

CREATIVETIME

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ARTIST PRODUCES REENACTMENTS OF RADICAL NEW LEFT SPEECHES

MARK TRIBE: *THE PORT HURON PROJECT*



Port Huron Project 1: Until the Last Gun Is Silent, 2006. Photograph by Veena Rao.

Creative Time with LACE presents **Mark Tribe's**
PORT HURON PROJECT 4: WE ARE ALSO RESPONSIBLE
EXPOSITION PARK, LOS ANGELES, CA: JULY 19

Creative Time with the Oakland Museum of California presents **Mark Tribe's**
PORT HURON PROJECT 5: THE LIBERATION OF OUR PEOPLE
DEFREMERY PARK, OAKLAND, CA: AUGUST 2

Creative Time presents **Mark Tribe's**
PORT HURON PROJECT 6: LET ANOTHER WORLD BE BORN
ADJACENT TO THE UNITED NATIONS, NEW YORK, NY: EARLY SEPTEMBER

(June 30, 2008 New York, NY) This summer, historic speeches from the heated New Left movements of the 1960s and 70s will be reenacted in artist Mark Tribe's *Port Huron Project*, presented by Creative Time as part of its national public art initiative *Democracy in America: The National Campaign*. Drawing upon the traditions of political demonstration, protest, and public address, the project restages radical speeches

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selected by the artist to a public audience. The speeches will be presented in the same locations they were first heard roughly four decades ago. Though the texts make direct reference to the Vietnam War and concurrent Civil Rights movements, each was selected for its contemporary relevance—they contain arguments, declarations, and calls to action that are equally evocative and vital today. “The goal was to use the speeches not just as historical ready-mades or conceptual-art explorations of context,” Tribe says, “but also as a genuine form of protest, to point out with the help of art how much has changed, yet how much remains the same.”

This national project kicks off on July 19. The first speech, by César Chávez and originally given in Los Angeles in 1971, encouraging underprivileged farm workers to fight for economic change rather than against the poor in other countries. In Oakland, CA, Tribe will reenact Angela Davis’ 1969 speech connecting domestic civil liberties to the constraints on human rights in occupied nations. Finally, in early September in the shadow of the United Nations building, a speech by Stokely Carmichael originally given in 1967 at the “Spring Mobilization to End the War in Vietnam” will call for Civil Rights organizations to rally against exploitation, racism, and genocide—both in US foreign policy and in the streets of New York.

The *Port Huron Project* is named after the manifesto written by the Students for a Democratic Society in 1962. Creative Time will present the last three segments of this six-part project, including reenactments of speeches by the foremost activists and spokespeople of the prime decades of social change.

Documentation from the *Port Huron Project* reenactments will be featured in a room-sized installation at the *Democracy in America* Convergence Center at the Park Avenue Armory from September 21 to 27, and selections from the *Port Huron Project* will be shown in early fall at 44½, MTV’s gilded, outdoor HD screen in the heart of Times Square.

ABOUT *DEMOCRACY IN AMERICA: THE NATIONAL CAMPAIGN*

Tribe’s project is one of 4 commissions (in addition to those of Sharon Hayes, Rodney McMillian & Olga Koumoundouros, and Steve Powers) made by Creative Time as a part of its public art initiative *Democracy in America: The National Campaign*. This program offers platforms for artists to address the shifting nature of democracy in this country—from probing fundamental questions about the nature of war, freedom, justice, and the social contract to encouraging open and public dialogue on timely issues from red states to blue, rural communities to urban centers, classrooms to town halls, and artists’ studios to public squares. *Democracy in America* will unfold in four parts:

—TOWN HALL TALKS

Democracy in America launched in 5 cities across America in March 2008 with artist-led “town hall”-style gatherings, in which 5 questions were put to local artists and activists in order to gain understanding of strategies and goals for each city, transcripts of which will be published on www.creativetime.org and in print.

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—NATIONAL COMMISSIONS

Performative public art commissions—by Sharon Hayes, Rodney McMillian & Olga Koumoundouros, Steve Powers, and Mark Tribe—will take place in six cities across the nation and will examine the roots of American democracy as well as the progressive political ethos of the 1960s and 70s.

