

REPUBLIC

REVIVING POPULAR POLITICS

PROVISIONAL RESEARCH
A PROVISIONS LIBRARY JOURNAL

VOL 1 / ISSUE 2

China worries about rhetoric

In China, far more people appear to be paying attention to the U.S. presidential race this year than in 2008. Internet usage has exploded since then, and the non-

cool it.

"The fierce presidential race seems to have morphed into a contest in which the one who plays tougher on China has better chances to win," Xinhua said in an

come more
been report
ment in the
fascination
process.

But as China prepares for its once-in-a-decade power transition, which will come just days after the U.S. election, most official energy has been directed toward China's future rather than on the possibility of a Romney

ry. Eastern Europe has long seen Republicans as more sympathetic to their struggles with Russia, and former Polish president Lech Walesa endorsed Romney over the summer.

In Israel, where Obama's Mid-

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1. ART 2. POLITICS

FIRST EDITION

DIGITAL PUBLICATION

ABOUT PROVISIONS

Provisions Library is an art and social change research center initiated in 2001. Provisions uses art to present information and promote learning: to explore models of inclusion, equity, and connection. Working with a variety of individuals and institutions, Provisions discovers and amplifies new cross-cultural narratives, grassroots strategies, and open sources of knowledge. Provisions' library, public programs, and research opportunities support artistic, intellectual, and activist endeavors that explore social topics in contemporary culture. These include local, national, and international projects, such as public art projects, exhibits, residencies, forums, and publications.

Provisions Research Residencies were launched in 2011 to provide artists, scholars, and creative researchers access to the capital's unique wealth of archives, resources, and public spaces that speak to our political legacy and its social futures. Fellows from across the nation and within the capital build a

more robust and socially-engaged field of contemporary art and cultural scholarship through creative research projects.

Provisional Research is a digital journal that documents research and projects through open-access downloads. Provisions provides a platform for considering and reflecting on public process, with the goal of advancing art and social change in cognizance and consciousness.

Support is provided by Gaea Foundation, Andy Warhol Foundation, Open Society Foundations, Nathan Cummings Foundation, Lambent Foundation, CrossCurrents Foundation, DC Commission on the Arts and Humanities, Cafritz Foundation, and George Mason University.

Provisions Library
<http://provisionslibrary.org>

for voters

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CONTEXT

During the final month of the 2012 US election cycle, Provisions assembled four artist-researchers in the capital to consider deliberative democracy, electoral politics, public transparency, and popular citizenship through creative research projects.

The contest between Democratic incumbent Barack Obama and Republican Mitt Romney provided a suspenseful backdrop for reflecting on democratic principles and practices. Barack Obama set out to defend his first four years and face the challenge of explaining why his promises for working across party lines and economic stimulus hadn't quite gone as planned. Governor Mitt Romney argued for a more hands-off government with conservative running mate Paul Ryan, but their conservative social programs seemingly alienated women and racial minority voters.

The debates were a major highlight of both the race as a whole and our residency. The first debate left doubts as to whether Obama had a strong enough narrative to win a second term to the surprise of liberals across America, Romney came out a clear winner and offered concise platforms for his program. Obama's strong showing in the second and third debates generated talk show sparring and public conversation about his desirable characteristics as a leader and his successes as a president. Across DC and the nation, Americans tuned in to see

which candidate had the composure and skill to best present their case for the presidency, and deliberated over the potential outcomes.

National elections are a strange time to be in DC. A special tension runs through Washington as the city waits for the rest of the country to decide its fate. Some of the younger population of DC returns home, voting illegally in their home state, or submits through absentee ballot, given the overwhelmingly liberal orientation of the district. Capital's agencies become visual backdrops for protests and cinematic footage, the classic images of American democratic power. From the perspective of daily life of the District, the grand affair of money and politics is all the more grotesque. During the 2012 election, the reality that money has truly become the center of political life became more glaringly apparent than ever, as record millions poured into the expensive election cycle in history. Newly authorized SuperPacs allowed corporations and individuals to group funds beyond the previous \$2000 cap, which enabled an extraordinary expansion of negative campaign ads and increased privatization of public life.

From the grounds of DC itself, what comes to the fore during election season is not the fate of the White House but the lack of District representation in the House and Senate. During election season, the motto "Taxation without Representation" written

on every license plate is set in relief. Never more than during national election does DC seem symbolic of non-representation.

Provisions Research Fellows reacted to the conditions of the election and the tenor of the times through projects that reflected on the architecture, geography, and politics of the District, using the city as a platform and stage for reflecting upon founding principles and possible revisions to the ideas of governance that inform our political context. Artist Robby Herbst built a *Ladder of Participation* based on Sherry Arnheim's 1969 essay of the same name. Herbst composed eight individual wooden steps, precariously held together by various participants, one who performed the precarious climb. Fellow Siobhan Rigg created the *DC SuperPac*, a funding body intending to aggregate and distribute funds nationally in support of DC voting rights and statehood. Fellow Riah Buchanan held a Constitutional Re-convention based on Article 5 of the US Constitution, which allows popular assembly to re-conceive and re-propose governmental reformations. Fellow Katie Hargrave investigated the Boundary Stones that marked the original diamond-shaped geography of the District of Columbia, and the geo-politics of the jagged piece of land subsequently retroceded to Virginia. The group ran a convivial creative campaign from their Capital Hill outpost, a Bed and Breakfast that used to be the home of American gymnastics champion Dominique Moceanu and is now operated by the

retired navy captain Captain Apollo, once a member of the Living Theater performance troupe.

The residency ended a few days before the election so that participants could vote in their home states. On November 4th, Obama won with a veritable landslide. Though the stand-off was relatively uneventful as elections go, a few meta-issues rumbled beneath the surface. A major aspect of the election season as a whole was the creeping impact of money and politics in the capital milieu, and the expense of the election itself was staggering given the US's lingering participation in a highly futile war in Afghanistan, a struggling economy following an extensive bank bailout, and an aging population without a solid safety net. Obama supporters were relieved but deflated, given that the hopes and promises that characterized his initial campaign undermined a lack of progressive vision during his second-term run.

All in all, the Republic projects offer ways to consider the capital as a symbol, a model, a place for representation.



BOUNDARIES

KATIE HARGRAVE



FOUNDING BOUNDARIES & TRUE COLORS KATIE HARGRAVE

Founding Boundaries and *True Colors* explore ideas about how our early American founding inhabits today's popular imagination.

Founding Boundaries is a re-marking and re-memorializing of the Boundary Stones that demarcated the original borders of the District of Columbia, prior to the retrocession of the Virginia side of the Potomac River to Virginia in 1847. Hargrave created a facsimile Boundary Stone for DC out of faux foam, and set out to demarcate the retroceded river line through performative and poetic placements of the faux stone. Meanwhile, she added signage to the original Virginia stones, raising awareness about the politics of retrocession and the original DC boundary. On October 26th, Hargrave performed a historic re-enactment of the original Masonic dedication ritual at the historic Abingdon Plantation site, now a small plot of grass nestled between Reagan National Airport parking lots. Ceremony participants met afterwards for drinks at the Boundary Stone Public House,

discussing the languages of memorial, territory, and politics embedded in the District's founding, and the ways in which geographical power shifts implicate potential voting rights for the future of the District.

