

CIVILIZATION, a 911 show in 4 parts

PRELIMINARY OUTLINE (revised 29 Jan. 1989)

A installation/event at THE BELLTOWN COLISEUM
under the criteria of CIVILIZATION, part 4: "WHAT IS NEWS"

James Acord, et al P.O. Box 159 - Richland, WA 99352

"moving to richland" (working title)

Moving to Richland is a work-in-progress installation/event addressing the creation of art, the effect that effort has on society and how in turn these affect the artist and, ultimately, the art. The appropriation of technology, materials and work-site required for the art ties the installation together.

The installation will be based on two sculptures-in-progress: Monstrance for a Grey Horse, a multi-ton granite carving containing nuclear waste and Home Reactor, a work in ceramic, glass and water. These two sculptures-in-progress will be supported by the documentation they have created and the new directions they are engendering. Collaboration is supplied by the other people/disciplines that are both affecting and being affected by the art work.

SITE

Belltown provides an ideal installation context. It's particular "hereness" is jointed and framed by certain determinant conditions--some given (eg., geography, climate, etc.); and some introduced, subject to human factors and functions, history and agenda (for instance, as urban decay/urban gentrification interface). This complex of resonating coordinates manifests itself both visibly and--perhaps more provocatively--invisibly. The question of nuclear conscience/consciousness is as real and urgent an issue for the community of Belltown--to whatever degree "invisible" it may be for them--as it is for the residents of Richland, living in the immediate proximity of Hanford. What happens when Belltown's invisible nuclear landscape becomes visible within the public arena created by The Belltown Coliseum--becomes, in fact, "site-specific"? By what ways and means does the Belltown community in particular and our society in general construct/deconstruct/reconstruct its collective nuclear conscience/consciousness? To what extent does this community stand as witness--or participant--in this issue? Who is responsible for Hanford?

INSTALLATION

The Coliseum installation/event site will be divided into a nuclear-free zone (viewer/audience) and a restricted zone (exhibit/performance) demarcated by a barrier. The demarcation zone will be continuously monitored with closed-circuit video. The east, south stage and west walls of the COLISEUM will be set back a few feet into the viewing area and this restricted area will contain the installation and performance area. The two sculptures will flank the stage and be supported by flat-art on the east and west walls. The south wall behind the performance stage will support a multi-projector slide show, video monitors, computer-generated images (projected, taped or on monitors), sound equipment for prepared tapes and performance, and additional radiation monitoring equipment and support for performances.

ELEMENTS

- flat-art:* Drawings, photographs, correspondence, news items, artifacts and models document the events, occurrences and collaborations of the work-in-progress.
- video:* Continuously/sequentially running VHS tapes will include generic press-release footage of nuclear industry, PSA's on nuclear waste in Washington State, taped interviews with the artist, computer prepared tapes and continuous video surveillance of the installation event site. Additionally, a video documentation/artwork will be produced from the installation/event.
- sound:* Continuous background sound will be supplied by amplified geiger counters monitoring the installation, radio broadcast of the Nation Bureau of Standards atomic clock time pulse and taped news interviews with the artist. (Some VHS tape may have sound).
- film:* 16 mm film from a film-in-progress on the sculptures-in-progress will be projected onto/beside/behind the granite carving during performance/events. Additionally, film of the installation/event will be produced for the documentary film-in-progress.
- collaboration:* A host of agencies and individuals have collaborated on this work-in-progress and will be represented by their documents/sounds/images. They include the US Dept. of Energy, U S Nuclear Regulatory Commission, Washington State Radiation Control and groups and individuals in the arts and nuclear communities.
Active collaborators in this installation/event

include artists in film, video, computer art, music, visual art and dance and drama. Collaborating members of the nuclear community will be responsible for insuring radiological safety and legal compliance (restrictions) of the installation/events. Additional active collaborators will be the viewers/audience.

performance: A music composition-in-progress will be performed occasionally. Written for clarinet and prepared geiger counters the instrument is also a work-in-progress. The performance will be supported by film, tape and computer and serve as a focal point for viewer/audience participation.

