brief History of Social Practice Art

## Russian Constructivism

1915-1930s



Emerging just after the Bolsheviks came to power in the October Revolution of 1917, Russian Constructivism is known for its rejection of traditional art compositions in favor of the idea of 'constructing' art. Through borrowing ideas from Cubism, Futurism, and serving the societal goals of modern Communist society, Russian Constructivism called for an examination of all materials used in the practice of art-making in the hopes that art would yield new ideas that could be mass produced for technological advancement. Creating new forms of art that fulfilled the democratic and modernizing goals of the Russian Revolution, Constructivists viewed themselves as constructors of a new society, believing that art was just as relevant as science in its efforts to find solutions to modern problems.

Vladimir Tatlin is considered the father of Constructivism and is most widely known for his *Monument to the Third International*, or more commonly known as Tatlin's Tower. As one of the most identifiable works of art from the Russian Constructivism movement, Tatin's Tower, while never fully realized, was intended to act as a fully functional conference center for the Community Third International.

## Dada 1916-1920

Beginning in Switzerland, Dada was an artistic and literary movement developed in direct reaction to the horrors of World War I. Known for its satirical, nonsensical, and anti-bourgeois nature, Dada art is marked by its unashamed mockery of materialistic and nationalistic attitudes. Influenced by other avant-garde movements including Cubism, Futurism, Constructivism, and Expressionism, Dada artists are known for their use of readymade objects (i.e., Duchamp's *Fountain*) with the intent to push viewers to consider questions around artistic creativity and the inherent definition of art and its role in society.

Duchamp's *LHOOQ* is a classic example of the irreverence expressed towards traditional art in the Dada movement. Duchamp altered a postcard of da Vinci's *Mona Lisa* with a whimsical pencil drawn mustache and beard, and further emphasized his satirical tone with his title; when the letters *LHOOQ* are pronounced in French, it sounds as if someone is saying "*Elle a chaud au cul*," loosely translated to "she has a hot ass." While it may seem that Duchamp merely wants to offend the art world, he is also posing legitimate questions about artistic values, creativity, and what is considered art.





## Fluxus 1959-1978

Founded by George Maciunas, Fluxus was a loosely organized group of international avant-garde artists engaged in experimental art performances emphasizing the artistic process rather than the finished product. Fluxus artists wanted to destroy all boundaries between art and life and thus bring art to the masses. Using humor, Fluxus artists adopted a revolutionary way of thinking about the practice and process of art, most notably disagreeing with the inherent authority of museums to determine the value of art, and how audiences view and understand art. Eschewing institutional views of art, Fluxus artists chose to directly involve the viewer in their process, therefore, relying on chance to shape the outcome of the project.

One of the most well-known Fluxus artists, Yoko Ono, created *Bag Piece*, a participatory project inviting viewers to enter the bag and make their own decision regarding what to do, and how to interpret their experience. By giving her audience the power to create their own experience, Yoko Ono sought to construct a space where the power of race, gender, class, and other traditional classifications were diminished.



## Anti-war & peace movements 1960s-1970s

The movement against U.S. intervention in the Vietnam War started small amongst peace activists and left-leaning intellectuals on college campuses but soon gained national attention as massive anti-war marches and community-driven protests pushed for political change. The anti-war visual culture galvanized the movement through the creation and circulation of images created by artists. Art created to critique the Vietnam war and further advocate for peace soon became a touchstone of later anti-war art created in response to subsequent wars in Bosnia, and those in the Middle East.

The Artist Protest Committee collaborated with over four hundred individual artists to create *Peace Tower*, or more commonly known as the Artist Tower of Protest in the late 1960s. Installed in Los Angeles, California, *Peace Tower* was a plein-air installation built to express a community of artists collective protest of the Vietnam War. Roughly sixty feet high in the shape of a tetrahedron, *Peace Tower's* scaffolding served as the mechanism to hang over four hundred works of art. Despite suffering many acts of vandalism, *Peace Tower* remained installed and on display for over three months before being taken down. A "new" *Peace Tower* was installed as part of the 2006 Whitney Biennial in protest to America's occupation and the war in Iraq.

