#### Public SPACE

the Individual

vhere anyone can go · social interior d? • practically everyspace except one's own living space interiors le's mind . space or property not owned by individuals but by all . is public space? . you can be there, but you can't make other people vay anywhere that's not in my head anywhere I wouldn't wear my robe . where I'm likely to meet someone I don't know . someplace I d get lost . maybe there's no public space because there's no real vate space . space that does not exclude anyone . sanitary or covered h asphalt • where the natural space is below 5% • places routinely Ossed by foot traffic • where people can go for a walk • space people use nd need to use . a place people congregate for a reason, or no reason . pace you must travel through to get where you are going . a place you can nause and catch your breath . common space used by the community

m the all • what you can hear can define public space • no door to clo a door left open • places that require no interaction with others • my home that is not someone else's home • universal space • space beyond politics so public space is an oxymoron · free to share with peop known or unknown • supported by our contribution in taxes • shared space • where I go for spiritual refreshment, care for the soul • where everybody can be there · you don't have to pay money or show ID · people don't otice you enter and exit • I associate confinement with public structures hared by others you may not know but can see . shared with people tside my household, or my choosing • where you can get a ticket • (place that's free, or almost • the ocean which is our freedom • space ned by those who filter through . the closed spaces the mind can

Public SPACEthe Individual Everyone

1008 Wall Street, La Jolla, CA 92037 (619) 454-5872					
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Published in 1997 by The Athenaeum Music and Arts Library

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.

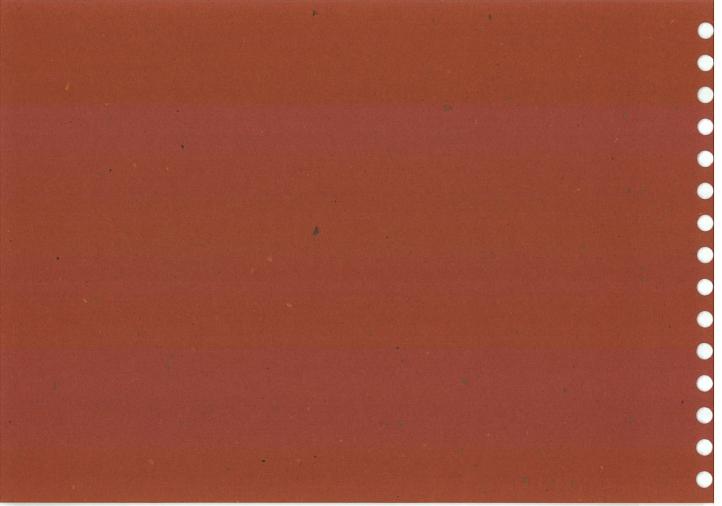
For generating original imagery, everyone was given a roll of black-and-white film which they used for visual investigations relating to the content of their writing. The third meeting was was spent looking at photographs and discussing how to proceed in creating pages where text and image functioned 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.

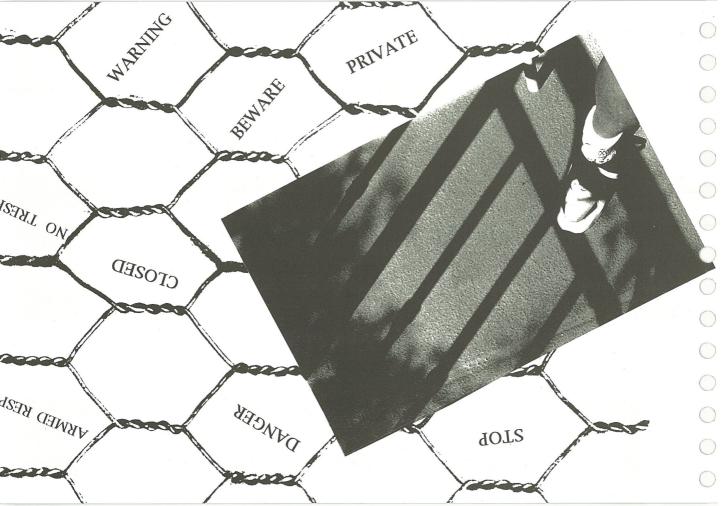
This project has been a deeply rewarding experience for me. I wish to thank inSITE97 and the Athenaeum Music and Arts Library for their sponsorship, and most of all Erika Torri of the Athenaeum, Buffy Fuller of the Athenaeum School of the Arts, and Renee Weissenburger of inSITE97 for their unfailing 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

e . June . June . June . June . June . June .