PP. 4 of 6

SUPPLEMENT #1 (29 JANUARY 1989)
PRELIMINARY OUTLINE FOR *CIVILIZATION*
moving to richland by Acord et al

COLLABORATIONS

Collaboration has been an important part of this sculpture from the quarrying of the granite through gaining regulatory permission to proceed with the work. The completion of the work in Richland will involve further collaboration in loading and hermetically sealing the radioactive material into the sculpture. *CIVILIZATION* offers great scope to document the collaborations past, expand and encourage current collaborations and, of great opportunity, foster and engender new and important collaborations that reach well beyond the Seattle arts community and create news and cultural awareness

Much of the collaboration that has grown from and contributed to this art work will be exhibited/displayed in the installation at *THE BELLTOWN COLISEUM* in the form of drawings, photographs, letters, slides, video-tapes, film, newspaper articles and taped radio interviews.

The actual *CIVILIZATION* installation/event (moving to richland) offers great opportunity to foster and encourage current collaborations in progress. It will serve as a focal point for a number of works-in-progress by a number of artists working in a variety of media whose art have a common interface on the sculptures anchoring the installation. I see *CIVILIZATION* as a singular catalyst bringing together these peripherally related but independent artists working in visual art, music, film and video, computer generated art and performance. To encourage this convergence of collaboration I request that a block of editing time be granted to moving to richland by 911. An exact schedule and estimate of needed editing time will have to be coordinated with the collaborating artists (some of whom are presently out of state) but I would guess that 50 hours of editing time spread over the 10 week period preceding the June opening sounds about right.

Nine One One Contemporary Arts Center is herein requested to further extend the concept and practice of collaboration. I believe that 911, through its non-profit status, can make possible a collaborative bridge between art and the nuclear industry in a very important way. The major contractors on the Hanford Nuclear Reservation (Westinghouse Hanford Corp., Batelle Memorial Institute, etc.) are specifically required under their contracts with the U.S. Dept. of Energy to spend substantial sums on enriching the quality of life, both for the workers on the Hanford Reservation and in the adjoining community of Richland. Certainly bring an art event as important as *CIVILIZATION* to Richland would meet any community enrichment criteria although I know of no past expenditures that directly supported contemporary

art. Already I am making arrangements to move my art from *The Belltown Coliseum*, at the end of *CIVILIZATION*, to exhibition space in the City of Richland for somewhat of an continuation of the installation. There is support within the Richland arts community to move moving to richland to Richland in a more complete state, including the offer of gallery space. I see an additional opportunity here for offering major D.O.E. contractors a collaboration that addresses the criteria of *CIVILIZATION* on its highest level. With 911's reputation as a contemporary arts center and it's non-profit status I believe major nuclear contractors will collaborate not just with the loan of radiation monitoring instruments but by supplying public-relation spokes-people and nuclear physicists to participate in the performance/events and help underwrite the installation/event; both in Belltown and in Richland. Regardless of the degree of collaboration, it will be news both in Seattle and Richland. A symposium/performance dealing with news/art/news/nuclear/news would be in the tradition established by the 911 show HANFORDGATE and, extend the exhibit into Richland, would serve the criteria of *CIVILIZATION* in substantial ways.

Certainly a great opportunity exists here and I plan to explore it at once. One thing I have learned about the funds designated to be spent on community cultural enrichment by major D.O.E. contractors is that they must be disbursed to non-profit organizations. If I have permission from 911 to solicit donations in support of *CIVILIZATION* be made to them, I will have met one vital criteria for engendering this important collaboration. I will be glad to personally discuss aspects of this with members of the board and Ms. Slade upon my return from Richland on February 3 rd.

COLLABORATING ARTISTS
moving to richland

Hamilton Granger; musician and performance artist
collaboration: music composition The Uranium Daughters
and performance.

Tom Putnam; film-maker
collaboration: Video (prepared and live), film, sound
and performance.

Margaret Morrissey; painter
collaboration: installation

Jay Daniels; computer artist
collaboration: computer art, The Uranium Daughters,
performance.

Phil Munger; composer
collaboration: The Uranium Daughters

(unannounced): computer artist
collaboration: computer art, prepared video tape

(unannounced): sound artist
collaboration: ambient installation sound. prepared
video tape.