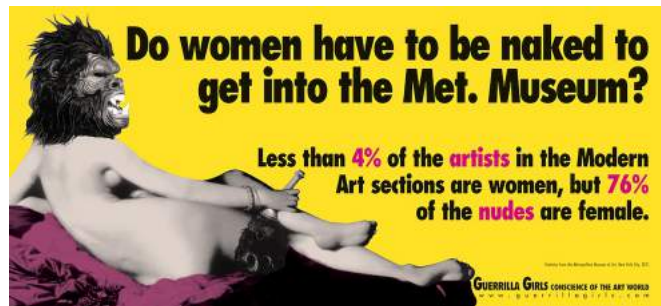


## Feminism 1970s-1980s

Inherently activist since its inception, feminist artists were among the early initiators of anti-war protest art. The feminist art movement gained momentum in 1971 when art historians began to reexamine the perpetuation of women's inferiority and oppression in contemporary visual culture.

In her famous 1971 essay "Why Have There Been No Great Women Artists?", Linda Nochlin points to a new awareness that all parties in the art world—from the artworks themselves to art educators, the gallery distribution system, and museum institutions as a whole—were complicit in the marginalization of women as viewers and producers of art. In short, the art system in almost all instances rendered female artists invisible. The Feminist art movement is still active today as feminist artists continue the fight for women's equality in the art world.

Founded in 1985, an anonymous group of intersectional feminist activist artists known as the Guerilla Girls devoted themselves to fighting sexism and racism in the art world. In one of their most famous projects, *Do women have to get naked to get into the Met. Museum?*, the Guerilla Girls tally the number of women artists versus the number of female nudes on display at the Metropolitan Museum of Art. Comparatively, the Guerilla Girls also conduct a "weenie count" comparing the number of nude males to nude females on display. The count first took place in 1989 and has subsequently been updated in 2005 and 2012.



## AIDS Epidemic 1980s

AIDS was first officially named in 1981 after doctors in New York and Los Angeles reported causes of unusual cancers and pneumonia in otherwise healthy men. With deaths from AIDS peaking in 1993, the US government did not promptly respond to the growing AIDS epidemic or make any concerted effort to provide educational resources for at-risk communities.

Organizations such as the AIDS Coalition to Unleash Power, also known as ACTUP set out to counter the growing fear and speculation surrounding the disease, and combat the rampant homophobia that arose around the lack of accurate information about AIDS. ACTUP also organized protests and a counter-media strategy with various forms of media including posters, buttons, stickers, t-shirts, and placards used to disseminate educational information to the public creatively.

Media created by ACTUP worked as highly legible agitprop or cultural advertisements with an overtly political purpose. Still active today, one of ACTUP's most memorable posters entitled *Silence = Death* re-claims a symbol once used to mark "sexual offenders" in Nazi concentration camps. No longer an emblem of oppression and hate, the pink triangle is now a prominent symbol for the LGBTQ+ movement.



## Fall of Berlin Wall 1989



The Fall of the Berlin Wall in November 1991 ushered in a new neoliberal order marking pivotal political, social, and cultural turning points in society. Neoliberalism is a political order that 'privileges free trade and open markets, increasing the role of the private sector and diminishing the role of the public and the state's ability to protect and support them' (Thompson, 2012, pg 29). This global growth of capitalism and free-market ideals was accompanied by an explosion of media-rich advertising, including film, cable television, internet, social media, and traditional print. In this new neoliberal world order, art has become commodified as we produce and consume an inordinate amount of culture.