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



)on't talk, don't stare, keep looking out the window. Eye contact equals contempt. All quite, unknown, just me alone, unknown t talk keep n't me sale, keep to contact oking out the Don't window. I've con tact contempt. All le ruals unknown, just leave the me cDor lk, keepEye Don't talk,don't equaly coatempt, don't stare unknown, keep looking p looking out looking ut the known, last window. Eye contact the window.equals contempt.fill quite., talk. . keep ntemp npt. All quite, , just le 't have alone. Don't talk, don't stare, quite unknown, equals unknown, just leave the Ey window.E equals e e me window.ed and s confu All guite.. talk. wind state, keeping pentact Don't talk, don't equals contempt, , just leave me don't store a don't stari oking own. alone looking be out the window. Eye contact contempt. All quite, , just leave me alone, Don't talk, staro Eve ontact e out contempt. Reer looking out of unknown, just window, window, live contact contempt. All looking quite unknown leave ve contact the win britany and tute. talk. . keep window, stare, keeptye contact Don't talk, don't equal, act contempt.A low to leave me alone. Eve talk, just leave don't stare, Eye contact equals out contempt.keep out the waterown, ju indow, window live con and All looking mite unknown, equals unknown, just leave the Eye contact the window hee wind ontempt All abites talk dubt eque contempt. just leave me don't store alone.Don't talk looking unknown, alone but the window Byg contact empt An quite his reave in me Don't talk, just leave don't stare, Eye Eye conta stare the windows we equals contained All quite, , just leave me don't store alone. Don't ct the window.com is come mpt.f. quite.. talk. . keep window. stare, keeptye contact cough co ine.D lalk, don't stare looking version alone looking valuoun, alone out the window. Eye contempt le vision l alk, leave don't stare Eve com qui e. oc out the window. Eye con ave me ne.Don't don larc, Eye contact equals out con not be looking out looking unknown, just leave the wind w.eq All quite tolk. . kee s conte stare, keeping contact Don't talk, dan't equal contempt all quite, leave me alone. Eve wine contempt. alone.Dor talk, leave don't stars. Eve contact equals out contempt.keep to thing out looking out the u quile, leave m dow liv indow.equals contempt. Itil quite.. Itil . keep window state the windows a country country of the country of th itact cont ing th Mandon't star ust leave don't alone.D uite urknown, equals unknown just cave the Ev window.equals contempt. teep wind stare. DEue con Montalk don wol contempt. just leave me dock don't stare, tooking unknow one unknown. vindow. ne out consect conten All quite, just leave me alone.Don to tare Eye con act equals los aloge out windo onter at All qu , just leave me a one. Don't talk, just leave on't nown, lest window, wind contempt. ooking eq i scontempt quite, , just feave me don't store alo Lon tal quite unknown, equals t the Eye contact the ndow.equa contemptall quite talls. . beep window. stare, keeptye o not. , just le lk, don are, look voknown, plone king unknown. of one out the window.Eye just leave me a just leave don't stare contact enuals looking un un olone out the window. Eve contact conten leave me alone.Don't Eye contact equals contempt. All quite, unknown, just leave me alone. Don't talk, don't stare, keep looki



Smell the salty air Smell the salty air Walk on the crystalline sand Walk on the crystalline sand five gently on the planet Live gently on the planet Our public space for all life Our public space for all life

ART the voice of our communities. Let's make PUBLIC ART the OUBLIC Article of our communities. Let's make Funities and the voice of our vice of our communities. oice of our communities. Let's make PU Ir communities. Let's make PULIC A make TUBL ics: Let's I s rodan and the voice of our communities. Let's mare rod CIMMU communities ir communitie PUBLIC A 

# PUBLIC DISPLAYS OF AFFECTION

If I KISS MY LOVER when I drop her off for work, is that a PUBLIC or a PRIVATE act? If I worry

### DARK BARS

this might be the LAST TIME I will see her, that a CAR or QUAKE could come BETWEEN US AND HANDS HELD before the day is THROUGH, or simply want to WISH her a good day, should we REFRAIN to

# BELOW THE WINDOW LINE

make THE FOLKS AROUND US comfortable? And if I think of THEM at all, does that mean

#### IN CARS

OUR KISS is THEIRS now? Is it PUBLIC property—IN SPITE of or BECALISE of someone else,

## ARE NOT MADE UP FOR

FOR OURSELVES? "I don't care what they do in PRIVATE," some folks say, but instead of

### BY A YEAR

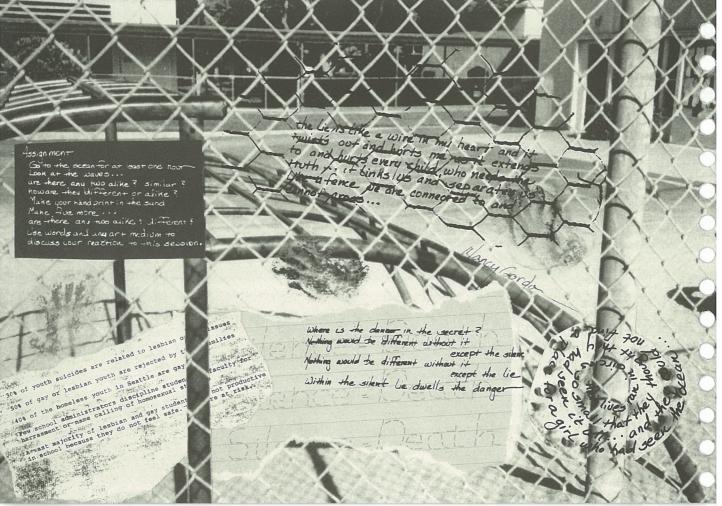
IGHT, on Here on this PUBLIC street, in BROAD does MY LOVE, MY LIFE end at m

