



exhibition catalog

**WORLDS OUTSIDE THIS ONE**

Curated by Erin Elder

**ACROSS THE GREAT DIVIDE**

Photographs by Roberta Price

# WORLDS OUTSIDE THIS ONE

Curated by Erin Elder

# ACROSS THE GREAT DIVIDE

Photographs by Roberta Price

June 4 – August 27, 2011

In conjunction with the **unCOMMON GROUND** collaboration  
organized by 516 ARTS with the Alvarado Urban Farm



516 Central Avenue SW  
Downtown Albuquerque, New Mexico  
[www.516arts.org](http://www.516arts.org)

516 ARTS is an independent, nonprofit arts and education organization, with a museum-style gallery in Downtown Albuquerque. We offer programs that inspire curiosity, dialogue, risk-taking and creative experimentation, showcasing a mix of established, emerging, local, national and international artists from a variety of cultural backgrounds. Our mission is to forge connections between art and audiences, and our vision is to be an active partner in developing the cultural landscape of Albuquerque and New Mexico. Our values are inquiry, diversity, collaboration and accessibility.

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## INTRODUCTION

“One can escape from the commonplace only by manhandling it, mastering it, steeping it in dreams.”

—Raoul Vaneigem, *The Revolution of Everyday Life*, 1967

**T**he two concurrent exhibitions at 516 ARTS examine issues of community and self-determination in the past, present and future. In *Worlds Outside This One*, guest curator Erin Elder looks at them through the lens of contemporary artmaking and the cultural realm, with visions for alternative ways of living in the present and future. In *Across the Great Divide*, Roberta Price’s photographs, which document the history of communes in the 1960s and ‘70s, look back to how these issues were addressed over forty years ago. Her archive of hippies and the back-to-the-land movement presents an opportunity for us to examine their relevance in today’s world.

*Worlds Outside This One* features international emerging artists, planners, architects and economists. It presents different ways to think about art and creativity, with a focus on ideas, process, hands-on experiments and the “research and development” approach to art making. The work in the exhibition offers viewers a variety of experiences including interactive pieces and “how-to” plans. Both exhibitions ask us to use our imaginations about living creatively, consciously and sustainably. Elder asks, “Is counterculture the stuff of poetry or of real life... or both?”

I would like to thank curators Mary Anne Redding and Erin Elder, and all of the artists, individuals and organizations who have participated in the exhibitions, and in this summer’s unCOMMON GROUND collaboration exploring self-sufficiency, community and visions of utopia.

Suzanne Sbarge  
Executive Director, 516 ARTS

## FORT-BUILDING OR THE PATH TO RADICAL SOCIAL CHANGE

by Erin Elder

**E**very child builds forts. Made of pillows or sand, wood or miscellaneous junk, these forts are dug into the beach or nestled up in a tree; they are hidden behind a fence or erected in the middle of the living room. Whatever and wherever they exist, whether temporary or long-lasting, these forts are icons of natural curiosity. They represent the basic human desire to participate in the creation of one’s own environment.

Children’s forts might serve any array of purposes: housing for frogs or landing pads for miniature aliens or a hiding place when the bad guys come. The fort may be a symbol of security or opulence — the fort builders doing double-duty as princes or warriors — but what every child’s fort shares in common is that it is a physical manifestation of an imaginary other world. Through the act of fort-building, children move through a necessary developmental phase. They learn three-dimensional problem-solving, how to balance a blanket on top of a couch cushion and how to make sand hold its form; but more importantly, fort builders learn to create autonomous spaces that house their greatest imaginings. The fort is a self-made refuge in which anything is possible.

But, what happens to the brilliant self-determination of young fort-builders? What happens to that confidence that an alternate reality is possible and the gumption to build something in its semblance? As children become adults, we often lose confidence in our ability to imagine another, better life and to take responsibility for the tangible expression of that dream.

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*...fort builders learn to create autonomous spaces that house their greatest imaginings. The fort is a self-made refuge in which anything is possible.*

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A group of French provocateurs called the Situationists mourned this very loss. Active in the 1950s and '60s, they believed that the world had become so monotonous, so automated, gridded, ordered and owned, it had become void of any real choices. To resist this standardization of society, authentic creativity must be cultivated and harnessed and for them, this was only possible through the direct experience of things as they are. Their charge then, was to create moments of sudden, self-awareness that illuminated a subjective experience of one's own life.

The 1960s was an era when countless situations provided this kind of explosive insight into what was happening on an essential level. Through protests, rock concerts, drug trips, religious rituals, political uprisings, intentional communities, liberated love, violent death and even through the experience of television, situations abounded in which reality was considered, questioned, tested and even remade. Bonded by distaste for the mainstream and imagining other possibilities, the emergent counterculturists took it upon themselves to build alternatives.

The counterculture born out of the 1960s was comprised of many different people doing different things in different ways for different reasons. The San Francisco Diggers set up free clinics and free stores. The Black Panthers confronted police brutality and organized community food banks. The Merry Pranksters distributed LSD in an attempt to turn people on. Ant Farm built an inflatable house while the Droppers built a city out of trash. The Maharishi invited people to meditate while Thích Quảng Đức set himself on fire. Stewart Brand produced a catalog; Bob Dylan sang a song. All of these people — whether bra-burners, pill-poppers, back-to-the-landers or speech-makers — did what they could to carve out a new kind of existence. Although there was huge momentum created by these collective actions, each occurred in its own time, in its own space, as a result of authentic agency and personal confidence.