Listed 'unannounced' artists and others have already been selected or agreed to put art and effort into the *CIVILIZATION* installation/event moving to richland, but the flux-like nature of present plans has yet to incorporate them into the structure. In addition to these and other artists who will be drawn into the event in the next months, I expect Trace Farrell and Gregg Lachow of *The Belltown Coliseum* will contribute valuable collaboration to the installation and performance.

I hope a number of people outside the arts community will collaborate in difficult to define ways, but there will be one or more collaborating Radiation Health Physicists responsible for the safety of the installation/events.

EXHIBITION AND INSTALLATION FORMATS

- *Wall Works
- *Site Sculptures
- *Windows
- *Neighborhood Excavation
- *Catalogue and Documentation

FORMAT SPECIFICS

WALL WORKS - Wall Works is an outdoor gallery for 2-D pieces. Six artists for each of the first three shows, up to 18 artists total, will be commissioned and/or selected to participate in Wall Works. Works will be reproduced in a limited edition and postered in approved sites throughout the neighborhood. A portfolio of the works will be sold to offset printing and production costs, 50% of the earnings go to the participants, 50% to the show budget.

Criteria: Wall works are not required to be site specific. They will be chosen to represent a broad variety of styles, points of view, and responses to the specific character of either Land/scape, Con/struction, or Days of Our Lives.

SITE SCULPTURES - Site Sculptures is the 3-D equivalent to Wall Works. Participants are not expected to do neighborhood specific work, but rather to respond to the specific formal and conceptual issues of the first three shows. There is no plan to sell the Site Sculptures, although I am interested in plans which take "possession" into consideration. It is the unreproducability of sculpture which has perpetuated its obscurity.

WINDOWS - The Nine-One-One Windows Project becomes part of Civilization for the months of March, April, and May. Collaborative proposals for three month projects are the first priority, and form a concept/context bridge between the above formats and the Neighborhood Excavation format outlined below. Up to three windows are available for the three months. Budgets for these projects will be drawn out of the funds allocated to both the non-site specific works and the collective collaborations.

NEIGHBORHOOD EXCAVATION - A collaborative collective exploration of the Belltown neighborhood, starting from proposals for site specific installations proposed by teams and individuals. Participants will integrate the broader concepts of Civilization with their specific interests and the geologic, geographic, political, social, historical, and human characteristics of the neighborhood. All works will take place throughout the area, then synthesized and re-presented at 115 Bell, the resource center and living archive for Civilization.

WHAT IS NEWS?

One of the primary goals of Civilization is to examine human responsibility for the ways of the world. What Is News? will cover and critique the events and issues raised in the first three shows through a newspaper-style catalogue, running video and photographic documentation, and public forums for discussion and exploration of the project and its broader implications and effects. Social, political, and cultural critics, news reporters, neighbors, and artists are all expected to take part in What Is News?

PERFORMANCE

It is the intention of Civilization to run two nights of performance consequent to the development of the projects in process. One evening is slated at the beginning of the show, one at the conclusion.

POSTER AND CATALOGUE

A commissioned designer will produce a poster which encompasses all known activity for Civilization. The poster will be distributed with REFLEX in March. Deadline for inclusion: Feb 1. The catalogue, like everything else in Civilization, will be collaborative. All contributions will be reviewed; selected writings, images, and newspaper film will be incorporated to create the appropriate document for this show.

THE BUDGET

WALL WORKS

- \$2400 - \$800/mo. for three mos. Printing and production costs.
- \$1800 - \$100/artist, commission for work. Six artists per month, three months. Note: Additional fees expected through sale of work.

SITE SCULPTURE

- \$600 - \$200/mo. for three mos. for materials, two artists/mo.
- \$600 - \$100/artist, commission for work. Two artists/mo.

WINDOWS

9-1-1 Windows joins with Civilization. Three artists, three collaborations, three months. Budget and concepts drawn from Wall Works, Site Sculpture, and Neighborhood Excavation.

NEIGHBORHOOD EXCAVATION / 115 BELL

- \$1800 - \$600/mo. Rent of 115 Bell, telephone, utilities.
- \$2500 - \$250/artist fee. Ten artists in collaboration, 3 mos.
- \$2000 - \$200/artist materials. Ten artists, 3 mos.