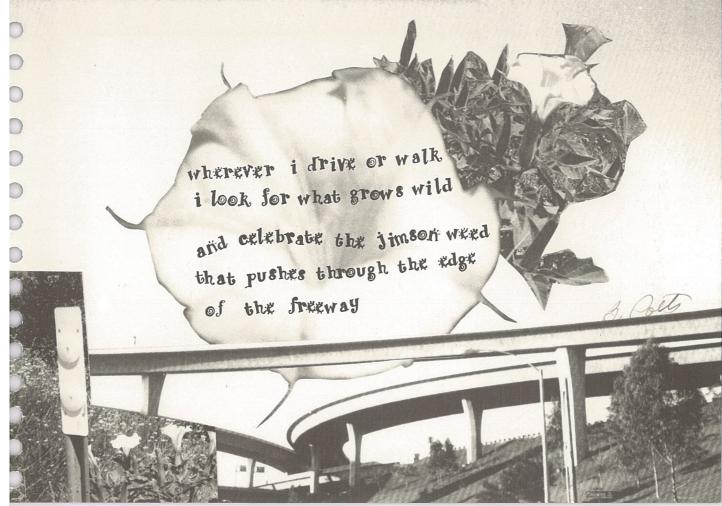
## PRIL PARADE.

OF US CHARMED and PRIVATE I BEND TOWARD YOU IN

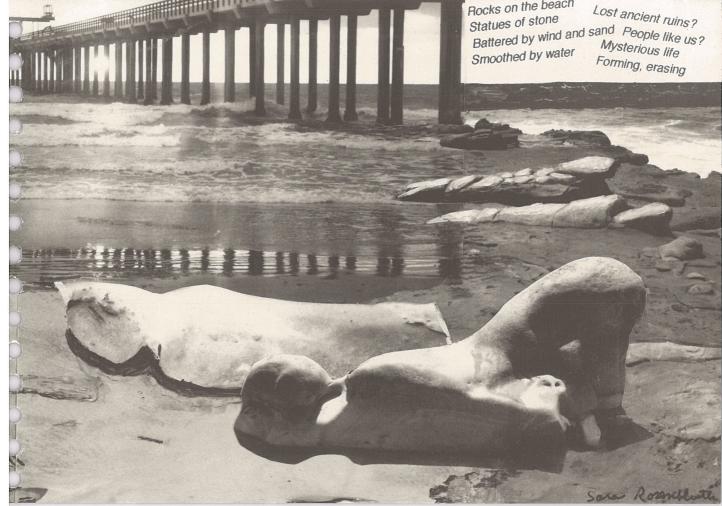
KISS.

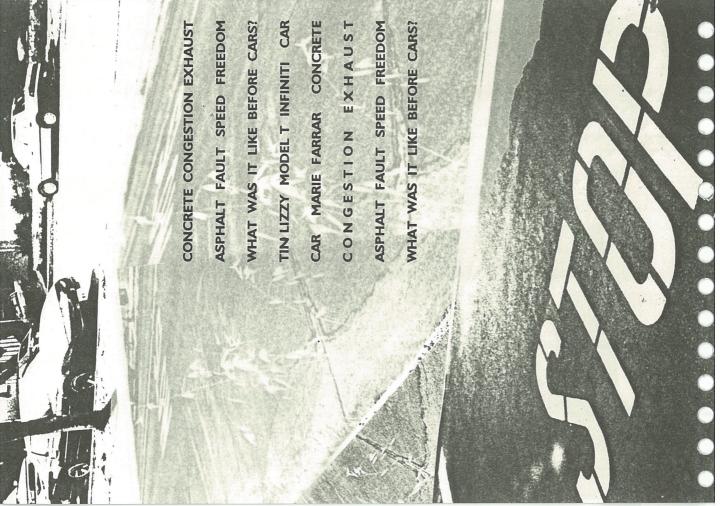
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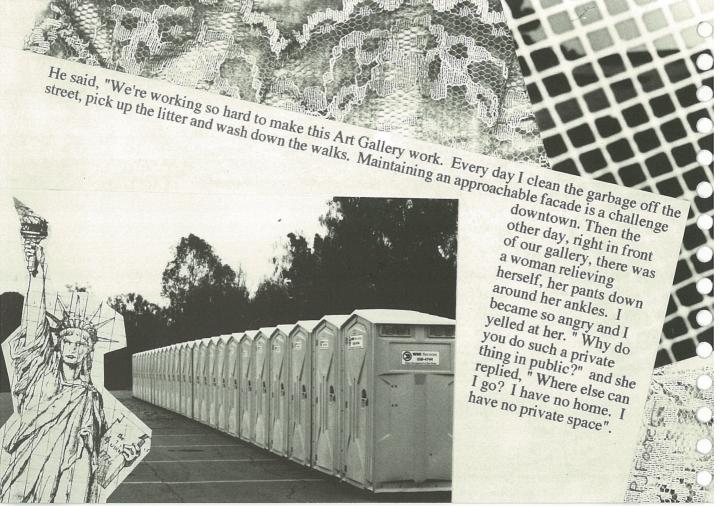
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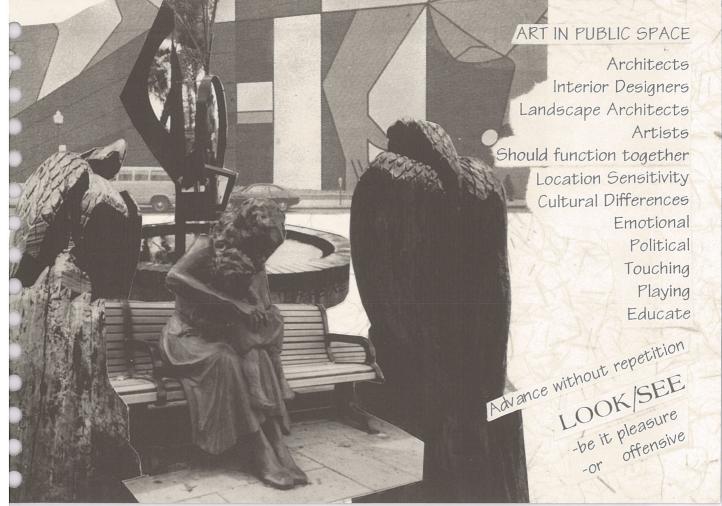
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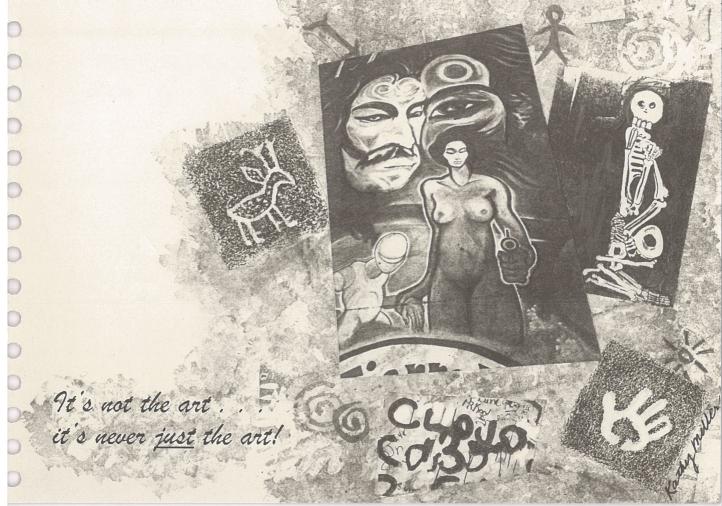