Anarchist philosophy often describes cultural revolution as decentralized, made up of an ever-changing collection of temporary gestures or "islands

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***Worlds Outside This One is perhaps a reflection of what the counterculture might mean today but moreover it asks questions about how to live differently.***

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in the net." As individual, momentary power surges, these temporary autonomous zones connect and energize one another, sparking more and more opportunities for radical difference. It's important to remember that the cultural shift of the 1960s did not have one specific agenda nor reflect one person's master plan; it was made of many islands in the net.

This exhibition responds to the legacy of the 1960s, particularly that of the Southwestern communes, but hones in on its essential qualities. This collection of contemporary work speaks to the very essence of social change, that of self-determination. *Worlds Outside This One* is perhaps a reflection of what the counterculture might mean today but moreover it asks questions about how to live differently. Communally or in isolation? High-tech or close to the land? Big government or grass roots? Urban chic or rural grit? Do-It-Yourself or Do-It-Together? Is counterculture the stuff of poetry or of real life... or both?

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*Because the artist is equipped with creative thinking, tools for making, and the gift of an audience, the artist is in a special position to help wrangle the fringes, enliven the masses, and cultivate meaningful collective experiences.*

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These works propose models, they offer tools, they create moments. They are presented in the form of manuals and diagrams, manifestos and proposals. Many of the works presented in *Worlds Outside This One* are tiny snippets of larger projects. Some of these projects happen in real time and space, and are not necessarily made for gallery display. Some works here are not even self-described as art, but as something more daily, experiential, direct.

In 1919 the Dada-ist writer, Tristan Tzara, decreed that “the new artists protests. He no longer paints; he creates directly.” In the ensuing century, artists have continually sought out and cultivated opportunities for direct experience. Thus, the breakdown of traditional definitions of “art” and “artist” and the emergence — or perhaps a return to — a broader definition



of “making.” Through this direct method of creation, the artist is capable of making events, happenings, moments, movements, places, groups, maybe even lifestyles. The artist might then act as the author or host for unorthodox, if not revolutionary, activities. Because the artist is equipped with creative thinking, tools for making, and the gift of an audience, the artist is in a special position to help wrangle the fringes, enliven the masses, and cultivate meaningful collective experiences.

In order to engage with the possibility of creating real change, and in aligning with wider social movements, artists have often found it necessary to break with the dominant paradigms and established institutions of modern art, perhaps even creating new ones. Art critic Jan Verwoert writes that “what modernism has placed at stake is the dream and demand of autonomy: the hope and claim that the power of a cultural practice to truly make a difference was inseparable from the freedoms to determine its own conditions.” Herein lies the challenge of today’s socially engaged artist: to make the rules in order to break them. In light of Chinese artist Ai Weiwei’s recent disappearance, perhaps this is the definition of cultural privilege.

To dream of a world outside this one is both a privilege and a demand. While it is human instinct to imagine free spaces and make something in its likeness, the risks of following through with those instincts on an adult-

David Wilson, *Memorial Fort Gathering*, 2010. Audiences used hand-drawn maps to find the massive fort that Wilson built in a previously secret location. A small music festival greeted the people who made the journey deep into the Berkeley hills. Photo courtesy of Terri Loewenthal.

scale can be debilitating. Whether in the form of censorship or isolation, imprisonment or meager failure, the fears associated with producing alternatives to the mainstream are real. There are few who are truly capable of adult fort-building.

The seeds of self-determination are alive in the privileged legacy of the 1960s communes, but also in arenas of dissent, in entrepreneurship, engineering, even mothering. The will to self-determination is as natural as learning to walk. And thanks to people who are able to continue to cultivate this will to live outside of prescribed norms, amazing things happen. Without the will to self-determination, America would not have been born out of thirteen British colonies, the current headlines would not be filled with stories of liberation in North Africa and the Middle East, and the Tea Party movement would never have arisen. Whether the result of self-determination is that of nation-building, anarchist dissent or the protection of basic human rights, the will to create alternatives to the existing paradigm is perhaps the most potent of all human inclinations.

This will to self-determination is alive and well in New Mexico. In fact, it may be this imagined “difference” or “space apart” that has come to define the state. After all, it is a place where bombs are built, where wars continue to be fought over land use and where territory was once held in common through Spanish Land grants. Within the borders of this state there lie 22 distinct and sovereign Indian nations. Although the land has been continually contested terrain for various activities and politics, there is still plenty of open space in New Mexico. New Mexico is a place where you can still build a house off-the-grid and outside of regulation. It is a place where neighbors might speak different languages and answer to different governments. It is a place to hide, to be together, to experiment, to destroy, to become enchanted. It may even be a place to build forts.

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Erin Elder is an independent curator, writer and teacher interested in collaboration, sense of place and expanded notions of culture. Her research and published writing have focused on the art and educational practices of American counterculture. She has produced projects with a variety of institutions including Yerba Buena Center for the Arts, Württembergischer Kunstverein, Creative Time, the Center for Land Use Interpretation and the University of Houston. Since 2009, she has cooperatively run PLAND: Practice Liberating Art Through Necessary Dislocation, an off-the-grid residency program in Tres Piedras, New Mexico. She holds dual self-designed B.A. degrees from Prescott College and an M.A. degree in Curatorial Practice from California College of the Arts.