'Understanding how art has been manipulated and used as a method of production for the dominant powers in contemporary society' is essential to understanding the new forms of resistance created by activists, artists, and engaged citizens (Thompson 2012, pg 30). Socially engaged art is inherently susceptible to criticism given its very nature, and how it challenges the art worlds perceived notion of what is considered a work of art. Shepard Fairey's guerilla wheat poster campaign attracted significant amounts of press coverage, thus spreading the anti-war message of his posters, yet also garnered criticism from the street art community for appearing to be a corporate sponsored commercial enterprise. As art and social activism converged into a new art medium in this new neoliberal society, it is only natural that initial responses would be critical as the art world started coming to terms with how to understand social practice art.

## Anti-globalization 1990s

Globalization is broadly understood as the global integration of trade, investment, information, and cultures. The phenomenon of globalization grew out of a response to two essential developments, quick international air travel, and instantaneous worldwide communications via the internet. Conversely, the anti-globalization movement emerged specifically in opposition to neoliberal globalization, denouncing their economic philosophy, and opposing large, multi-national corporations having unregulated political power. While misleading and often pluralistic, anti-globalization at its core is a proactive movement for global democracy and justice.

Swiss artist Thomas Hirschhorn's installation *World Airport* asks viewers to consider the effects of globalization on society. Intentionally constructed with ephemeral inexpensive materials, a crudely rendered miniature fleet of jets emblazoned with national airline logos fills a makeshift tabletop tarmac. Hirschhorn uses tinfoil to create artery like connections linking the jets to altars deifying brand name shoes, and wall panels plastered with newspaper clippings covering a wide range of subjects to illustrate the global networks that continue to grow and mutate in the pursuit of profit.