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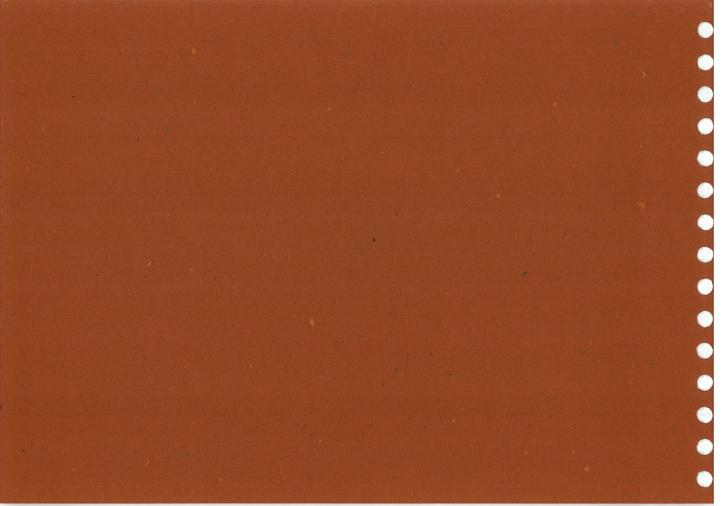
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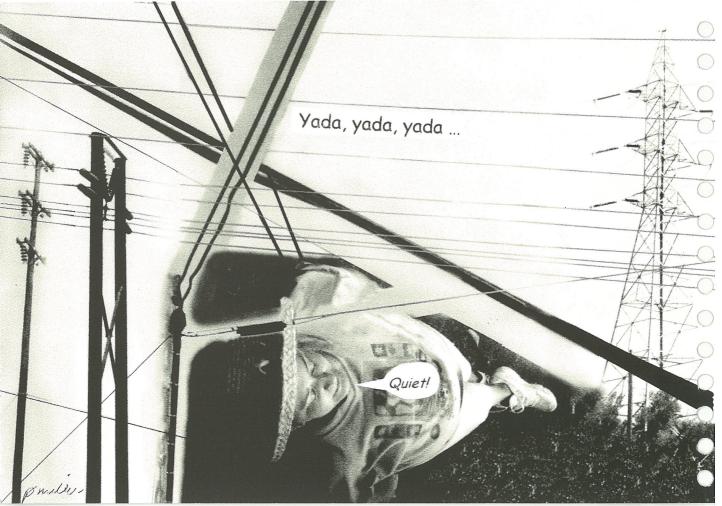




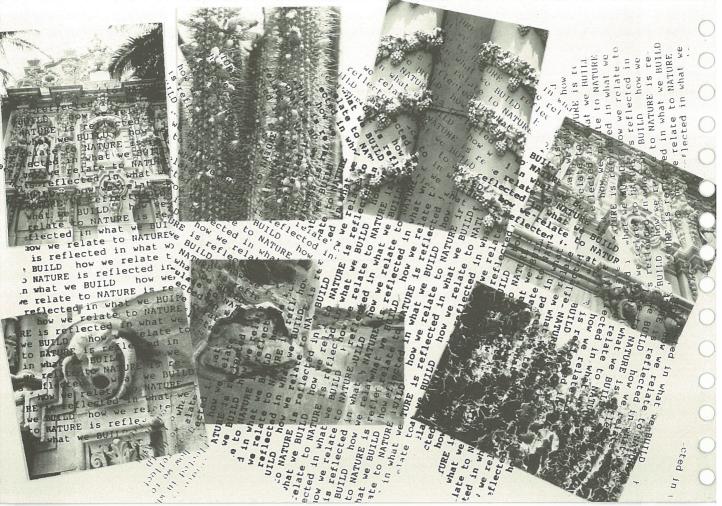
July • July • July • July • July • July • July