—CONVERGENCE CENTER

From September 21 to 27 at the Park Avenue Armory, *Democracy in America* comes home to New York City in the form of a “Convergence Center,” a headquarters for a week of numerous art performances, documentation from the national commissions, a group show, and speeches by key artists and thinkers.

—DEMOCRACY IN AMERICA PUBLICATION

Finally, a comprehensive reader containing artists’ projects and critical essays that address the political art and activism of the past eight years will be published by Creative Time Books in September 2008, released at the Convergence Center.

ABOUT MARK TRIBE

Mark Tribe is an artist, curator, and the founder of Rhizome.org. He is also an Assistant Professor of Modern Culture and Media Studies at Brown University, where he teaches courses on digital art, curating, open-source culture, radical media, and surveillance. His work has been exhibited at the ZKM Center for Art and Media in Karlsruhe, the Ars Electronica Festival in Linz, and Gigantic Art Space in New York City. The first three installments of the *Port Huron Project* were featured in *Artforum*, *The New York Times*, *The Washington Post*, *The Boston Globe*, *The Chicago Tribune*, and the *Village Voice*.

ABOUT CREATIVE TIME

After 34 years of New York-based projects, *Democracy in America* continues Creative Time’s national program, which was launched with Paul Chan’s *Waiting for Godot in New Orleans* in 2007. By bringing *Democracy in America* to communities around the nation, Creative Time deepens its commitment to artists working outside New York City, sharing our belief in the transformative power of public art with the broadest possible audience. During the lead-up to the 2004 election season, Creative Time presented the *Freedom of Expression National Monument*, a giant megaphone for public address, and Jenny Holzer’s *For New York City*, in which the artist’s truisms—including “ABUSE OF POWER COMES AS NO SURPRISE”—were pulled by airplanes over the skies of New York City. Recent projects include *Tribute in Light*, which served as a gesture of hope and healing after 9/11; *Doug Aitken: Sleepwalkers*, a film projected on the Museum of Modern Art, NY; and *Who Cares*, a series of projects that explored art and social action.

ABOUT LACE

Since 1978, LACE has maintained an unwavering commitment to innovation in the visual arts. LACE presents and supports a variety of projects each season, including exhibitions, performances, publications, discussions, screenings, and public art works. For three decades and counting, LACE has presented the work of over 5,000 artists in over 3,000 programs and events. Over the past year, LACE has produced an exciting range of creative and educational activities including 11 exhibitions and more

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than 40 public programs. LACE's programming is either free or low-cost, making it accessible to all audiences.

<http://www.welcometolace.org>

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ABOUT THE OAKLAND MUSEUM

The Oakland Museum of California provides unique collections, exhibitions, and educational opportunities designed to generate a broader and deeper understanding of and interest in California's environment, history, art, and people. Museum programs are responsive, accessible, and meaningful to the public, including school children, teachers, scholars, the immediate Oakland community, and an increasingly diverse California population. The museum's mission is to connect communities to the cultural and environmental heritage of California. Through collections, exhibitions, education programs and public dialogue, the museum inspires people of all ages and backgrounds to think creatively and critically about the natural, artistic, and social forces that characterize California and influence its relationship to the world.

<http://www.museumca.org>

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SUPPORT

Creative Time is funded through the generous support of corporations, foundations, government agencies, and individuals. We gratefully acknowledge public funding from the New York City Department of Cultural Affairs; the New York State Council on the Arts, a State agency; New York City Council Speaker Christine C. Quinn; and New York State Senator Thomas K. Duane.

Additional support for *Democracy in America: The National Campaign* is generously provided by Altria, The Andy Warhol Foundation for the Visual Arts, Emily Glasser and Billy Susman, Elizabeth Firestone Graham Foundation, The Peter Norton Family Foundation on behalf of Eileen Harris Norton, and The National Endowment for the Arts. Generous support for the Port Huron Project has been provided by Creative Capital.