## Justin Bagley

Albuquerque, New Mexico



1013 First Street was a tiny house built on the edge of Downtown Albuquerque in 1903. When Justin Bagley purchased the house and the property in 2002, the neighborhood — although blocks from the railroad tracks — was quiet or as Justin describes, “a little bit of country in the city.” Committed to building an alternative way of life, Justin renovated the house with scavenged building materials, took the house off the grid, and has been living without hot water or gas for many years. With mystical sleeping lofts, antique stoves, hand-crafted floors and more, his home has become a work of art and, in turn, has hosted several open house art shows. Over the years, the neighborhood has changed. Planning for a major expansion, the Marble Street Brewery recently purchased Bagley’s property where a new parking lot will be built. He must move his house if it is to be saved. As this catalog goes to print, he searches for a new home for his house, battling regulations and codes to sustain his way of life.

Justin Bagley is native to Albuquerque. His father was an amateur builder and when Justin was a teenager, the family worked to build a house together. He holds a B.F.A. degree from the University of New Mexico, and was a high school art teacher at Eldorado High School. His current focus is on a life of creative resistance, with his house as a centerpiece to his quiet protest against bureaucratic control.

Justin Bagley’s house, photo courtesy of Justin Bagley

## Amy Balkin

San Francisco, California



*This is the Public Domain* is an ongoing effort to create a permanent shared international commons, free to all in perpetuity, on 2.64 acres of land near Mojave, California, that was purchased in 2003 for this attempt.

Amy Balkin's work involves land and the geopolitical relationships that frame it. Her projects are concerned with political and legal borders and systems, environmental justice and the allocation of common-pool resources. Balkin has been awarded grants from the Center for Cultural Innovation (2010), Louis Comfort Tiffany Foundation (2007) and the Creative Work Fund (2004). In 2007 she traveled to Greenland with Cape Farewell, a project bringing artists and scientists to sites vulnerable to climate change. She received an M.F.A. degree in New Genres from Stanford University and a B.F.A. degree from the School of the Art Institute of Chicago.

[www.thisisthepublicdomain.org](http://www.thisisthepublicdomain.org)

*This is the Public Domain*, 2003 - ongoing, looking out over the land that Balkin aims to turn into a public commons

## Michelle Blade

Oakland, California



*Fire from the Sun* is based on the tradition of fire ceremonies that herald new beginnings. For this performance, invited participants will hike together into the Berkeley hills, carrying with them art works, proposals, rejection letters — things of both positive and negative significance — that will be burnt in a communally built fire, made by focusing rays of the sun through individual magnifying glasses. *Fire from the Sun* is a ritual that invites togetherness, while allowing for spontaneity, interaction and the cultivation of collective meaning.

Michelle Blade holds a B.A. degree from Loyola Marymount University, Los Angeles and an M.F.A. degree from the California College of the Arts. Her work — which takes form as paintings, sculptures, installations, videos, performances, even intimate social gatherings — explores transcendental experience, mysticism, phenomenology and togetherness. It has been shown internationally. She is a 2007 recipient of the Murphy-Cadogan Fellowship and a 2010 recipient of an Alternative Exposure Grant. Blade is the director of Sight School, an artist-run storefront in Oakland, California.

[www.michelleblade.com](http://www.michelleblade.com)

*Fire from the Sun*, 2011, video still



## Building a Nation

Colombia, Philippines, Norway

Siraj Izhar

London, England



*Building a Nation Now in New Mexico!* looks at Southwestern autonomous communities, as examples of existing microtopias. This project examines communal identities and belief systems as they are expressed through architectural forms such as the geodesic dome, the yurt or the handmade house. The collective adopts the visual language of a corporate trade fair, therefore, illuminating the potential for corporate co-optation of alternative ways of living, widespread consumption of a general counterculture, or maybe also, the creation of a futuristic 'nationette' founded on the vernacular of Southwestern communes and hermitages.

The artist collective Building a Nation is composed of Sara Eliassen (Norway), Carlos Castro (Colombia) and Jevijoe Vitug (Philippines). Using corporate methods as tools for investigating the questions of how and why national identities are formed is foundational to the collective's work. Through performative and site-responsive installations, Building a Nation explores symbols and various expressions of identity and belonging, in a questioning of nationality and nationhood.



*tent X* travels internationally to stake a claim on contested political terrain. Occupying sites of political significance, *tent X* is an act of resistance, an invitation for temporary community, a proposal for new forms of exchange, and a mobile home. Through prolonged physical occupation of a particular space, *tent X* provides anonymous shelter to anyone who needs it, but also serves as a philosophical hub around which like-minded activists gather in a collective resistance to the unbridled rule of capital, the atomization of society and a lack of personal agency in what might be perceived as false democracy.

Siraj Izhar is an artist-activist and writer whose works are described as "active social processes, generators of activity, which cut in and out of multiple aspects of contemporary life often involving intervention and activism, creating spaces for multiple and complex forms of participation." Izhar's recent projects include: *konark* (2009) with Clean Air Island in Mumbai which examines ecologies of human mobility using GPS and electric vehicles; *Peoples Assemblies* which aims to create new political infrastructures for the 21st century; and *counterOlympics* which addresses the imbalance in resources and decision-making in the run up to the London Olympics.