WHAT IS NEWS?

- \$1800 - Newspaper catalogue, 4-6 large format newsprint pages, printing and production costs.
- \$500 - Materials for documentation, equipment rental. Estimate.
- \$250 - Fee for graphic designer

OTHER EXPENSES

- \$1000 - Poster printing and production. Two color, 18x24" glossy, run of 4000. Distributed with Reflex. Dates and info.
- \$250 - Poster design fee.
- \$250 - Miscellaneous postage and short run printing costs for Civilization ongoing publicity.

ADMINISTRATION

- \$3600 - \$600/mo for six months, Jan - Jun 1989, Project Directors salary.
- \$1800 - \$300/mo for six months, 1/89 - 6/89, Administrative directors salary.

\$21,150 - TOTAL BUDGET



Nine One One Contemporary Arts Center

518 Jones Building 1331 3rd Avenue, Seattle, WA 98101
Telephone: 206/682-6552

C - I - V - I - L - I - Z - A - T - I - O - N
March-June 1989

Call for proposals and submission of works for:

CIVILIZATION: A show in four parts to critique our world by recreating it. The following are the four shows described in cultural terms:

I. **LAND/SCAPE:** Matter, source of life, object of conquest, victim, and victor.

II. **CON/STRUCTION:** Systems, progress, technology, what rises and falls, the emerald city, mark-making, and not in my back yard.

III. **DAYS OF OUR LIVES:** Stories, the modern hearth, spectator sports, sit-com Saturday night, you are what you eat, a thousand points of light, and sound bites.

Epilogue: WHAT IS NEWS? The previous three shows re-presented through media-style documentation, looking at when, how, and why we know what we know.

CURATOR'S STATEMENT: I am looking for people to do installations, performances, and/or participate in separate exhibitions for CIVILIZATION. The installations should be approached as collaborations which will progress through the three month narrative, from LAND/SCAPE through CON/STRUCTION to DAYS OF OUR LIVES, taking into account and incorporating documentation for the final show: WHAT IS NEWS?

Performances can be either an integral aspect of the installations or designed in response to any of the separate themes.

Curated exhibitions will complement the installations by exploring each of the separate themes in greater depth. Each curated exhibition will hang for one month, the installations will be in process for three months, and performances will be scheduled throughout the series.

The final show, WHAT IS NEWS?, will highlight the difference between process and product, event and record of the event, by replacing all original works with media documentation, photographic records, and a critical catalogue.

Artists in all media are encouraged to participate, either in single shows, or throughout the whole series.

FFI: Contact Helen Slade. (206) 448-6814. 66 Bell St. #203
Seattle, WA 98121.

CIVILIZATION: LAND/SCAPE
CON/STRUCTION
DAYS OF OUR LIVES
WHAT IS NEWS?

CURATOR'S CRITERIA

CIVILIZATION is about history, human interaction, shaping consciousness, and taking responsibility. The goal of the program is to increase awareness: about art and opinion, and issues of social, political, cultural, and moral relevance.

The show is structured to incorporate the broadest range of art and non-art audiences; artists should consider alternatives beyond the gallery walls for reaching these audiences. Some methods may include direct physical contact, indirect solicitation, mass media, and integrating audience participation in the work.

There will be four formats for collaborative projects, each suited to a different type of communication about and participation in Civilization:

1. Permanent outdoor installation/event site
2. Traveling kamikaze art and awareness squad
3. Permanent indoor installation/event site
4. Entirely unwitnessed or fictitious world theatre

In reviewing and selecting proposals, in light of all of the above, the participants are asked to consider these specific criteria:

- On site activity (unscheduled, but regular)
- Audience interaction/participation
- Relevance/timeliness of content and context
- Absolute accessibility of idea
- "News" as a point of view: documentation, or propaganda, or placebo
- All events and expressions as "News"

Some methods for exhibition of work in Civilization include: posters, news items, demonstrations, collections of artifacts, constructions, spectacles, interviews, portraits, juxtapositions, advertisements. Any familiar form of communication can be reinterpreted as a medium for cultural critique.

As a cultural critique, the goal of Civilization is to inform the greatest possible audience of their responsibility as witnesses and participants in the human condition as we know it.