True Colors, Hargrave's second piece made in DC, was produced at various tourist sights on the national mall. Hargrave invited participants to take a limited edition screen-printed flag printed at the Pleasant Plains Workshop in exchange for sharing their take on the current American political condition.

FOUNDING BOUNDARIES

Andrew Ellicott and Benjamin Banneker were hired in 1790 to survey the land that would become the District of Columbia. A diamond shaped tract of land was carved out of Virginia and Maryland. In 1791 and 1792, Ellicott and Banneker cleared a path and placed boundary markers every mile. The land was not legally federal land until 1801, shortly thereafter, the Virginia side of DC began fighting to be returned to Virginia. We are familiar with cession, as cities are often swallowing up surrounding area, but retrocession is so unfamiliar a concept. The reason for retrocession is complicated and oft debated, including slave trade and federal development monetary benefits, but the task was completed when Polk signed the bill into law in 1847. DC lost 39 miles, former district residents in DC gained the right to vote, and power shifts occurred that are still felt today.

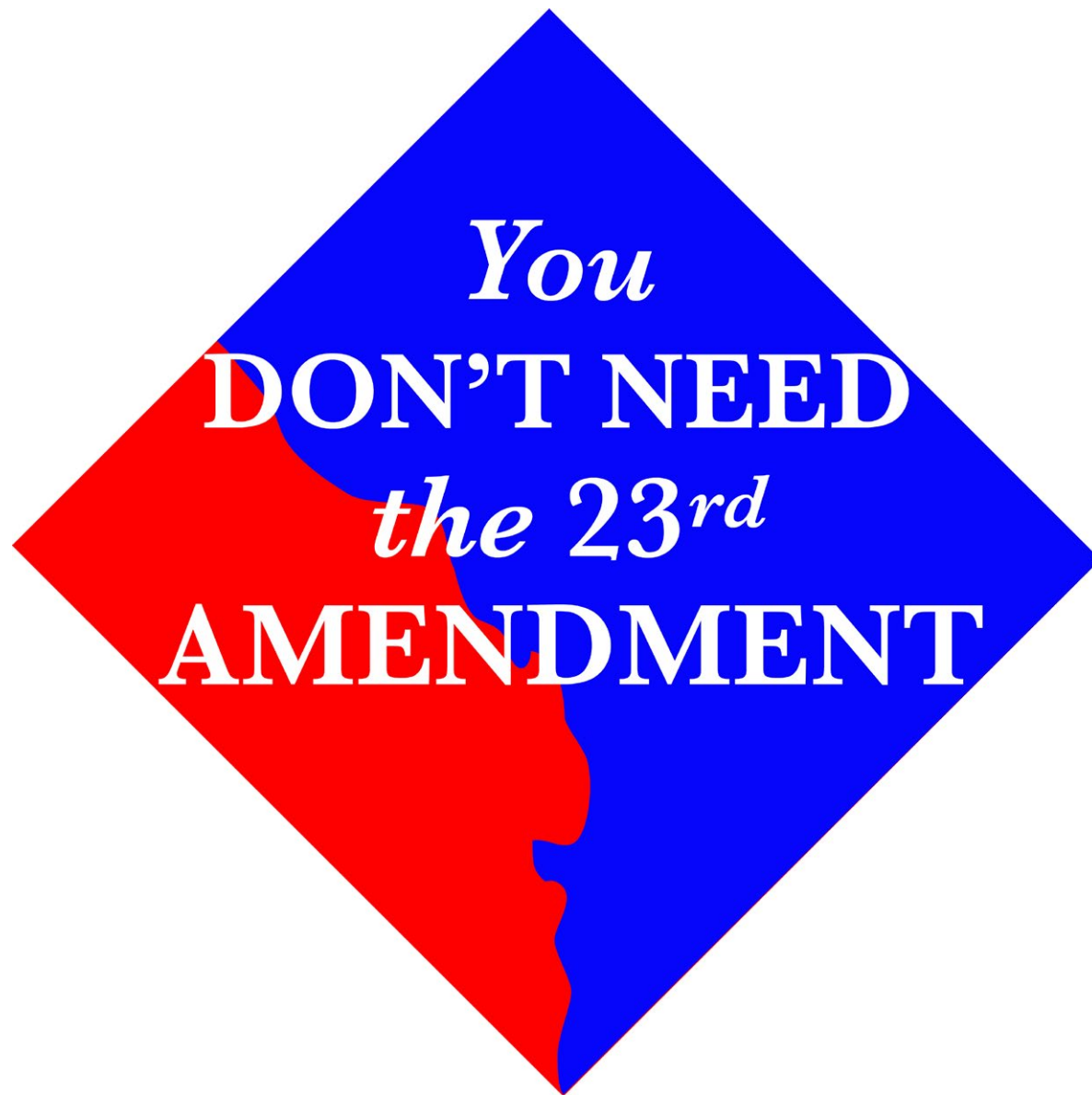
The following pages show boundary markers temporarily placed on the new retroceded line, and signage placed on the original Virginia boundary stones.