[www.xyzlondon.com/y](http://www.xyzlondon.com/y)

*tent x* at Democracy Village on Parliament Square, encamped for 3 months in 2010

## Jed Lind

Los Angeles, California



*Small is Beautiful* was shot in 2007 in the Shetland Islands, the northernmost part of Scotland, and inspired by the writings of Robert Louis Stevenson and the accounts of his family (whom were mostly lighthouse engineers) regarding salvage practices and wrecking communities in this region. The photographic series captures a regional resourcefulness, where architecture is born of necessity, involving the reuse of old wooden ships.

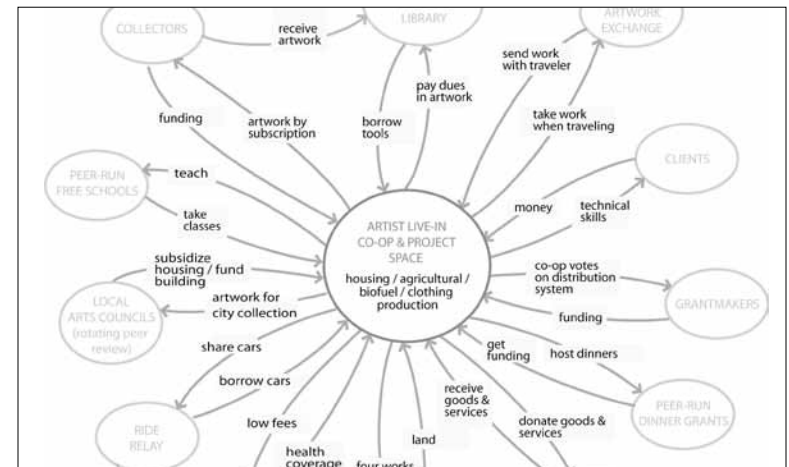
Jed Lind works between sculpture and photography with focused attention on economic patterns and their subsequent reworking through various countercultural forms. His work, inspired by the likes of Drop City, wrecking communities in the north of Scotland and other solitary heretics, examines slow and lonely landscapes where technology and progress have been abandoned. He has exhibited widely throughout Los Angeles and internationally. Jed received an M.F.A. degree from the California Institute of the Arts, Valencia, California, and a B.F.A. degree from Concordia University, Montréal, Canada. His work is represented by Jessica Bradley Art + Projects, Toronto.

[www.jedlind.com](http://www.jedlind.com)

*Levenwick Alert* from the series *Small is Beautiful*, 2007, c-print  
courtesy of Jessica Bradley Art + Projects

## Elysa Lozano for Autonomous Organization

New York, New York



*An Architectural Proposal for 516 ARTS as the Model for the New Art World Economy* is exactly that, based on principles of spontaneous order and emulating the architectural vernacular of the geodesic dome. It is also conceived as the new floor plan for 516 ARTS.

Elysa Lozano is an artist, curator and writer, who works with organizational and regulatory vocabularies. Her art practice emulates a not-for-profit (Autonomous Organization), complete with a Board of Directors who approve all her projects. While this structure entertains questions about individual directives and the necessity of social contracts, her projects draw parallels between the appropriation of territory for progressive social projects and the politics of the art exhibition system. For the Organization, Lozano has presented proposals for Socialist Colonies for a high-rise building in Houston, created an online resource of project space survival strategies, and re-branded an exhibition space in London as a public construction site. Lozano holds a B.F.A. degree from the Rhode Island School of Design and an M.F.A. degree from Goldsmiths College. She is currently a lecturer at CUNY LaGuardia and a contributor to *Art Practical*.

[www.autonomousorganization.org](http://www.autonomousorganization.org)

*An Architectural Proposal for 516 ARTS as the Model for the New Art World Economy*,  
2011, working draft (detail)

## Mary Mattingly

New York, New York



*Wearable Cities* is an autonomous, nomadic living system that accommodates the collective need to migrate due to environmental and political situations. Formally contingent on scalable octagonal units, it is an itinerant, architectural intervention that forms when people connect their clothing together, forming pavilions, tents and larger community spaces.

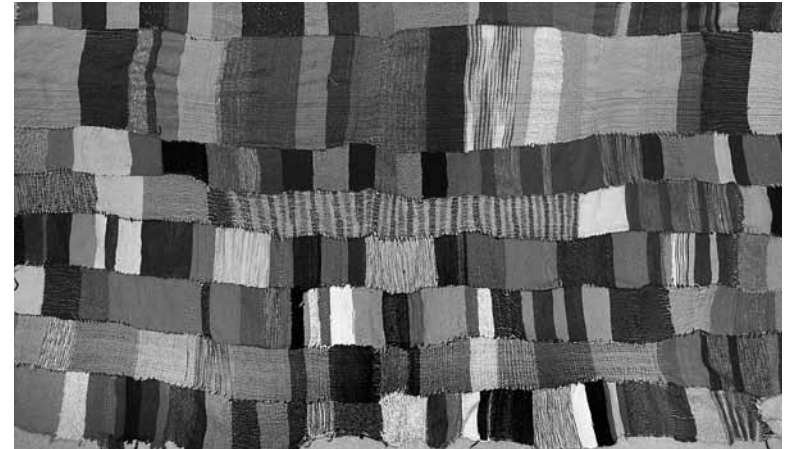
Mary Mattingly's work has been shown internationally, including Exit Art, the Palais de Tokyo (Paris), the Tucson Museum of Art and the Neuberger Museum. Her work has been reviewed in *ArtForum*, *The New York Times*, *The New Yorker*, *Le Monde*, *Esquire*, *Aperture*, BBC News, MSNBC, Fox 5 and *Voice of America*, among others. She has co-curated water-based events alongside the *Venice Biennale* and *Istanbul Biennial*. In 2009 she completed the Waterpod: a mobile, autonomous living system, habitat and public space on a barge illustrating possible future ecosystems. Docking in different locations within New York City's five boroughs for five months, it hosted over 200,000 visitors. In 2011, Mattingly will be a fellow at Eyebeam in New York City.

