Public $S P A C E$
the Individual
here anyone can go. social libertue public space? . you can by my
ay a anywhere that's : where I'm likely to meet someone I don't Krew someplace I ate space. space that does not exclude anyone. sanitary or covered
are the natural space is below $5 \%$. places
. space asphalt . Where the natural space is below $5 \%$ poutinely
craffic . where people can go for a walk. space peop
in the air. What so am I . if I can see. can travel a door loft. you can hear in see, it's public. my open. places that can define public chemicals and my home that is not poses that require no interactic space. no door to beyond politics not someone else's interaction with others known or so public space is an o home . universal space - space can to for spiritual res. our contribution in tow share with peon ere you enter and exp have to pay money or show. where everybody hared by others you rit. I associate confinement or show ID. people inside my thou may not know but moment with public ser don't Place the or my. but can see. public structures ned by free, or almost choosing. Where shared with by those who almost . the ocean where you can with people line . that who filter through gan which is get a ticket ned which doesn't feel . the closed our freedom . space than natural . awned. more spaces the mind anything I can get into mure urban than mind can

## Public S PACE

the Individual

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This collaboration is a project of the inSITE97 community engagement program, co-sponsored by the Athenaeum Music and Arts Library and implemented through a series of three summer workshops at the Athenaeum School of the Arts in La Jolla and San Diego. Each participant was asked to produce a page of text and image for a work to be printed in an edition of 500. The goal was to provide a forum for exploring the relation of the individual to public space. A secondary goal was to experience the dynamics of collaboration, since this is the modality in which most decisions about public space are made, or should be made.

The first two meetings of each session were devoted to the development of text ideas through writing and discussion. Participants responded to a list of questions relating to the concept of public space; then as material was shared in the group context, thematic ideas and definitions gradually emerged. Guidelines for type style and page layout were determined, and each group addressed the issues of paper choice, book and cover design, titles, fonts, and wording.

For generating original imagery, everyone was given a roll of black-andwhite film which they used for visual investigations relating to the content of their writing. The third meeting was was spent looking at photographs and discussing how to proceed in creating pages where text and image functioned together artistically to convey the participants' ideas. At the fourth meeting, the finished pages were collected and assembled in the order they were to appear in the book.

As coordinator, I wish to thank the fifty people who contributed their time, resourcefulness, and talent to the completion of this project. Experiences shared in the workshops were rich and diverse: idyllic memories of nature; scenes of accident, violence and crime; political and economic confrontation; ecological concerns; the paradoxes of public art; deeply personal alienation, humor, joy; the sense of community; questions answered, questions raised. From this diversity, a thought-provoking continuity of expression has emerged, attributable both to the sensitivity of the participants and to the magic of the collaborative process. I congratulate everyone for their care and creativity in preparing pages, and for the inspiration they provided each other.

This project has been a deeply rewarding experience for me. I wish to thank inSITE97 and the Athenaeum Music and Arts Library for their sponsorship, and most of all Erika Torri of the Athenaeum, Buffy Fuller of the Athenaeum School of the Arts, and Renee Weissenburger of inSITE97 for their unfailing imagination and support. I am especially grateful to Chuck Rhoades of Continental Graphics for his guidance, expertise, and endless patience; and to Kathy Miller, Diane Weintraub, Karen Rhiner and Liz Zapeda for help with manuscript and exhibition preparation. Above all, my thanks are due to the participants, whose interest and energy have made the book a reality.

## Genie Shenk, Project Coordinator 1997

Le June - June
Tune • June

Mary Kay Gardner
Jonathan Austin
Diane Weintraulb
Joan F. Austin
Charleen Weidell
Jayne Relaford Brown
Nancy Gordon
Barbara Potts
Linda Gail Litteral
Sara Rosenbluth
Marie Farrar
Denise Cline
Peggy Foster
Helen Petre
Tama Dumlao
Mary Lynn Dominguez Moya Devine Kathy Miller



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TODOS LOS NOMBIRITS 1)! LA J]SNTE QU] MURIO RN LA GURRRAS lIN LOS MONUMIENTOS BN TODOS LOS PAISHS IDRL MUNDO


Smell the salty air Smell the salty air Walk on the crystalline sand
 Gwe gently on the ptanet
 Live gentfy ontie planet aublesige for all ate 041 - Oun putfic space 筑 afflife












fuly • July • July • July • July • July • July • July

> Pat Miller
> Susan Lindsey
> Jeanette Roy
> Keith May
> Al Margraff
> Mimi Labrucherie Sibyl Rubottom
> Sid Goodman
> Leonor Luna
> Gay Bawa Odmark
> Diane Gage
> Jacqueline Jacobs
> Melissa Elliott
> Elaine Antoniulk
> Jim Machacek


Sand
Tote of sand
Sand that magically apperta
inside shoes and ketowen toed
Swinging
touchusig the clouds
Cold steve and the lingering smell of metal
Bright, shiny, hot metal
Slick, sliding, fast a helping hand
Whispered secrets
Faughter that tickles the ear
Yells and screams
Ready or not here I come.



## LAKE MURRAY: A PUBLIC PLACE

A PAGE FROM MY SKETCHBOOK, SPRING, 1997


THERE YOU CAN: JOG, SKATE, BICYCLE, WALK, FISH, PICNIC, FEED THE BIRDS, SIT, SKETCH, OR DO NOTHING.