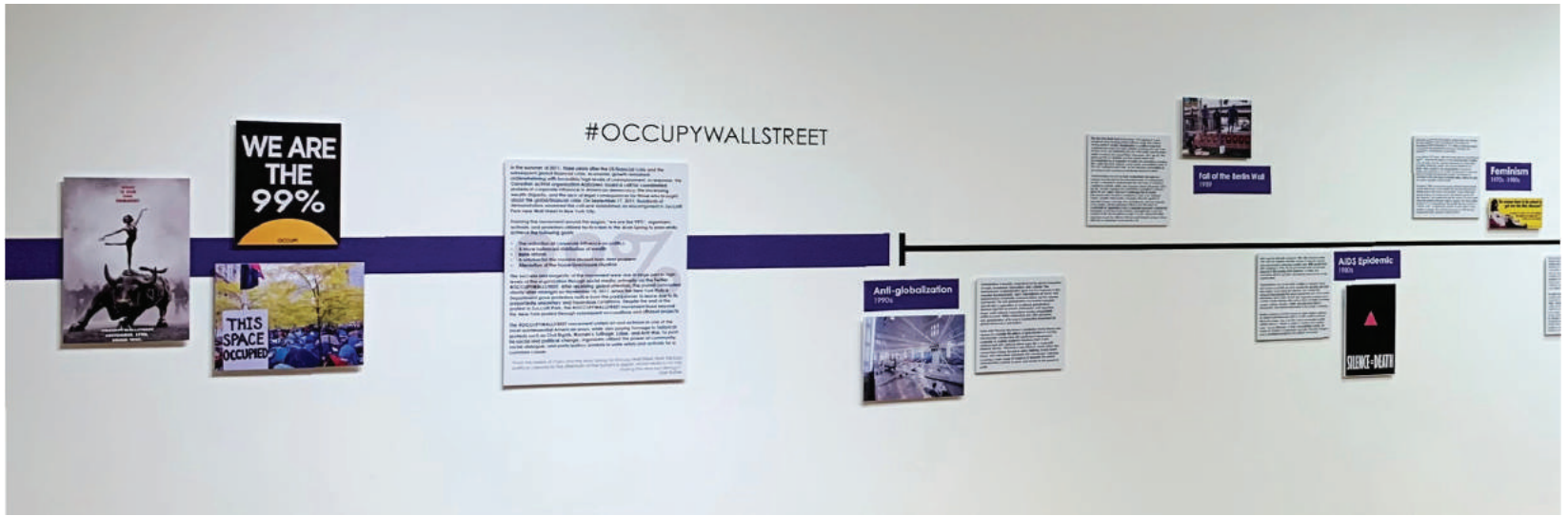
# #OCCUPYWALLSTREET

In the summer of 2011, three years after the US financial crisis and the subsequent global financial crisis, economic growth remained underwhelming with incredibly high levels of unemployment. In response, the Canadian activist organization Adbusters issued a call for coordinated protests of corporate influence in American democracy, the increasing wealth disparity, and the lack of legal consequences for those who brought about the global financial crisis. On September 17, 2011, hundreds of demonstrators answered the call and established an encampment in Zuccotti Park near Wall Street in New York City.

Framing the movement around the slogan, “we are the 99%”, organizers, activists, and protestors utilized tactics akin to the Arab Spring to peacefully achieve the following goals:

- The reduction of corporate influence on politics
- A more balanced distribution of wealth
- Bank reform
- A solution for the massive student loan debt problem
- Alleviation of the home foreclosure situation

The success and longevity of the movement were due in large part to high levels of the organization through social media, primarily via the Twitter #OCCUPYWALLSTREET. After receiving global attention, the protest concluded shortly after midnight on November 15, 2011, when the New York Police Department gave protestors notice from the park's owner to leave due to its purportedly unsanitary and hazardous conditions. Despite the end of the protest in Zuccotti Park, the #OCCUPYWALLSTREET movement lived beyond the New York protest through subsequent occupations and offshoot projects.



The #OCCUPYWALLSTREET movement united art and activism in one of the most quintessential American ways, while also paying homage to historical protests such as Civil Rights, Women's Suffrage, Labor, and Anti-War. To push for social and political change, organizers utilized the power of community, social dialogue, and participatory protests to unite artists and activists for a common cause.

*"From the streets of Cairo and the Arab Spring, to Occupy Wall Street, from the busy political calendar to the aftermath of the tsunami in Japan, social media is not only sharing the news but driving it."*

-Dan Rather

# Aravani Art Project

The Aravani Art Project was born organically out of friendship among creatives Poornima Sukumar, Priyanka Divaakar, Sadhna Prasad, Shanthi Sonu, and Viktor Baskin. Seeking to build connections with the transgender community in creative ways, the Aravani Art Project brings together artists, photographers, filmmakers, neighbors, and communities to create artistic spaces for vibrant conversations around acceptance and understanding of gender identity in the transgender community.

At the intersection of public art and intervention, the Aravani Art project works to reclaim the streets where so many members of the transgender community are subjected to violence and discrimination. Through creative collaborations in India, where the project was founded, the Aravani Art Project uses collaborative art activities to raise awareness about the struggle for acceptance and identity rights in the transgender community. Working to specifically “reduce the discrimination, stigma, and systematic inequality faced by transgender people,” the community painted murals serve as a public reminder of the power of collaborative art-making and personal expression.



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Through the belief that art-making can push beyond inherent stigmas and build new futures for silenced voices in ostracized communities, the Aravani Art Project aims to create cultural and societal change through collaboration between artists and communities. The community created murals convey the beauty of collaboration, acceptance, and understanding, and will invariably leave a lasting impact on the spaces they inhabit.

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# Ritual Fields

## *A Monument for the Anxious and Hopeful*

We currently live in incredibly tumultuous political, technological, and social times. With a 24/7 news cycle, we are inundated with a tidal wave of news and information causing fear, anxiety, and sometimes hope to bubble up to the surface on a daily basis. While we feel anxiety and hope in the present, the genesis of these feelings is curiously derived from moments that lay somewhere in the future.