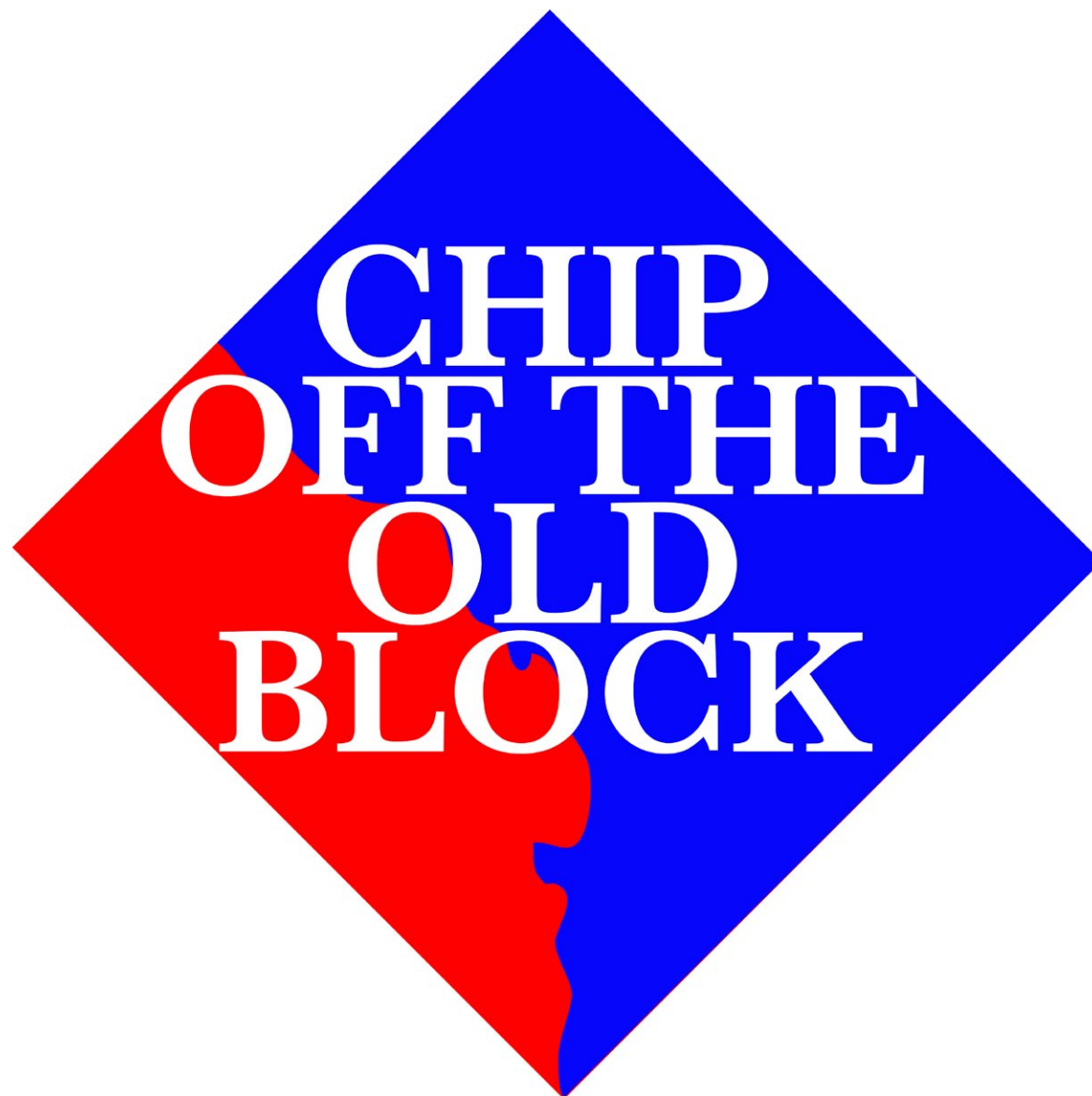












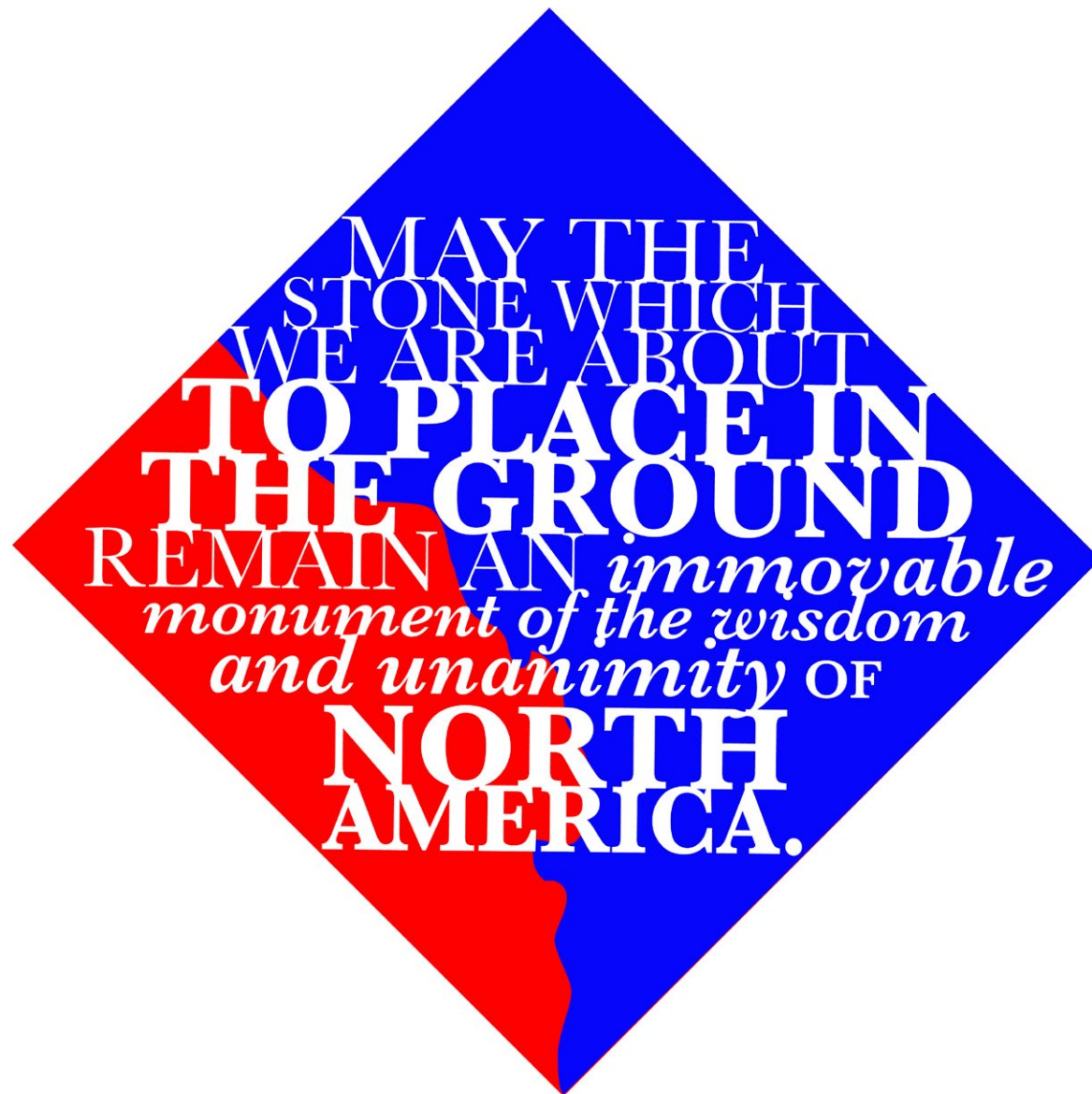


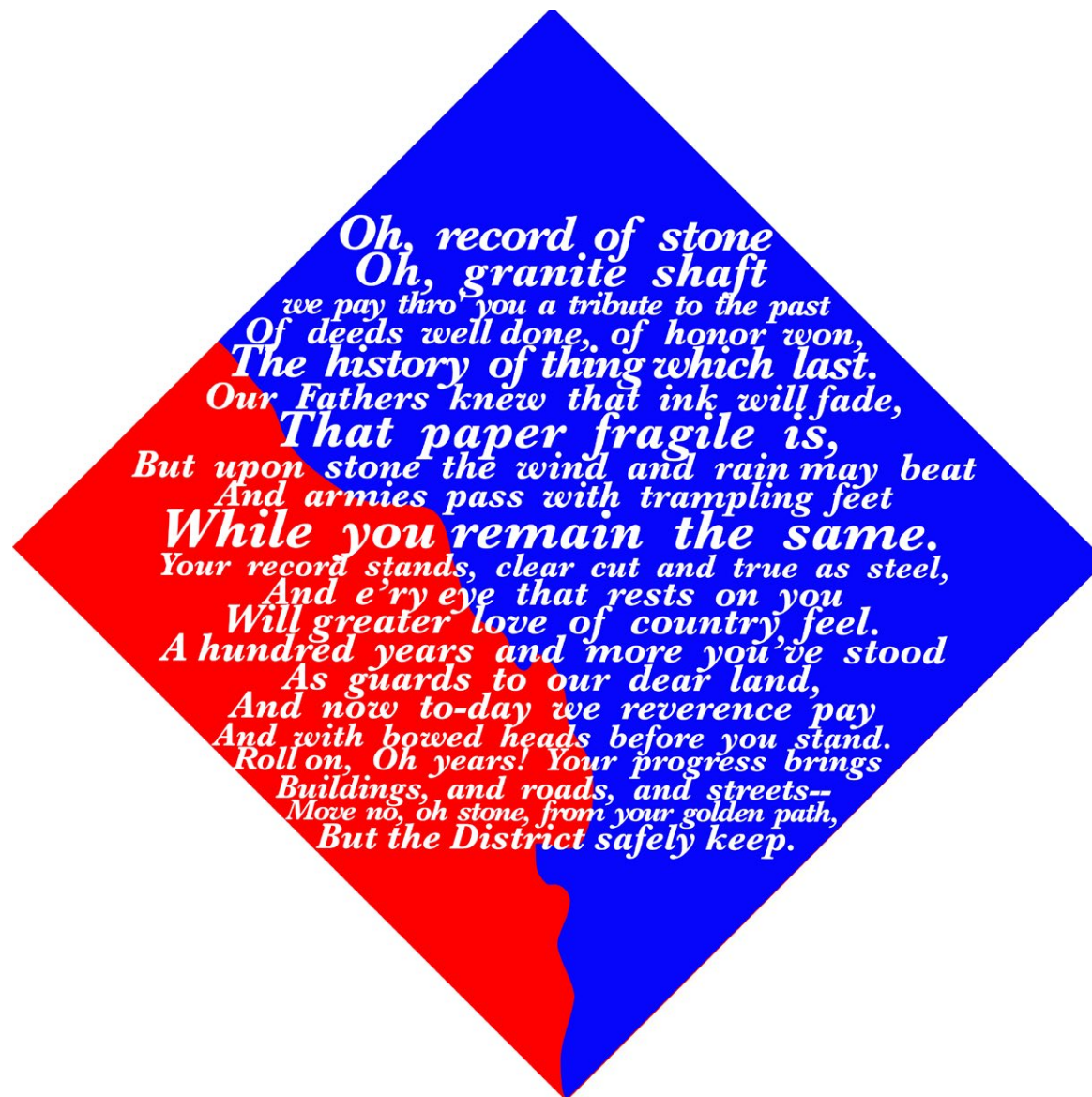
When your
children ask their
Fathers in time to
come, *What mean ye
by these stones?*

Ye shall say, *These stones
shall be a memorial
unto the children of
the US forever!*

(sort of) Joshua 4:6:7











SEC. 102.
[D.C. Code I-201]

(a) Subject to the retention by Congress of the ultimate legislative authority over the nation's capital granted by article I, 8, of the Constitution, the intent of Congress is to delegate certain legislative powers to the government of the District of Columbia; authorize the election of certain local officials by the registered qualified electors in the District of Columbia; grant to the inhabitants of the District of Columbia powers of local self-government; modernize, reorganize, and otherwise improve the governmental structure of the District of Columbia; and, to the greatest extent possible, consistent with the constitutional mandate, **relieve Congress of the burden of legislating upon essentially local District matters.**