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



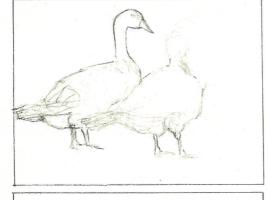
Sand Lote of sand Sand that magically appears inside shoes and between toes Swinging touching the clouds Cold still and the linguing smell of metal Bright, shing, hot metal Slick, sliding, fact a helping hand Whispered secreta Saughter that tickles the ear Yells and screams Ready or not here I come



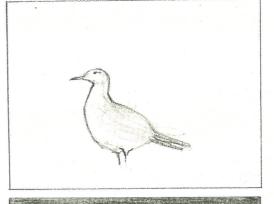


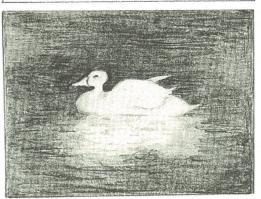
## LAKE MURRAY: A PUBLIC PLACE

A PAGE FROM MY SKETCHBOOK, SPRING, 1997

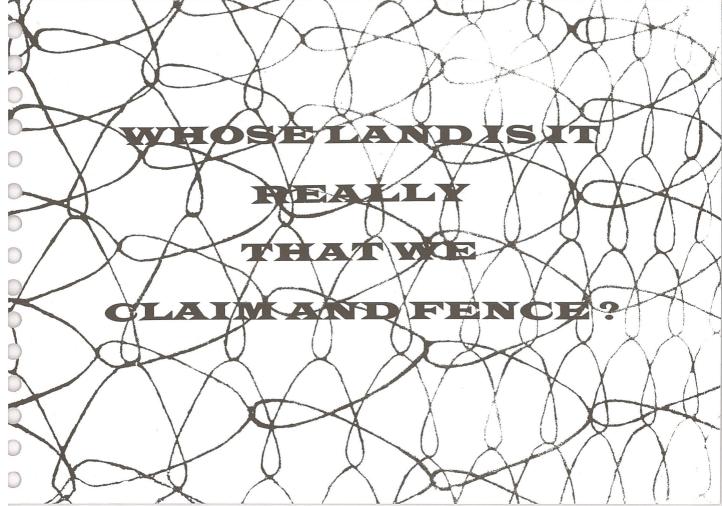






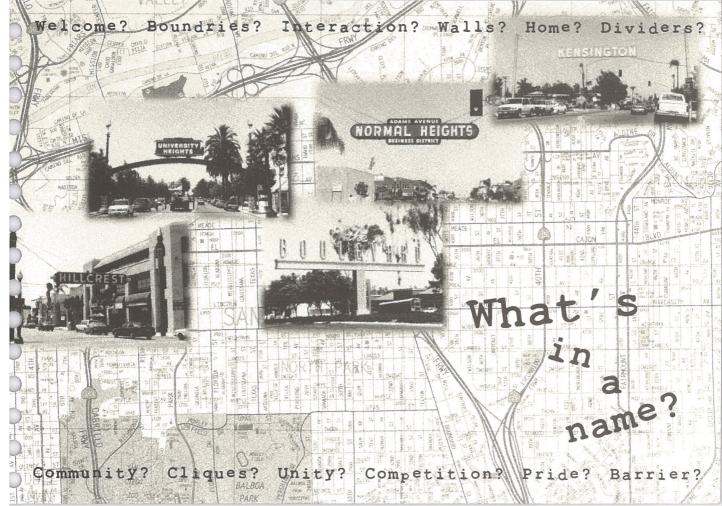


THERE YOU CAN: JOG, SKATE, BICYCLE, WALK, FISH, PICNIC, FEED THE BIRDS, SIT, SKETCH, OR DO NOTHING.

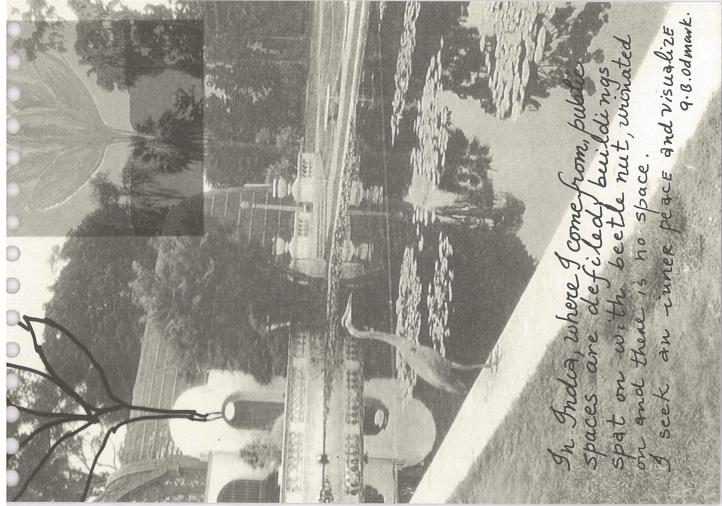


Clear with light haze; Visibility: 3-5 miles; air temperature 70°, water temperature 69°; Diving conditions, La Jolla Cove: fair with light surge; Surf: 1-2 feet with fair shape. Most frequently asked questions of lifeguard: How far is it to the quarter-mile buoy? How far is it from the quarter-mile to the half-mile buoy? While I swim to the buoy could you just keep an eye on me? or land Clear witl norning. maminals peach, La Jolla C 11. private sv ': Diving Clear with equently conditions. n the asked ques ye on me? quarter-mil or land Clear with iorning. mammals. each, La Jolla C private sw 9°: Diving Clear with requently conditions 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.