Groups most in need of this critique include artists, news and information media, advertisers, legislators, activists, religions.

There is an old saying, and it rhymes in German: Cultured, but not Civilized. This pressing dichotomy is the instigation for the shows.

CIVILIZATION

PROGRAM SCHEDULE-SHOWS IN THREE WEEK INTERVALS, WITH TWO WEEKS BETWEEN THE THIRD AND FINAL SHOWS.

- I. LAND/SCAPE - Opening March 16, Dawn of Civilization Party March 18
- II. CON/STRUCTION - Opening April 6
- III. DAYS OF OUR LIVES - Opening April 27

All exhibitions, installations, and support materials to be removed from sites during the week of May 22-29. All visual and written material for catalogue must be complete for publication by Friday May 26.

Epilogue. WHAT IS NEWS? - Opening June 1
Catalogue of Civilization available mid-June
Closing Party and end of Civilization Saturday June 24

Events and performances will be scheduled for best advantage to artists' projects and maximum audience attendance.

Indoor Exhibition Space Open to the Public:

WED - SUN Noon - 6 pm March 16 - May 14, June 1 - 24

Information and schedules for outdoor work available at gallery.

Gallery available to artists during off hours on request.

ALL INDOOR PERFORMANCES AND EVENTS TAKE PLACE AT NIGHT OR ON WEEKENDS. Outdoor performances take place at artist's discretion.

Proposed Site for Indoor Space:

2215 First Ave. Formerly Tugs. Plymouth Housing Group. Decision pending board approval.

Back-up Sites to Consider:

The Palm Room. NW Corner of First Ave and Wall St.

~~2218(?) First Ave. Formerly 100 Waters Gallery.~~

115 Bell (between 1st & 2nd)

CIVILIZATION

LAND/SCAPE CON/STRUCTION DAYS OF OUR LIVES WHAT IS NEWS?

Sponsored by Nine-One-One Contemporary Arts Center
Administrative Director: Susan Sagawa Project Director: Helen Slade