(b) Congress further intends to implement certain recommendations of the Commission on the Organization of the Government of the District of Columbia and take certain other actions irrespective of whether the charter for greater self-government provided for in title IV of this Act [District Charter] is accepted or rejected by the registered qualified electors of the

District of
Columbia.



TRUE COLORS

SEE VIDEOS [HERE](#)

1. "Thinking about how are (sic) country can be better."
2. "Thanks for everything Brauk (sic) Obama, I hope to see you in 4 years."
3. "I wish people would educate themselves more before deciding who to vote for."
4. "I'm not voting b/c they're both stupid. Its all a big conspiracy."

REFERENCES

DAUGHTERS OF THE AMERICAN REVOLUTION:

<http://www.dcdar.org/BoundaryStones.htm>

<http://www.dcdar.org/BoundaryStoneLocations.htm>

DEBATE ON ALEXANDRIA'S RETROCESSION:

<http://www.nikolasschiller.com/blog/index.php/archives/2010/07/03/6620/>

<http://www.nikolasschiller.com/blog/index.php/archives/2009/02/19/2393/>

ON THE DC BORDER:

https://docs.google.com/viewer?a=v&q=cache:jsOQWbYVjgMJ:www.boundarystones.org/articles/current_2011.pdf+&hl=en&gl=us&pid=bl&srcid=ADGEESjsf9qAJVj06Ghjh4jemCw0lO4-gIIVz86SoTou5dMfpxXofhnxtN7Q3Ag2N8fWexFRV102MTA7iFHLjcL0j2RgbebBqBboKPGYwzcXvcFlpm7T-tIFcfB2KpuOoo6__NMsRC&sig=AHIEtbRkNaqxvGIQCAeLMDOTPYyiX6Wc4w

ON ANDREW ELICOTT, SURVEYOR AND MATHEMATICIAN:

<http://memory.loc.gov/service/mss/eadxmlmss/eadpdfmss/2006/ms006045.pdf>

“A RAMBLE ALONG THE BOUNDARY STONES OF THE DISTRICT OF COLUMBIA WITH A CAMERA”:

http://www.boundarystones.org/read.php?page=rchs_1907/65

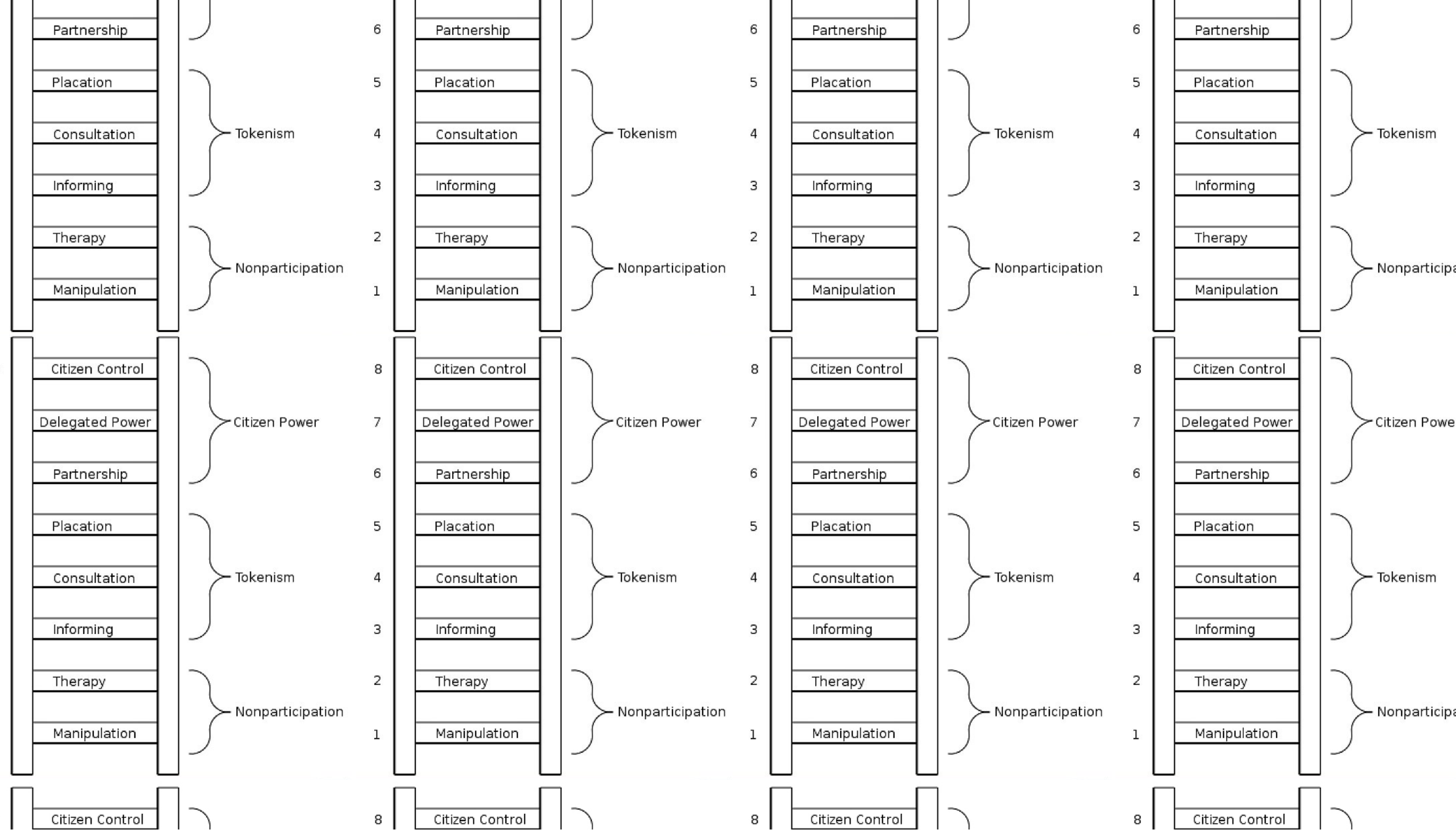
http://zhurnaly.com/maps/DC_Boundary_Stones.html

GUY WHO HAS THE STONE IN HIS GARAGE:

<http://www.whitepages.com/name/David-R-Doyle/Silver-Spring-MD/1vmayae>

OVERHEAD MAPS OF THE STONES:

http://en.wikipedia.org/wiki/File:DC_satellite_image.jpg



PARTICIPATION

ROBBIE HERBST



THE LADDER OF PARTICIPATION

ROBBIE HERBST

Robbie Herbst's *Ladder of Participation* is an interventionist performance-sculpture and drawing series that explores democratic engagement and citizen participation.

Sherry Arnstein's 1969 manifesto *The Ladder of Participation* proposed new codifications of civic participation. Herbst marveled at Arnstein's optimism and faith in populist action, compared to today's general disillusionment with the role of government in impartial programs and social action. To explore and activate Arnstein's essay, Herbst built separate rungs of a ladder out of wood, with each phase of the participation theory--manipulation, therapy informing, consultation placation, partnership delegated power, citizen participation--written on the side.

With a Provisions team protected by bike helmets and knee pads, Herbst hosted a brief performance outside of the brute and beautiful HUD (Housing and Urban Development) building, designed by famed architect Marcel Breuer. Without a permit, the slightly wary group set up the acrobatics on a slightly

raised platform seemingly designed for performances. Fears were quickly allayed by a security guard who brought a kind, democratic spirit to the public courtyard experiment. The guard indicated that the group was free to do as they pleased, as long as cameras weren't pointed at entrances and exits. Herbst quite gingerly and perilously climbed the ladder, supported by the Provisions team and a few intrepid passersby recruited for the effort, who held the rungs in place as he climbed, more tenuous at each new height and thus requiring more strength and coordination from the group to support the ascent.

The photographs from the project provided images for Herbst's drawings of the event, exploring the formal qualities of the group arrangement and acrobatics. Herbst continued research on the project in New York over the summer of 2013.







CONVENTION

RIAH BUCHANAN

RECONSTITUTION CONVENTION

RIAHA BUCHANAN

Riah Buchanan's *Reconstitution Convention* hosted a model convention to highlight the populism of due process described in Article 5 of the Constitution.

Article 5 states that Congress must call a convention if requested by two-thirds of state legislatures. This step to propose an amendment has never been taken. The *Reconstitution Convention* project experiments with this clause as a model for citizen action, direct governance, and social exchange.

On Friday November 2nd, 2012, friends, participants, and advocates assembled at an apartment in Capitol Hill for the first-ever *Reconstitution Convention*, participating in an intense but orderly political debate on campaign finance, ecological responsibility, and women's rights.

Riah's designs for the *Reconstitution Convention* offer a model for popular activation of due process in hopes that a subsequent nationwide campaign of conventions will inspire citizen action in crafting the future of our nation. The *Reconstitution Convention* offers a call to action for engaged citizens of all stripes.



RE-CONSTITUTION CONVENTION

ARTICLE 5 states that congress must call a convention if two-thirds of state legislatures so request, for the purpose of proposing new amendments. This step has never been taken. We believe there is an urgent need for a platform for citizens to directly affect the course of their governance. And so, we convene a *shadow convention*, as a model for action and an ultimatum for change. PROPOSE an amendment, VOTE, or simply act as a WITNESS.