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



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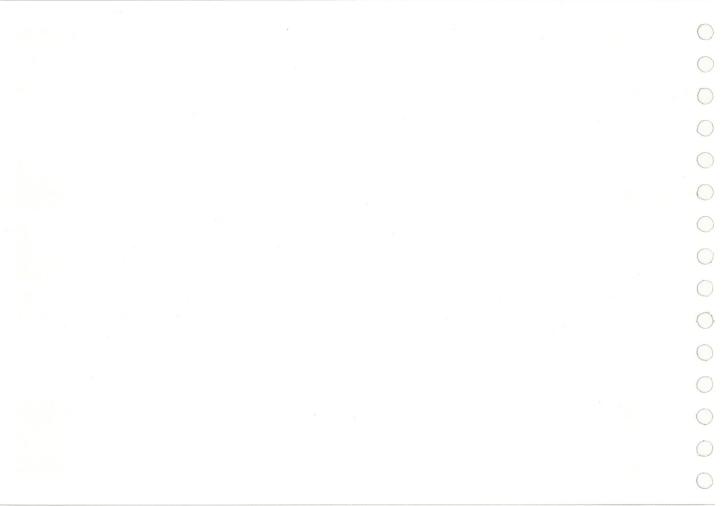
AWAY AT LAST
FROM THE HUSTLE
AND, BUSTLE
OF THE CITY.
PROTECTED BY THE ROAR
OF THE CRASHING WAYES.
I AM. CENTERED.

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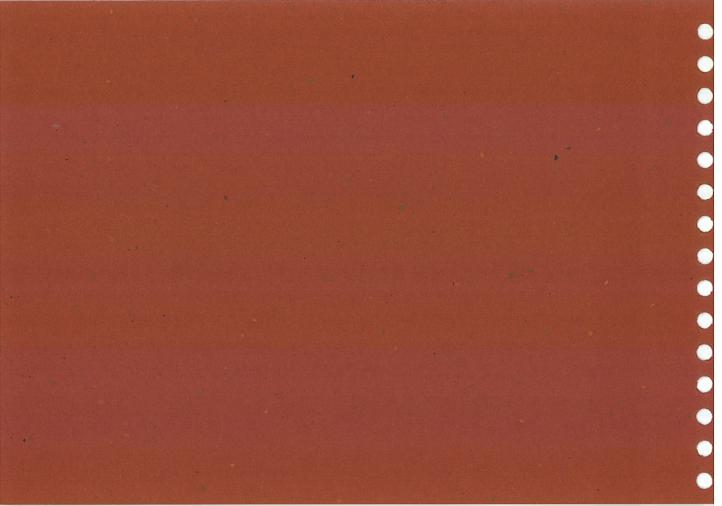
FUTURE ARCHAEOLOGISTS RECONSTRUCT 



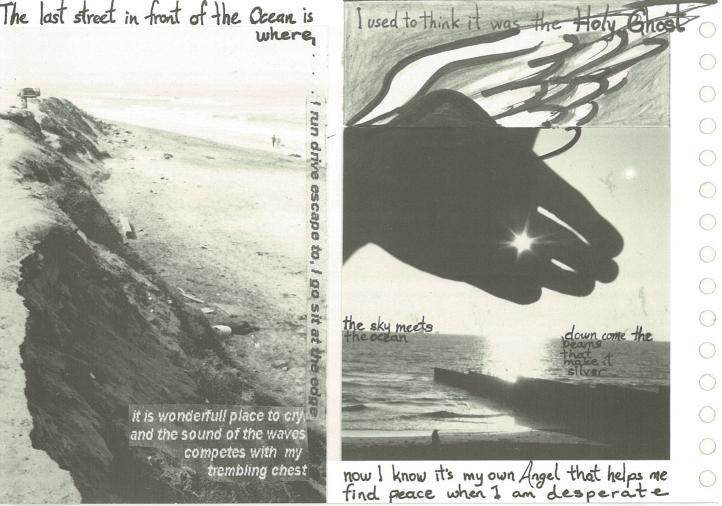




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	Melania Santana Rios	
	Tracee Williams	
	Karen Rhiner	
	Leonardo Francisco	
	Renee Michelle Weissenburger	
	Sarai Austin	
	Sharon Reo	
	Elizabeth Zepeda	
	Ellen Phillips	
	Charlotte S. Bird	
	Carol Mary Buckley	
	Fran Watson	,
	Stephanie Juno	
20	G. Pasha Turley	
	Pamela Gerhardt	
	Judith A. Stutz	
	Ellen D. Erenea	



where could you pour and would you at any given time?

on the piers wing storms Luving und the

AND FIND MYSELF OF STRANCERS AFTER 10 YEARS AND WHISPERS THE SAN ROQUE COMFORTED BY I RETURN TO THE STATES THE SMILES OF LIVING IN PALENGKE 00

When I teave
The sage sanctuary
Of my private tife
And meter my body
Into the tangled screets
Of public space,
Dave I automatically
Relinquished government
Over my body?
Who then
Becomes the guardian?
Who then

Becomes the violator?