[www.marymattingly.com](http://www.marymattingly.com)

*Wearable City: Method and Movement*, 2011, photographs, drawings, video, fabric, courtesy of Robert Mann Gallery, New York.

## Travis Meinolf

Berlin, Germany



*Common Threads* explores ways to demonstrate and spread interest in hand weaving and "slow" production, along with what Travis Meinolf calls "a True Gift ethos." This project goes beyond barter and time-based non-monetary systems of exchange, inviting groups of people to experience weaving. As Meinolf says, "people can joyfully produce all things needed to survive, and since the pleasure is in the making, sharing is easy and adds a sense of communal well-being." The blankets presented in *Worlds Outside This One* are made with remnants from workshops in four major world cities and usually cover the artist's bed.

Travis Meinolf was born in Marin County in 1978 and learned to weave at San Francisco State University in 2000 where he received a B.F.A. degree in Industrial Arts. He earned an M.F.A. degree from California College of the Arts in Textile Arts and Social Practice. He now travels internationally as a weaving, teaching artist, and has performed projects in such cities as Oslo, San Francisco, Cincinnati, Copenhagen, Chicago and Toronto.

[www.actionweaver.com](http://www.actionweaver.com)

Communally produced weaving, part of the ongoing project *Common Threads*

## Meow Wolf

Santa Fe, New Mexico



*The Due Return—Loci Addendum* is an interactive multimedia environment that tells the story of an outsider looking in from one alien landscape to another. The installation functions as splinter and satellite to the larger universe of Meow Wolf's *The Due Return*, a massive installation on view concurrently with the first five weeks of *Worlds Outside This One*, at the Center for Contemporary Art in Santa Fe.

Meow Wolf was created in February of 2008 by a group of young artists hoping to supply Santa Fe with an alternative arts and music venue. Since its conception, Meow Wolf has grown to involve as many as 50 members. It has evolved into a central hub of cultural activity and growing community, using art installations and music shows as opportunities to form relationships, to welcome newcomers to Santa Fe, and to provide individuals with an open space for expression.

[www.theduereturn.com](http://www.theduereturn.com)

*The Due Return* (detail), mixed media installation at Center for Contemporary Art, Santa Fe, 2011, photo by Caity Kennedy

## N55

Copenhagen, Norway



*Manual for Spaceframe Vehicles* provides instructions on how to build a recumbent tricycle. As more than a set of directions, the manual provides a critique of car culture and an argument for self-made, human-powered vehicles.

Ion Sørvin is currently the man behind N55, a Danish collective founded in 1994. N55's projects take the form of manuals, facilitating a Do-It-Yourself approach to anything from building a table to exchanging labor to accessing and using open space. At once conceptual and useful, these manuals are open-source instructions for sharing resources, places, ideas and dialog. N55 has shown internationally at venues such as Museo Tamayo in Mexico City, Smart Museum in Chicago, the New Museum of New York and has been featured in the Venice Biennale, Ars Electronica, among many other international art and architecture festivals.

[www.n55.dk](http://www.n55.dk)

*Spaceframe Vehicle*, 2011, 250-watt electrical hub motor, aluminum tubes, bolts, nuts, bicycle parts

## Mia Nussbaum

Colorado Springs, Colorado

### Manifesto

What we need  
is a hand-powered  
concrete mixer,  
some pregnant  
Dominican goats,  
the caliche cracked,  
a dinner of wind  
and wine and hardtack.  
Our vernacular  
is nails. Our praxis  
is milk that tit.  
A spade is a question  
we answer all day.

A rat is a thing  
that comes around  
while we dream.  
Rowing to the cuff, absolved  
and undistracted. Twining  
in the twinnight, savants  
of the new age or dark.  
Your face is a solarium.  
My face is a pan of sun.  
Our faces unfaced  
when the servers went down.  
In the old writing  
“mirror” means “pond.”

*Manifesto* is one in a series of poems and lyric essays written by Mia Nussbaum that take up visions and intrigues about the end of the world; particularly focusing on how after the world ends, it goes on. It is an *ekphrastic* poem, and a playful poem meant to subvert the talkiness of manifestos, even as it adheres to the earnest demands of that form. There is great hope in this particular vision; freed by necessity, the speaker and her companions are better able to see. And where there is love there is seeing.

Mia Nussbaum was the 2010-2011 Eva Jane Romaine Coombe Writer-in-Residence at Cincinnati's Seven Hills School. She worked as an editorial assistant at *Harper's Magazine* and has taught at the University of Colorado and the University of Iowa, where she was a Provost's Post-Graduate Writing Fellow. Her writing has appeared in, or is forthcoming from, *Jacket2*, *Thermos*, *Greatcoat*, *Iowa Review*, *Mid-American Review*, *Third Coast*, *National Poetry Journal*, *Beloit Poetry Journal*, *Sage*, *Redivider*, *Pilgrimage*, *Burnside Review*, and elsewhere.