We invite YOU TO ATTEND & AMEND NEXT Friday NOVEMBER 2

11.2

vote

WHERE 1016 G Street SE WHEN 6:30 – 8:30 PM
MORE INFO ON PROPOSING AN AMENDMENT EMAIL riah.buchanan@gmail.com OR CALL 415.595.9028

ON-THE-FLY
SINGLE-ISSUE
PRE-DETERMINED
CLOSED
OPEN
INFLEXIBLE
FLEXIBLE
HISTORIC
STAGED
COMMERCIAL
SYMBOLIC
COLLEGATE
LOCAL
PUBLIC
PRIVATE
REMOTE
COLLEGIAL
ADVERSARIAL
STRANGE
COMMUNAL
NEIGHBORLY
FRIENDLY
CENTRIST
RIGHT-LEANING
LEFT-LEANING
CONCERNED
FUNDAMENTALIST
ANARCHIC
DISENFRANCHISED
PATRIOTIC
OFFICIAL
DIY
SCHOOL-WIDE
DOOR-TO-DOOR
ONLINE PETITION
WORD-OF-MOUTH
PUBLICATION
SOCIAL MEDIA
PRESS & BLOG

CONSTITUTIONAL
RELATIONS
POLITICS
DISTRIBUTION
FAMINIG
DENSITY
DELEGATES
RULES

FOR THE PEOPLE, BY THE PEOPLE
HOLD YOUR OWN
ARTICLE FIVE
CONVENTION

5

PRIMER ARTICLE FIVE SHADOW CONVENTION

ARTICLE 5 OF THE UNITED STATES CONSTITUTION: The Congress, whenever two thirds of both Houses shall deem it necessary,* shall propose Amendments to this Constitution, or, on the Application of the Legislatures of two thirds of the several States, shall call a Convention for proposing Amendments**, which, in either Case, shall be valid to all Intents and Purposes, as Part of this Constitution, when ratified by the Legislatures of three fourths of the several States or by Conventions in three fourths thereof, as the one or the other Mode of Ratification may be proposed by the Congress; Provided that no Amendment which may be made prior to the Year One thousand eight hundred and eight shall in any Manner affect the first and fourth Clauses in the Ninth Section of the first Article; and that no State, without its Consent, shall be deprived of its equal Suffrage in the Senate.

*IF AT LEAST 2/3 OF THE LEGISLATURES OF THE STATES SO REQUEST, CONGRESS IS REQUIRED TO CALL A CONVENTION FOR THE PURPOSE OF PROPOSING AMENDMENTS.
**There are issues that enjoy widespread popular support in the country, but on which Congress has failed to act. Two-thirds of Congress is unlikely to approve amendments that significantly limit the power of its members, such as a balanced budget or term limit amendment. The Convention Clause provides an important means to adopt—or force Congress to adopt—amendments that are perceived to be in the national interest by significant percentages of the American population, but that are detrimental to the interests of members of Congress.

PRECEDENTS: Although the convention method for proposing amendments has never been used, the threat of a convention has sometimes spurred Congress to action. During debates over the Constitution's ratification, the threat of a second constitutional convention was a key factor in Congress proposing the Bill of Rights. There have been several occasions where the number of state applications for a convention was close to reaching the required two-thirds; at least once during the course of events leading to the adoption of the Seventeenth Amendment, the threat of a constitutional convention may have spurred Congress to act preemptively to propose the desired amendment itself. The prospect of a convention may also have played a role in leading Congress to propose the Twenty-first, Twenty-second, and Twenty-fifth Amendments.¹

¹ Rogers, James Kenneth. "The Other Way to Amend the Constitution: The Article V. Constitutional Convention Amendment Process," *Harvard Journal of Law & Public Policy*, Vol. 30, Issue 3, Summer 2007. ² Caplan, Russell L. *Constitutional Brinkmanship. Amending the Constitution by National Convention*. 1988. Pages 122-123. ³ Hatch, Orrin. *Convention Implementation Act of 1985*. Proposed Legislation to Establish Convention Procedures. 99th Congress, 1st session, S.40. 1985.

A CONVENTIONAL AGENDA

1
INTRODUCTIONS

2
BRIEF HISTORY OF ARTICLE 5
CONVENTIONS AND APPLICATIONS

3
SWEARING OF THE OATH
BY ALL IN ATTENDANCE

4
DELEGATES PRESENT PROPOSALS

5
QUESTIONING OF DELEGATES

6
WRITTEN VOTE ON WHICH
PROPOSALS MOVE FORWARD

7
TABULATE VOTES & DISCUSS

8
HOST COLLECTS RECORDS OF EVENT

9
DISTRIBUTION OF RECORD

A modern national convention would likely proceed in much the same fashion as its ancestors: after swearing in the delegates, the convention would select officers, appoint committees—on elections, on rules, and on amendments—and then as a body vote on disputed elections, proposed rules, and the amendments in the applications. The convention's internal management would be within its province, and not that of Congress. Referring to the Pennsylvania ratifying convention, George Logan declared in the legislature that "the business of forming the rules belongs to that body alone."²