Installed in The Rubin Museum of Art in New York City through the duration of 2018, *A Monument for the Anxious and Hopeful* is a participatory installation inviting viewers to document their personal anxieties and hopes and hang them on the collective wall “creating a living catalog documenting the many ways we relate to the uncertainty of tomorrow.”

Created by Ritual Fields artists Candy Chang and James A. Reeves, the installation is creating a monolithic barometer of the year 2018, allowing visitors, artists, psychologists, sociologists, and researchers to understand emerging themes throughout the year and examine what strategies we as humans employ to cope with uncertain times.





Ritual Fields  
*A Monument for the Anxious and Hopeful*

**RITUAL FIELDS**

We curiously find the boundary between political, technological, and social theory. With it, we find a space for the most intimate acts, in the most of ways and situations existing here, actually, with intention, touch to bodies of the physical and a digital body. While we have always used the screen, the geometry of these bodies is a digital device that has recently had its performance on the scene.

Installed in The Rubin Museum of Art in New York City through the generosity of DORA & Associates for the Anxious and Hopeful is a participatory installation featuring a wall of thousands of personal, political and human scale hand drawn or the intricate craft "writing" of being existing for something for every one who takes in the uncertainty of tomorrow. Created by those that work in New York City and across the region, the installation is a unique opportunity of this work and a chance to connect with the community through the work and connections in unexpected emerging forms through the use and creation of digital art as a human response to cope with uncertainty.

An active social practice project presented in a traditional context, *A Monument for the Anxious and Hopeful* has collected over 40,000 responses. Participatory in nature, this social practice exhibition allows to become an active creator in the project. The project outcomes have the potential to help society better understand how we reckon with uncertainty and develop more effective strategies for the future.

© 2018 Ritual Fields. All rights reserved. | Installation by DORA & Associates. Photo by [unreadable]

I'm anxious because I feel like I'm not in control

I'm hopeful because I have the chance to try

I'm hopeful because I'm in a world full of love

I'm anxious because I need to be serious

I'm hopeful because I'm in love with someone

As an active social practice project installed in a traditional exhibition space, *A Monument for the Anxious and Hopeful* has collected over 40,000 responses. Participatory in nature, this social practice exhibition relies solely on human interaction and personal expression allowing the viewer to become an active creator in the project. The project outcomes have the potential to help society better understand how we reckon with uncertainty and develop more effective strategies for the future.

"A Monument for the Anxious and Hopeful," Ritual Fields. Accessed December 7, 2018. <http://ritualfields.com/project/a-monument-for-the-anxious-and-hopeful/>

# Women on Waves

Founded in 1999, Women on Waves works to “prevent unsafe abortions and unwanted pregnancies by providing reproductive health services.” Women on Waves began with a Dutch vessel outfitted with a mobile gynecological clinic designed by Dutch artist and sculptor Atelier van Lieshout. The A-Portable, a functioning medical clinic and a work of art was retrofitted into a shipping container and loaded on the Dutch vessel for travel into waters of countries where abortion is illegal. When the Women on Waves ship arrives in port, women can make an appointment, and then board the ship for reproductive health services. Before legally performing any procedures, the Women on Waves vessel sets sail for international waters. In international waters, about twelve nautical miles from a coastline's low water crossing, the ship's home country laws (i.e., where it's officially registered) become jurisdiction. Abortions are legal in the Netherlands, and can, therefore, in international waters aboard Dutch ships be performed legally.

In addition to ship campaigns, Women on Waves has utilized innovative technologies to provide reproductive health services including abortion drones in Poland and Ireland, and an abortion robot delivering abortion medication to three women in Belfast, Ireland. Traditional campaigns including training and advocacy, internet education, and safe abortion hotlines in regions with a high number of STI and HIV infections are among other efforts conducted by the non-profit.