[www.thecommongood.tumblr.com](http://www.thecommongood.tumblr.com)

*Manifesto*, 2011

## Jay Nelson

San Francisco, California



*Golden Gate 1* is a means for autonomous, mobile, alternative urban living. As the prototype for an imagined fleet, *Golden Gate 1* has been customized to meet Jay's particular needs. It has a bed with storage below, a kitchen stove and sink with running water, cooler, and cupboards, toilet, blankets and day pack gear. The kitchen can also fold down and function as a studio. It has a ten-mile range and a top speed of 20 miles per hour, perfect for the seven square mile terrain of Nelson's San Francisco.

Jay Nelson has exhibited internationally including San Francisco, Copenhagen, Philadelphia, Boston, Los Angeles and also at the Oakland Museum of California. He has built treehouse sculptures for artist Thomas Campbell, Berkeley Art Museum Director Lawrence Rinder, the Oakland Airport and Mollusk Surf Shops in Venice and San Francisco. Nelson has been featured in *The New York Times Style Magazine*, *Surfer's Journal*, *Blue* magazine, *The L Magazine*, *The San Francisco Bay Guardian*, *San Francisco Magazine* and *Readymade*. He received his M.F.A. degree from Bard College in 2008 and his B.F.A. degree from California College of the Arts in 2000. His work is represented by Triplebase Gallery.

*Golden Gate 1*, 2009, bicycle parts, luan plywood, hardwood, pvc pipe, fiberglass, resin, glass, silicon, canvas, foam pad, kitchen material, 5.5 x 4.5 x 7.5 feet  
photo by Jack Halloway

## David Ondrik

Albuquerque, New Mexico



*Arid Harvests* is a series of photographs chronicling the artist's exploration of sustainably grown food in the high desert of Albuquerque, New Mexico. Following a Community Supported Agriculture (CSA) economic model, the farmers receive a steady and reliable income from members who, in turn, receive fresh, locally grown food. From fallow fields to lushly saturated vegetable stands, the inspiration for Ondrik's work is found in community-based farming and the implications of taking sustenance from the native ecosystem.

David Ondrik has lived in Albuquerque since the late 1970s. He was introduced to photography in high school and quickly appropriated his father's Canon A-1. In 1998 he received his B.F.A. degree, with an emphasis in photography, from the University of New Mexico. His imagery explores the New Mexico landscape and is included in the permanent collection at the New Mexico Museum of Art in Santa Fe and the City of Albuquerque's Public Art Program. David is also a National Teaching Board Certified high school art teacher.

[www.aridharvests.com](http://www.aridharvests.com)

*Santa Maria y San Ysidro*, 2010, archival pigment ink print, 8 x 10 inches

## Stephanie Smith

Joshua Tree, California

### WANNA START A COMMUNE?

- YES
- NO
- NOT SURE  
(TELL ME MORE)

*Wanna Start a Commune?* is a social design project dedicated to creating and developing the online and offline tools needed to share resources and build deeper, smarter forms of community in the 21<sup>st</sup> century. In 2008–2009 the WSAC project triggered Cul-de-Sac Communes in Southern California and beyond. Today it is a website and global meet-up community that helps users share resources appropriate for today's communal goals.

Stephanie Smith is a pioneer and expert in new forms of community, how they work, and why they matter. Her ideas have made her "one to watch" in the worlds of architecture, technology, art and culture. In 2008 the Whitney Museum identified her as the designer/entrepreneur most actively taking the ideas of Buckminster Fuller into the 21<sup>st</sup> century. Smith's work focuses on the intersections between alternative forms of community, radical economics and social technologies. Her ideas often blur the boundaries between the fringe and the mainstream. She has been featured in publications such as *The New York Times*, *GOOD* and *Dwell*, and on National Public Radio's *All Things Considered*. She is currently writing a book about grassroots economics, citizen design, and how social media can unlock a whole new approach to community for the 21<sup>st</sup> century.

[www.wannastartacommune.com](http://www.wannastartacommune.com)

*Wanna Start a Commune?*, 2011

## Swimming Cities

New York, New York



*The Swimming Cities of Serenissima* was a two-month long journey made by 30 New York-based artists in 2009. Aboard three handmade rafts built from salvaged materials, including modified Mercedes car motors with long-tail propellers, the boats' crew traveled the Adriatic Sea from Slovenia to Venice on the occasion of the Venice Biennale. Once in Venice, the boats and crew offered intimate performances that incorporated music, shadow puppetry, and story.

This year, *Swimming Cities* will navigate a fleet of small sculptural river craft down the Ganges River in India. In a cultural exchange with local South Asian artists and artisans, the collective will stop in towns and villages along the River, collaborating with local craftsmen to customize and embellish the boats. The final destination is Varanasi, 400 miles downriver and said to be the oldest living city in the world. On its banks, the boats will merge to form a floating island theater, on which *Swimming Cities* will present a visual and musical event based on their experiences and influenced by the historical and cultural richness of the land.

[www.swimmingcities.com](http://www.swimmingcities.com)

*Rafts Adriatic*, 2009, c-print, courtesy Tod Seelie.