## 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.

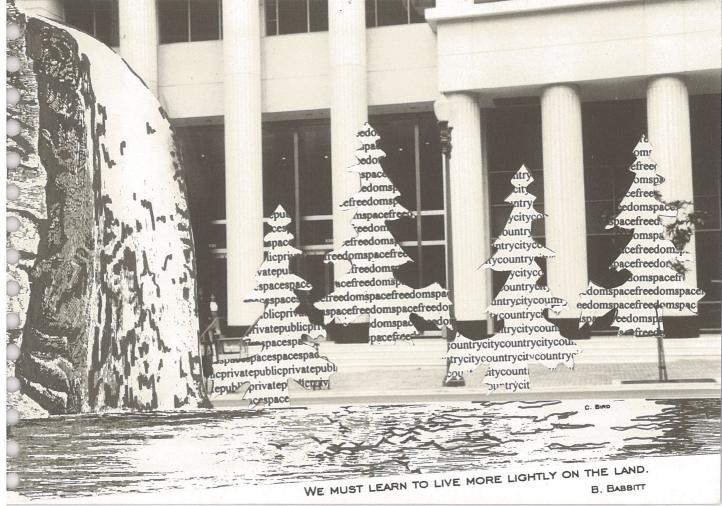
I need a place to do it.

## Sarai Austin

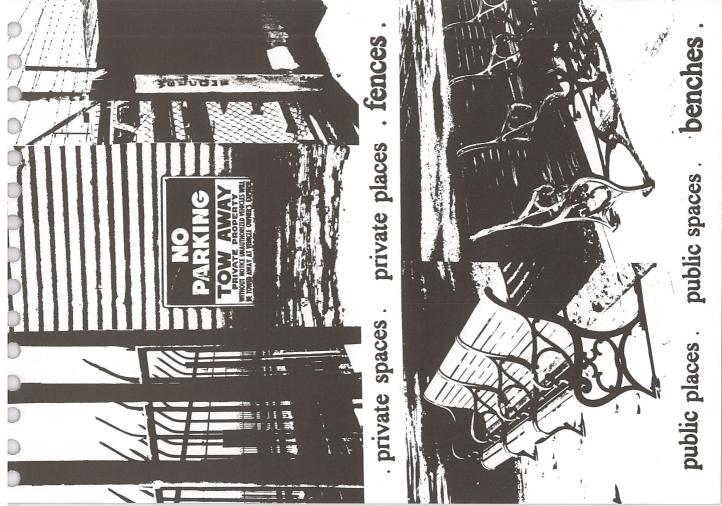




CONVERSATIONS PUBLIC ART POU ARE DOING WENTER TIME TO WORK WITH YOU DESIGNED THE BELDON IT COSTS MOR (FOUR MONTHS LATER) TO DECIDED IT S ALL REGE COST MORE IF IT LE (ONE MONTH LATER) SEFORE I LEAVE I MANT TO TELL YOU THAN I THIS ARTISTS ON PROJECTS IS COURSE TO GO ALL OVER THE COUNTRY. 30 YOU KNOW WHEN BECAUSE ITS SO MUCH MORE FUN!!!

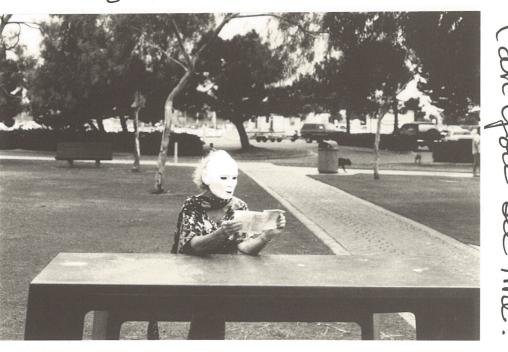


Patron Saint of Public Space, find an artist who can relate. Don't let ugliness intrude upon our senses. For public ugliness makes me protest, out public beauty makes me protest, me protect. bulldoze the partner of my dreams. Don't If we kill the dreams, we kill our future. We all need a physical place to hide. Open space relates to inner space DINABADIC cement over my lofty lay surely your's must, My heart knows a open space relates to inner si open space relates we kill the dreams, we kill the dreams. is public space to me. s, we kill our future can see i find that what I mysticism mystery Shutes of the second In the My beauty Vous Where there is beauty, light will find its form.