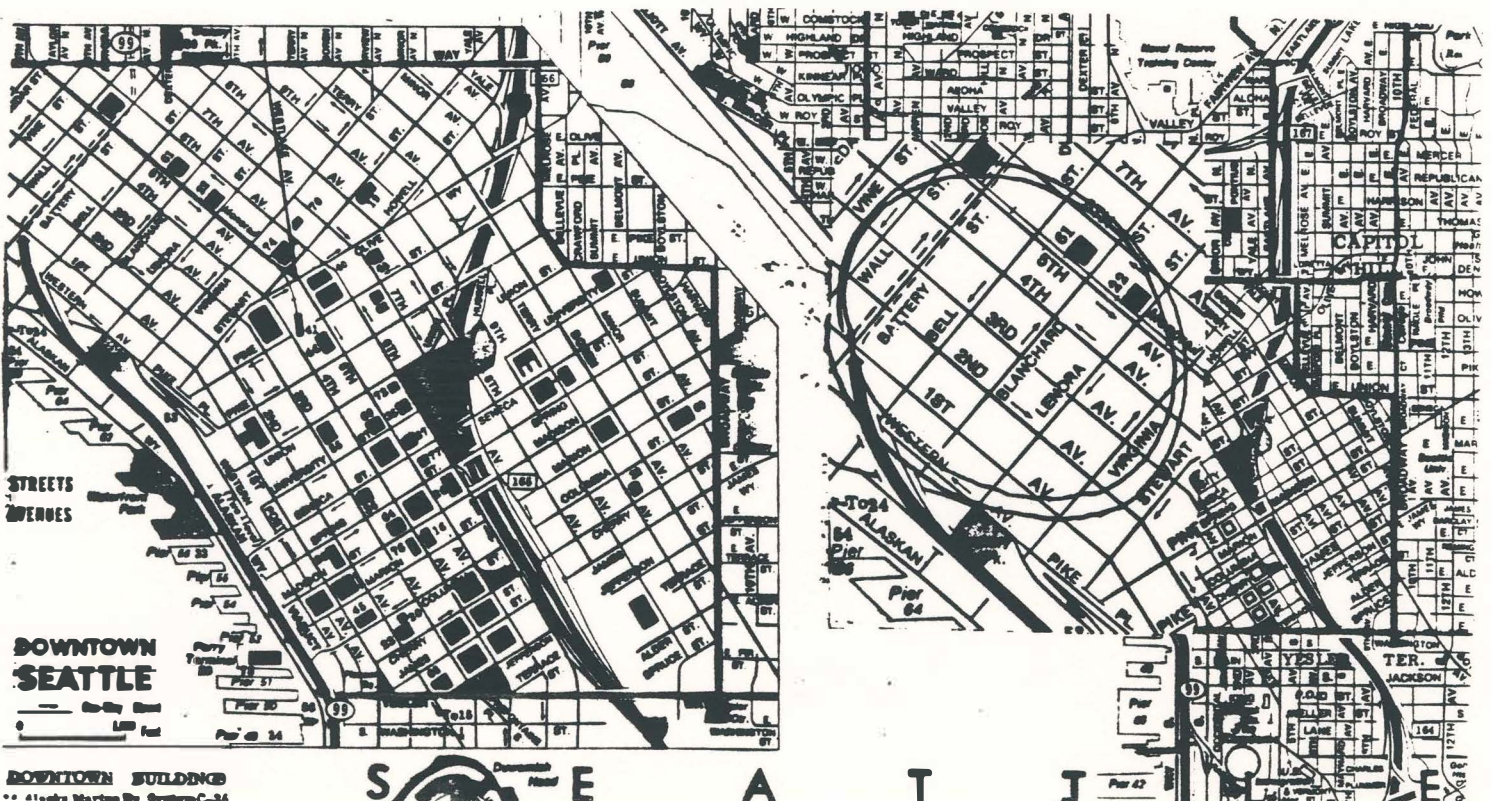
ABOUT THE PROJECT

CIVILIZATION is a site and community specific work which will enter into and become part of the neighborhood of Belltown, just outside of downtown Seattle. During a nine week period, single- and multi-media works by more than forty artists will be presented within the formal framework: Land/scape, Con/struction, and Days of Our Lives. The final show, What is News?, will critique and synthesize the previous three shows, and provide an opportunity to examine the implications of the project on a broader level. CIVILIZATION asks artists and audiences to explore geologic, geographic, political, economic, cultural and moral issues of the world in which they live, and in the end, to understand their roles in shaping this world.

SITE

BELLTOWN: Area roughly bounded by First and Third Aves, Lenora and Wall Sts.

EXCAVATION, RESOURCE, AND INFORMATION CENTER: 115 Bell St., formerly the 100 Waters Gallery.



SCHEDULE

Shows in three week intervals, with two weeks between the third and final shows. All openings on Thursday nights.

I. LAND/SCAPE - Opening March 16

Dawn of Civilization Party - Saturday, March 18

II. CON/STRUCTION - Opening April 6

III. Days of Our Lives - Opening April 27, through May 21

All Exhibitions, installations, and support materials to be removed from sites during the week of May 22 - 29. All visual and written materials to be completed for catalogue by Friday, May 26.

EPILOGUE. WHAT IS NEWS? Opening June 1

Catalogue available mid-June

Closing Party and End of Civilization - Saturday, June 24

HOURS

All works will be on display in the public realm, with the exception of the Excavation, Resource, and Information Center, which will be open to the public, and managed by the program director:

WED - SUN 12 noon - 6 pm

For the duration of the shows

ABOUT 115 BELL / BELLTOWN COLISEUM

115 Bell/Belltown Coliseum is subleased from 100 Waters Woodworking by Gregg Lachow and Trace Farrell. They have proposed the use of this space for CIVILIZATION, incorporating artists in collaborative projects in an excavation of Belltown.

115 Bell is approximately 800 sq. ft., and will act primarily as an archive for the project. It is the intention of Civilization that all works focus on the neighborhood, its constituents, and approved and organized street arts.

ABOUT BELLTOWN

Belltown is a neighborhood rich with character, riddled with signs of things past, and things yet to come. It has all the physical and human qualities necessary for ample exploration into the subjects of CIVILIZATION. In its specifics, it is the ideal model for exploring issues which all communities face.