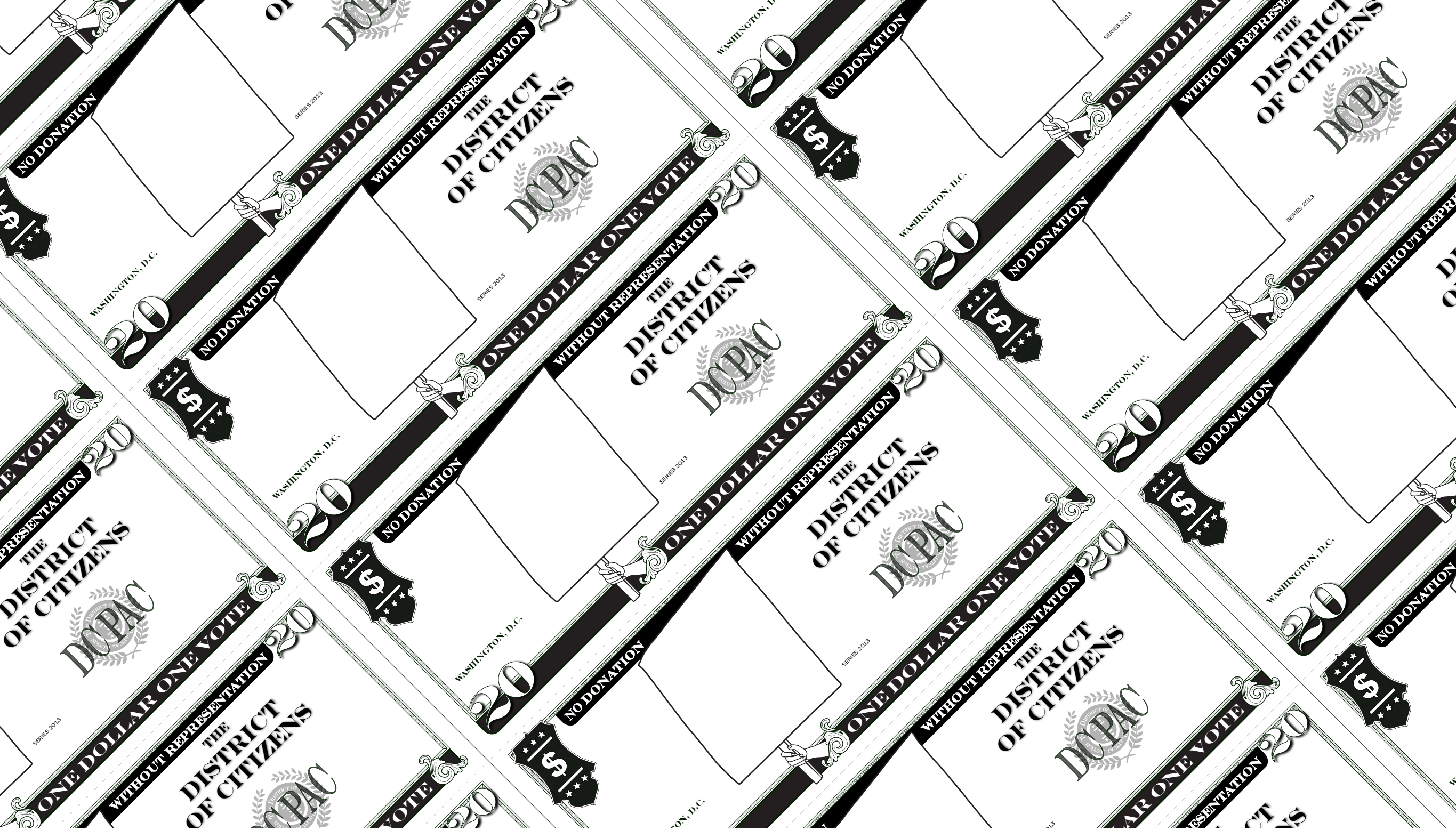
NOTE ON OATH-TAKING AND VOTING: VOTES ARE NOT ANONYMOUS. DELEGATES SWEAR THE OATH WITH THE KNOWLEDGE THAT THEY MAY BE CALLED UPON TO DEFEND THEIR VOTE. THE DISCUSSION, BUT NOT THE VOTE, MAY REMAIN SECRET.

Before taking his seat each delegate shall subscribe to an oath by which he shall be committed during the conduct of the convention to comply with the Constitution of the United States.³

DELEGATE'S OATH: I HEREBY SWEAR TO COMMIT TO CONVENE AND CONSIDER ON THIS DAY (MONTH, DAY & YEAR) . MY VOTE IS MY OATH.

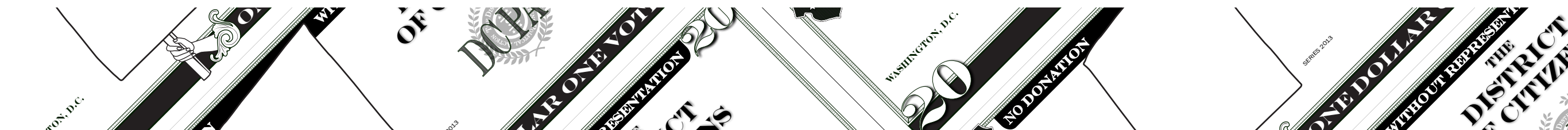






SUPERPAC

SIOBHAN RIGG



DISTRICT OF CITIZENS SUPERPAC SIOBHAN RIGG

Siobhan Rigg's *DC SuperPac* explores the role of money in electoral politics by establishing a new superpac to represent political constituency for Washington DC residents, who are currently disenfranchised in the national election.

As a whole, the ongoing *DC SuperPac* questions just how political representation for non-voting citizens might be circulated in the era of unlimited campaign funding.

Siobhan's project set out to explore 'Money as Constituency' and 'Money as Speech.' Siobhan manufactured blank twenty-dollar bills that invited residents to answer the questions: What do want for your city? What do you wish were happening here that isn't? Who needs to know? Who needs to get the message? Siobhan then built a roving bike-powered ballot box/ money-blowing machine to traverse the district, and collected drawings from participants that incorporated their input as to where their money should be distributed. To amplify the message of the money, the bills were reproduced en masse and delivered to legislators, representatives, and council-members.



Two recent court decisions have opened the possibility of unlimited spending in elections. Together, Citizens United and SpeechNow.org vs. Federal Election Commission have changed the landscape of political spending. In deciding to equate freedom of speech with the ability to purchase and produce mass communication in any quantity, money and speech have become equalized in a new way.

The 2012 election cycle made it clear we are in a new era of money in politics. Unlimited expenditures by individuals, organizations, unions, and corporations have turned up the flow of money in elections around the country.

Individuals and groups with the money to spend influencing elections can do so in any amount – anywhere. Money is not constrained by geography. The political representation once established through local elections now includes those who can pay for influence. Those who can spend in quantity can become constituents in any jurisdiction they choose.

MONEY IS CONSTITUENCY

The freedom of unlimited money to flow into regional elections allows donors to openly assert their influence in any jurisdiction of the country they choose. Large donors become constituents in the districts in which they decide to buy political speech. Their money facilitates a form of political representation free from the bounds of geographical location.

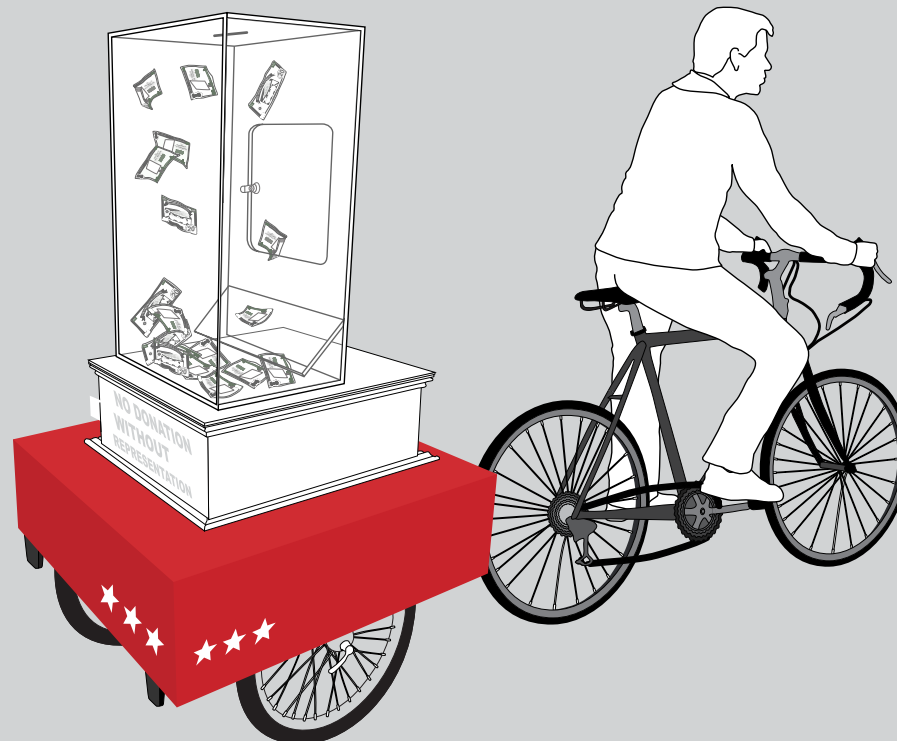
For over two hundred years, Washington, DC residents have been a constituency in search of political representation. SuperPACs offer a new way to achieve what has eluded the city so far: direct influence in the election of a legislator who has power over the city. District of Citizens SuperPAC aims to utilize the freedom of unlimited money in order to establish DC citizens as constituents of districts that have the political representation we lack. Where precisely we should establish constituency will be put to a vote of District residents.