## David Wilson

Oakland, California



*We Song* is a new commission that locates and celebrates a special place near Downtown Albuquerque. Following Wilson's handmade maps and directions, audiences will venture out to find the site. Once found, the space will be filled with a chorus of collected sound. The audience is invited to join in song.

David Wilson makes drawings and creates projects in and around the San Francisco Bay Area. He grew up in Worcester, Massachusetts and moved west after graduating in 2005 from Wesleyan University in Connecticut. In 2010 he was included in the California Biennial at the Orange County Museum and had a solo *Matrix* show at the Berkeley Art Museum. His drawings trace his experience of sitting in places and seeing his surroundings. He organizes gatherings and performances of a more adventurous and spirited nature under the name *Ribbons*, encouraging people to explore and share in experiences of place and participation.

[www.davidwilsonandribbons.com](http://www.davidwilsonandribbons.com)

*Walk to the Place: MoonWalk/MoonDance*, 2010 California Biennial, Orange County Museum of Art, Newport Beach, CA, photo: Tucker Nichols



David, a visitor at the Libre community, near Gardner, Colorado, in the Huerfano Valley, intently studying the Tarot cards spread out on the table in front of him, summer 1969, 17 x 11 inches

## THE COUNTERCULTURE PHOTOGRAPHS OF ROBERTA PRICE

by Mary Anne Redding

**R**oberta Price is truly a product of her age, moving more or less easily from her role as strident feminist hippie living in a commune to tough-minded activist lawyer specializing in intellectual property rights and Native American issues. 1968 to 1972 were five years that radically changed the nation, perhaps the world. Price graduated from Vassar in 1968, the same year her erstwhile partner, David Perkins, graduated from Yale. Both were well-educated intellectuals. They went on to graduate fellowships at SUNY Buffalo, although with a decidedly “hippie” aesthetic. Ensclosed in the English department, Roberta blithely took on the task of teaching the freshman football team journaling, à la Anais Nin. In the newly created American Studies program, David taught a course he first called “The Outsider” and subsequently entitled “FREAK.” Now classics, Hunter S. Thompson’s, *Hell’s Angels*, Jack Kerouac’s *On the Road*, Tom Wolfe’s *Electric Kool-aid Acid Test*, Alan Ginsberg’s *Howl*, and Ralph Ellison’s *Invisible Man*, were then radically new. Each of these books challenged traditional ideas of what constituted great literature taught at college campuses across the country.

Receiving several university grants to study the new art and literature coming out of counterculture lifestyles, Price and Perkins drove west in a Chrysler sedan, motoring across the great divide, seeking new experiences and an escape from the stifling quotidian of the academy, in the free-wheeling communes of Colorado and New Mexico. With her grant money, Price purchased a Pentax Spotmatic camera. She carried it with her for the next seven years as she and Perkins left behind the east coast, their friends and families, to build their future together in the Huerfano Valley in southeastern Colorado. Translated, *huerfano* means orphan, a fitting metaphor for Price and her fellow travelers as they rejected their old ways of life for freedom and new experiences.



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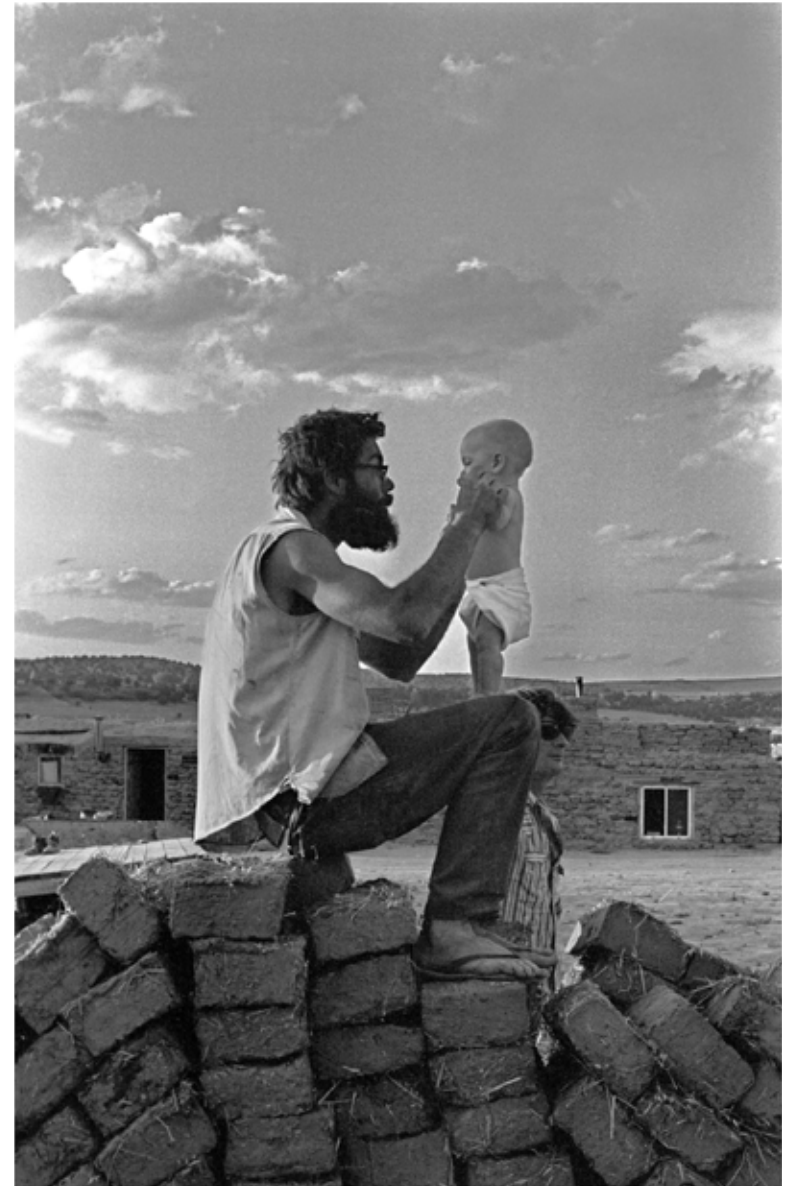
*What makes the images Price made during this time so important is that she photographed many of the area communes as a member of the tribe rather than an outsider peeking in through the cracks.*