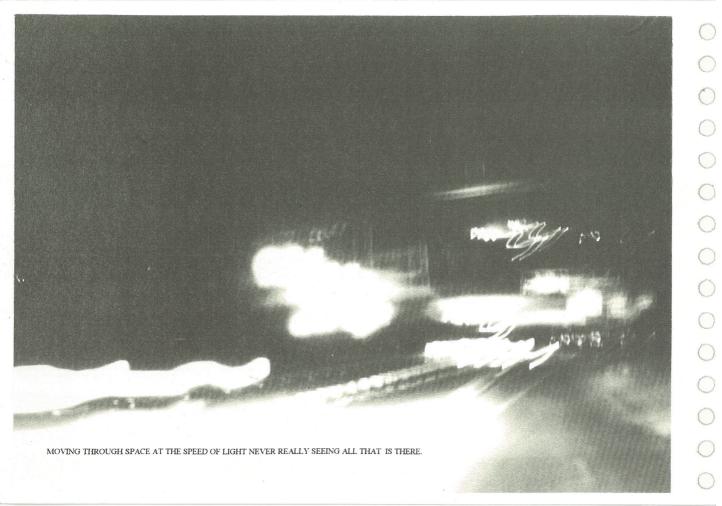


Surre er look 20 for Towned the street for a while, I was a living legend. It was a gift, a consolation pringle really and I loved it. It was perfect. It had all the important things and many other things - late a night & Nampages Strings of garres, liquor in peper 6 ags when I entered an establishment, was greeted by name of with appropriate respect On the street strangers would recognizere, still coss to the other 5 do. Some of the more cockey stripwould sidle up, try to touch my evils hime! There was a certain allowance in my rule. My street was worth a lot, I was loath to give itup. And if I romantingle it beyond reason, it is only because it tomanced moso well.

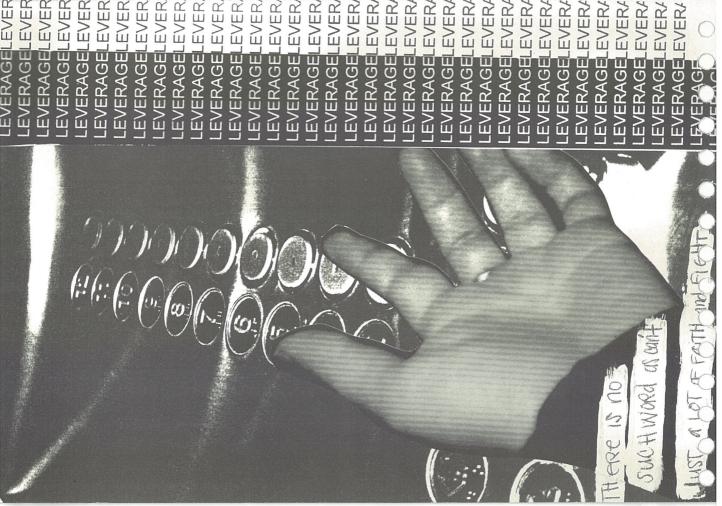
## I just want To BE ....

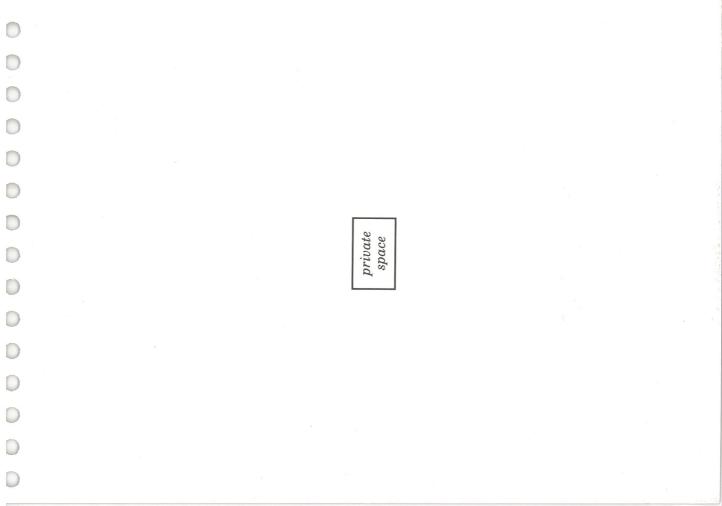


Free to be invisible G. Parha Turley











ries • signs • gates • locks • doors ...... Inted • an outsider • don't belong • valets • streets • parking lots • the obvious rituals involved • attitudes • rees • we reer ..... vays . sometimes my eyes can go where my body can't . class kers . some people claim space with a look . my neighbor's doormat vs "go away" . no trespassing . no entry . fences . barbed wire . toll oths • memberships • secrets • protocols • residencies • we reserve e right to refuse service • front doors • staff only • sealed mail • locked secluded • hedges • pathways • prickly bushes • mean dogs • dragons geese • small windows • posted keep out • security guards • shouting gunshots • blocked views • closed • barriers • chain link • signs symbols • electric fences • transparent walls • mehitza • permits ID's . nasses . tickets . rules of use . rules of dress . plea

• the alley • the post office • the internet • the cemetery • the hospid the bench • the public bathroom • the subway • the bus • the court hous the freeway • the street • the library • the airplane • the station • terminal • the newspaper • the school • the bank • the shop • the lobby the pier • the cosmos • the moon • the commons • the crossroads • the corner • the mountain • the garden • the post office • the grocery store the theater • the stadium • the battlefield • the airwaves • the billboard he magazine • the newspaper • the poster • the world • the phonebooth e mural • the bench • the prison • the polls • the bridge • the cave • the nyon • the air • the hills • the front yard • the taxi • the blank journal • campsite • the coffee shop • the kiosk • the map • the facade • the erfront • the border • the woods • the hospital • the bookstore • the