“Who Are We?,” Women on Waves. Accessed December 6, 2018.  
<https://www.womenonwaves.org/en/page/650/who-are-we>



*“the vessel [is] one of the most audacious instances of feminist activism in recent memory”*

-Carrie Lambert-Beatty

As a social practice project, Women on Waves utilizes the power of spectacle and social media to advocate for women’s reproductive rights around the world. While Women on Waves engages with people through participatory campaigns and confronts specific social justice issues, they have performed relatively few abortions. Instead, the vessel has been primarily deployed as a media device to raise awareness for women’s reproductive rights. Nonetheless, the power of the Women on Waves vessel and subsequent campaigns have been incredibly effective in advocating for social and political change.

# Matthew Mazzotta

In the summer of 2018, Indiana State University was awarded a National Endowment for the Arts Art Works grant bringing Matthew Mazzotta to Terre Haute for a project in the Ryves Neighborhood. In September 2018, Mr. Mazzotta arrived to explore the community, meet with stakeholders, and host his now famed Outdoor Living Room in the Ryves Neighborhood to gather information from local community members.

Three of Mr. Mazzotta's recent projects were featured in this exhibition to help the community understand the role social practice art can play in Mr. Mazzotta's community projects, and also help develop an understanding of who Mr. Mazzotta is, and how his projects can breathe new life into a struggling community.

# OPEN HOUSE



Partnering with the Coleman Center for the Arts and the people of York, Alabama, Matthew Mazzotta began the OPEN HOUSE project by hosting his signature outdoor living room. Community members were invited to bring ordinary living room items such as lamps and coat racks to a central location in York and take part in a public dialogue focused on collecting community stories, thoughts, concern, and anything else they want to share. Community members in York collectively expressed frustrations about the number of abandoned homes in the downtown area, and how they were affecting the look and feel of the city for many years. In response to the outdoor living room, Matthew Mazzotta transformed a centrally located blighted property into a new public art project.

Recycling some of the original materials and the land itself, the new public art project paid homage to the original structure, but on a smaller scale when closed. When opened for public use, the walls and roof fold down to create OPEN HOUSE, a one hundred seat open-air public theater.

The community can use the theater to enjoy plays, shows, movies, and other events that support the vitality of community life in the city of York. When OPEN HOUSE isn't in use, the seating folds back up into the shape of a house, and the property serves as a public park.



From start to finish, OPEN HOUSE would not have been realized without the participation of York community members. OPEN HOUSE took on a social issue within the community and through the use of the built environment, and public art created a lasting positive change. For this exhibition, we've re-created the spirit of OPEN HOUSE to help the Terre Haute community contextualize how powerful and meaningful public art and the built environment can be in a community.

# HARM TO TABLE

Created in 2016 through a collaboration with over twenty national scientists and three local chefs in Boulder, CO, Matthew Mazzotta's HARM TO TABLE whimsically illuminates how the world's devastating march toward catastrophic climate change is affecting the food we put on our table. Recent studies on global vegetable and legume production concluded that if "greenhouse gas emissions continue on their current trajectory, [crop] yields could fall by thirty-five percent by 2100 due to water scarcity and increased salinity and ozone." HARM TO TABLE is a traveling table serving locally harvested food trending toward decline or extinction in the next twenty to forty years due to climate change—in other words, literally converting scientific research into a tangible experience on a dinner plate.

A play on the popular phrase 'farm to table,' HARM TO TABLE was created to be installed in a natural setting from which the meal's ingredients are directly sourced. Seating fifty diners, the table also features two additional elevated seats for a bit atmospheric ambiance provided by musicians. As the mobile table travels around the country, the menu updates according to the table's location and adjust to the local ecological systems current status.

"How Climate Change Will Alter Our Food," State of the Planet. Accessed December 16, 2019.  
<https://blogs.ei.columbia.edu/2018/07/25/climate-change-food-agriculture/>



Inherently social practice in many ways, HARM TO TABLE primarily relies on community participation, as well as collaboration among chefs and climate scientists to create unique dining experiences. By using the often-ordinary routine of dining as a tool to illustrate the effects of climate change, HARM TO TABLE highlights a serious social and political problem facing communities all over the world, yet masterfully drills it back down to an individual dinner plate.