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The names of the communes in southern Colorado and northern New Mexico are now nearly legendary: Drop City, New Buffalo, Reality Construction Company, Libre, Morning Star, as well as the Red Rockers and the Anonymous Artists of America Communities. In the pictures, everyone looks like they were having a good time but it wasn't always an easy life, especially for the women. Price intimately participated in the Colorado/New Mexico counter-culture movement. She always carried her camera with her while living in Libre documenting the seven years during which she built her home with the man she had married... and would later divorce after their "open" marriage failed and they found themselves seeking different ways of being in the world. Price wanted to "come down off the mountain" and explore a more urban experience. Perkins elected to stay on the mountain and moved into a house that didn't have the same memories in its walls as the house they built together. That they remain friends is a testament to the strength of their bond through shared experiences in one of the most successful communes in southeastern Colorado. The Rock House that Price and Perkins built, while still standing, is no longer inhabited and slowly returning to the land (read Alan Weisman's *The World Without Us*, published by Thomas Dunne Books, 2007). What makes the images Price made during this time so important is that she photographed many of the area communes as a member of the tribe rather than an outsider peeking in through the cracks. Her images impart empathy and compassion for the people and places she knew and loved with a gritty gentleness that would be impossible for anyone not committed to the intertwined hardship and ecstasy of communal living to capture.

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Mary Anne Redding, guest curator of *Across the Great Divide*, is the Curator of Photography for the Palace of the Governors/New Mexico History Museum. She has written and published numerous essays on photography and contemporary art. Recent publications include *Through the Lens: Creating Santa Fe* published by the Museum of New Mexico Press.



*Perched on a pile of new adobe bricks at the New Buffalo, George relaxes with his baby daughter Grace after a long day's work. Grace was one of the first children born at the commune, summer 1969, 17 x 11 inches*



David Perkins plays a wooden flute in the adobe hogan Rick and Ceil built in Placitas, New Mexico, late summer 1969, 11 x 17 inches



Happy Trails: U.S. Army Recruiting Station, 2235 W. Hickory Street, Denton, Ohio relocated to a ramshackle home built onto an old van the resident used as his bedroom, winter 1970, 11 x 17 inches



Four unidentified men assembling a module of the geodesic tent pitched at the Solstice Festival in Tesuque Meadows on Santa Fe Baldy, outside Santa Fe, New Mexico, summer 1969, 11 x 17 inches



Sandy and the infamous Humpmobile constructed by her husband Jim, who welded part of a 1940 Chevy panel van onto the back of a 1947 Plymouth sedan. Jim painted the psychedelic Humpmobile and parked the beast outside the shack he and Sandy lived in while building their permanent house at Libre in the summer of 1969, 11 x 17 inches



Harvest: a portrait of the artist, Roberta Price, by David Perkins, 1972, 17 x 11 inches  
© Roberta Price, 2004, 2010

## ACROSS THE GREAT DIVIDE

### Exhibition Tour

March 31 – May 22, 2011  
The Richard L. Nelson Gallery  
University of California, Davis

June 4 – August 27, 2011  
516 ARTS  
Albuquerque, New Mexico

October 3 – December 31, 2011  
Denver Public Library  
Denver, Colorado

August 2 – December 31, 2012  
The Museum at Bethel Woods  
Bethel, New York

The national exhibition tour of *Across the Great Divide* is organized and co-sponsored by 516 ARTS and The Museum at Bethel Woods, New York. It is in conjunction with the publication of Roberta Price's latest book, *Across the Great Divide: A Photo Chronicle of the Counterculture* (UNM Press, 2010). Price's counterculture photo archive, some 3500 images, including those in this exhibition, will become part of the Yale Collection of Western Americana at the Beinecke Rare Book and Manuscript Library.

**CURRENT GRANT FUNDERS**

McCune Charitable Foundation  
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for the Visual Arts  
The FUNd  
at Albuquerque Community Foundation  
New Mexico Arts, a Division of the Office  
of Cultural Affairs, with the National  
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The Museum at Bethel Woods, New York  
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Benjamin Tobias  
Almaz Wilson

FRONT COVER: *Swimming Cities, Rafts Adriatic* (detail), 2009, c-print, courtesy Tod Seelie

BACK COVER: Roberta Price, *On a mesa east of Arroyo Hondo in northern New Mexico, new adobe bricks stretch out into the distance at Reality Construction Company. When the adobes dried, they were used in constructing the Reality communal buildings, summer 1969* (detail), 11 x 17 inches



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