Clear with light haze; Visibility: 3-5 miles; air temperature $70^{\circ}$, water temperature $69^{\circ}$; Diving conditions, La Jolla Cove: fair with light surge; Surf: 1-2 feet with fair shape. Most frequently asked questions of lifeguard: How far is it to the quarter-mile buoy? How far is it from the quarter-mile to the half-mile buoy? While I swim to the buoy could you just keep an eye on me?


Clear with slight haze, comprehensibility poor. Tourists surging thickly, dangerous for land mammals. Last night they drained the Cove and filled it with fresh Evian water this morning. La Jolla Cove Lifeguard Station announcement board reads like the I Ching. Public beach, private swims. Cloudy, burning off by mid-morning. Garibaldi meeting mid-afternoon.

Welcome? Boundries? Ihteraction? Walls? Home? Dividers?


$$
\begin{aligned}
& \text { Aunque algunos aleguen que es malo para mi pasar } \\
& \text { tanto tiempo contigo, yo te disfruto, me llevas a } \\
& \text { recorrer lo que desconozco de mi misma, me } \\
& \text { produces una inmensa paz, estar contigo es un placer, } \\
& \text { me conduces al pais de los sueños y los recuerdos, lo } \\
& \text { imposible lo medito junto a ti; los éxitos se } \\
& \text { multiplican gracias a los momentos que-estoy a tu } \\
& \text { lado y me hacen ver lo grande de mis logros. Se que } \\
& \text { algunos te temen pero yo a ti te deseo, te admiro y } \\
& \text { respeto, mi siempre amiga... Soledad. }
\end{aligned}
$$


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 os ir donde esta creamos tengamos ir donde esta e where where where where where where where it it it it it it it it it it it it it it it it it it it it it it it it it it it it ip it is is is is is is is is is is is is is is is is is is is is is is ? we we we we we we we we we we we we we link think think think think +' shink think think thi WE we we we we we we r, $\quad$ 'e we we we me ave HAVE have have he $-\mathcal{J}$ lave have have to to to to to toTO to to to go go go go go go go go go go go go go go go GO c londe esta creamos tengamos ir donde esta creamos WHERE where where where where where where wt it it it it it it IT it it it it it it it it it it it it it it it it it it it it it it it it is is is is is is is IS is is is is is is is is is is is is is is is we we we we we we WE we we we we we we we we we we we we we we nk think think think think think THINK think think think think think think think thi we we we we we we we we we we we we we diane gage we we we we w ave have have have have have have have have have have have have have have have have have f


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ugust . August . August • August. August . August

Melania Santana Rios Tracee Williams

Karen Rhiner
Leonardo Francisco
Renee Michelle Weissenburger
Sarai Austin
Sharon Reo
Elizabeth Zepeda
Ellen Phillips
Charlotte S. Bird
Carol Mary Buckley
Fran Watson
Stephanie Juno
G. Pasha Turley

Pamela Gerhardt
Judith A. Stutz
Ellen D. Erenea

The last street in froent of the Ocean is where,

now I know it's my own fagel that helps me find peace when I am desperate




## When I Leave

The sare sanctuary Of my privare life And mete my body lnco the rangled streets Of public space.
have 1 auromazically
Relinquished government Over my body? Uho then Becomes the guardian? Uho then
Becomes the violdtor?


## SPACE IS A PLACE WHERE OBJECTS AND EVENTS OCCUR

They say a woman's dreams are almost always in interior spaces. I know mine are, especially the ones I dream by day, my nose pressed to glass like the hungry and homeless outside a cafe.
"I'd like to do something in this space ...I have this piece I want to do..." They begin to not hear almost before I have spoken, "What do you mean performance," I have heard a hundred times,
"do you mean like a play?"
I see now how I start to back up then, containing myself in someone else's perception of reality, erasing the floor beneath me as I go.

I have considered a crucifixion piece, hanging myself by nails to the wall, a picture hook at the back of my head, but that kind of drama is not my style.

Do not concede conversationally, I tell myself. Do not let them believe you agree when you merely understand what they say. Understanding is not agreement.

In the wisdom of Ayurveda, I am seen as the expression of Vata. Vata is space and motion and sound. Vata is the movement of all life.

As her daughter I must move through space, making sound.
I need a place to do it.







Jowved the sheet for a while, I was a living legend. It was a gift, a consolation prize really and 7 cored it. It was perfect. It had all the important things and many other things $\cdots$ hate a night |t rampages Stings of garnet, liquor in pier 6 ag when $h$ I enter d an establishment, was greeted by name \& with appropriate respect. Ont the street stranger would recognineine, Cross to the other soda. Some of the more cocky There was a certain allowance un my rule. My street was worth a lot, I was loath to give it up. And if I romanticize it beyond season, if is only because it romance moss well.

I finst want To BE...


Free to be insrisilhe G. Pachaturley


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4
4
14


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nted - an outsider. don't belong a phere my body can't
eyes can go wher.
rays - sometimes my e claim space with a look. my neighbors
ths a memberships o se front doors staff only . sealed mail
secluded . hedges. pa phouting
symbols - electric tences plé

- the alley. the public bathroom . the surer. the cemetery . the hosp se freeway o the street o the library . the theater . the stadium . the battlefield. the ire: the grocery store campsite .. a coffee the woods . the . the map. the facade . the erfront - the coffee sh ry . the plaza border the wo an . the plaza. the dump the synagre hospital. the bookstore the hilltop. the zoo. the cafe.

One
Everyone