# STOREFRONT THEATER

Small town main streets across the United States continue to suffer from the rapid development of big-box retail stores forcing local businesses to close because they cannot compete. In 2016, the downtown area of Lyons, Nebraska—population 851—was attempting to cope with this very situation.

The STOREFRONT THEATER project began when the community invited artist Matthew Mazzotta to Lyons to hold his signature outdoor living room on Main Street to spark a dialogue and capture local stories. Community members gathered to share how the abandoned downtown area affected town moral, local businesses, and overall community life. Working with community members, Matthew Mazzotta created a unique event space in downtown Lyons that re-vitalizes Main Street by transforming one of the abandoned storefronts into a disguised outdoor theater. By installing two hydraulic cylinders into a modified false front wall that folds down, a one hundred-seat riser emerges from the seemingly inconspicuous building creating an open-air public theater for various community events. When not in use, the seating rolls back into the building as the façade flips up giving the impression that there is nothing uncommon about downtown Lyons.



STOREFRONT THEATER continues to be a vital gathering place for Lyons community members and has hosted numerous events including movie nights, video game tournaments, and music concerts. The ripple effect of STOREFRONT THEATER has also grown, inspiring native townsfolk to purchase another abandoned downtown building with the intent to turn it into an art gallery. Utilizing community input and participation with an end goal of working toward solving a local problem, STOREFRONT THEATER invited the city of Lyons to be a co-creator in a project that has sparked long-lasting change in small-town Nebraska.

# Participatory & Interactive Elements

Interactive, participatory opportunities were incorporated into the exhibition to give viewers the chance to apply what they've learned about social practice art in two different ways. A curated space inspired by Matthew Mazzotta's Outdoor Living Room was created as a neutral space to bring people together to sit and dream together. Additionally, visitors had the opportunity to participate in a popular social practice art by creating a personalized fashion activism item.

Together, both participatory projects not only enhanced the exhibition but also provided viewers with the opportunity to deepen their understanding of the various ways to practice social practice art.

# Outdoor Living Room

## A Curated Space to Sit and Dream Together

Coming together as a community can be challenging in today's politically and socially divided climate. There is immense power in the simple act of sitting together as a community and putting aside differences to work toward positive change. Inspired by Matthew Mazzotta's outdoor living room, this curated space is intentionally set up to encourage people to take a moment to sit together, and dream together. All color has been removed to allow individuals coming in to bring vibrancy and beauty into the space.

As you come together in this curated space, we've transformed a portion of gallery wall into a chalkboard for mapping out dreams, planning, or leaving a positive note of encouragement for the next person. Feel free to sit, think, collaborate, and dream.

# Fashion Activism

Fashion activism, while currently trendy has been a popular form of expression since the 1970s, most notably with famed designer Vivienne Westwood. Westwood began designing in 1971 and is recognized today as one of the most influential fashion designers and activists for her thought-provoking designs that are not only fashion-forward but also political, raising awareness for environmental and human rights issues.

Today, more than ever we're wearing our causes on our body. One of the most popular contemporary fashion designers contributing to this surge in fashion activism, Rachel Antonoff, creates popular sweaters and t-shirts relating to feminist issues.

Now that you know what social practice art is, take a minute to think about what social issue you're unpacking, jot it down on a printout and pin it to the gallery wall to become part of the exhibition. If you want to take it further and be a part of the fashion activism trend, grab a button, write what you're unpacking on the t-shirt and then pin it on your shirt or backpack.

*"I've always had a political agenda, I've used fashion to challenge the status quo."  
-Vivienne Westwood*

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**Women on Waves**-[www.womenonwaves.org/](http://www.womenonwaves.org/)

**Matthew Mazzotta**- [www.matthewmazzotta.com/](http://www.matthewmazzotta.com/)



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