Early in the fall election season, DCPAC will travel around the District a second time. Presenting research about potential target elections and districts and asking DC voters to choose where they would like to become a constituent. The vote will be accompanied by a fundraiser for US currency – money that can be used to build a campaign in the winning district. Anyone can volunteer to work the campaign, and we will collectively strategize ways to influence the election according to our means. Legally we cannot coordinate with candidates so DCPAC will strategize on the best ways to spend our resources to the most influential and creative effect.



Meanwhile, citizens of the District of Columbia remain profoundly bounded by political geography. These US citizens live in a district "ten miles square" that the Constitution mandates be excluded from the system of representational democracy that is the defining ideal of the United States. This is a city whose government requires the involvement of the federal Congress to conduct its most basic of local municipal concerns. Congressional consent is needed to spend the funds raised by local taxes and to put locally agreed upon legislation into law. Without voting representation in the House or Senate, DC lives with an especially indirect form of democracy.

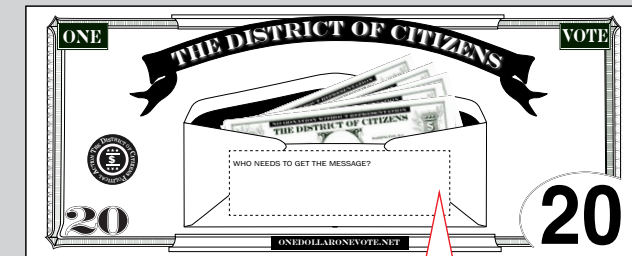
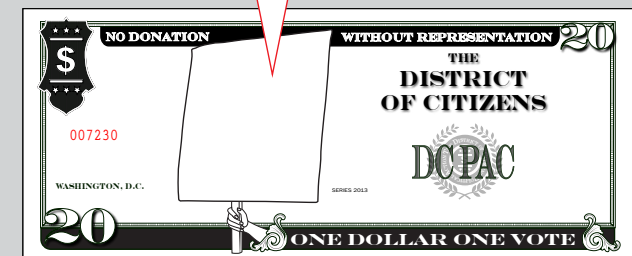
MONEY IS SPEECH



DISTRICT OF CITIZENS SUPERPAC



What do you want for your city?
What do you wish were happening here that isn't?

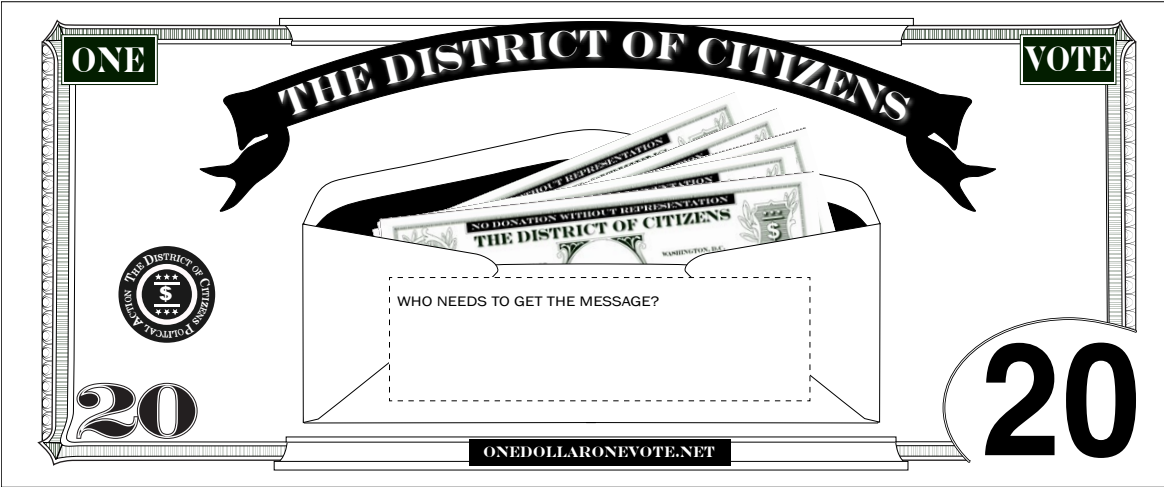
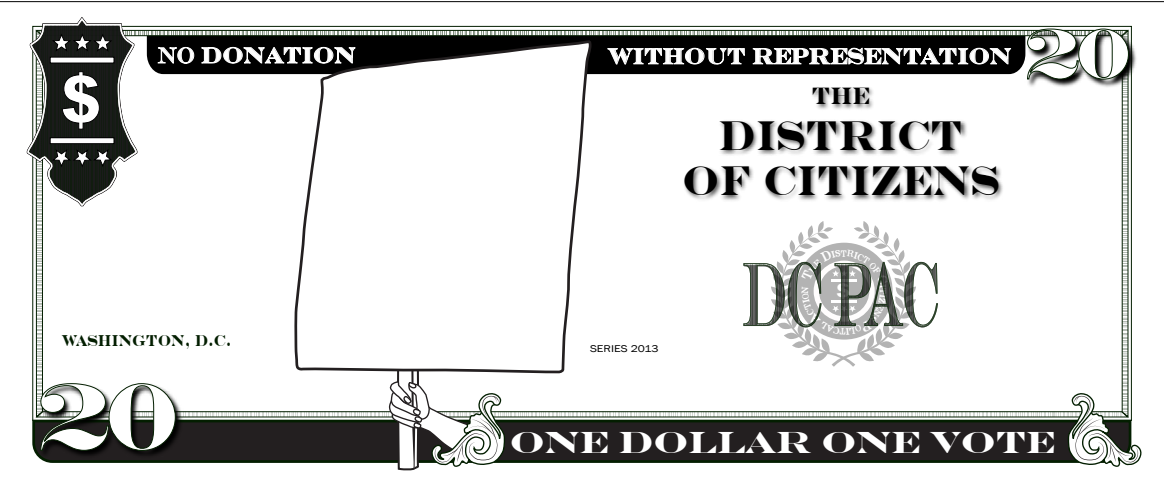


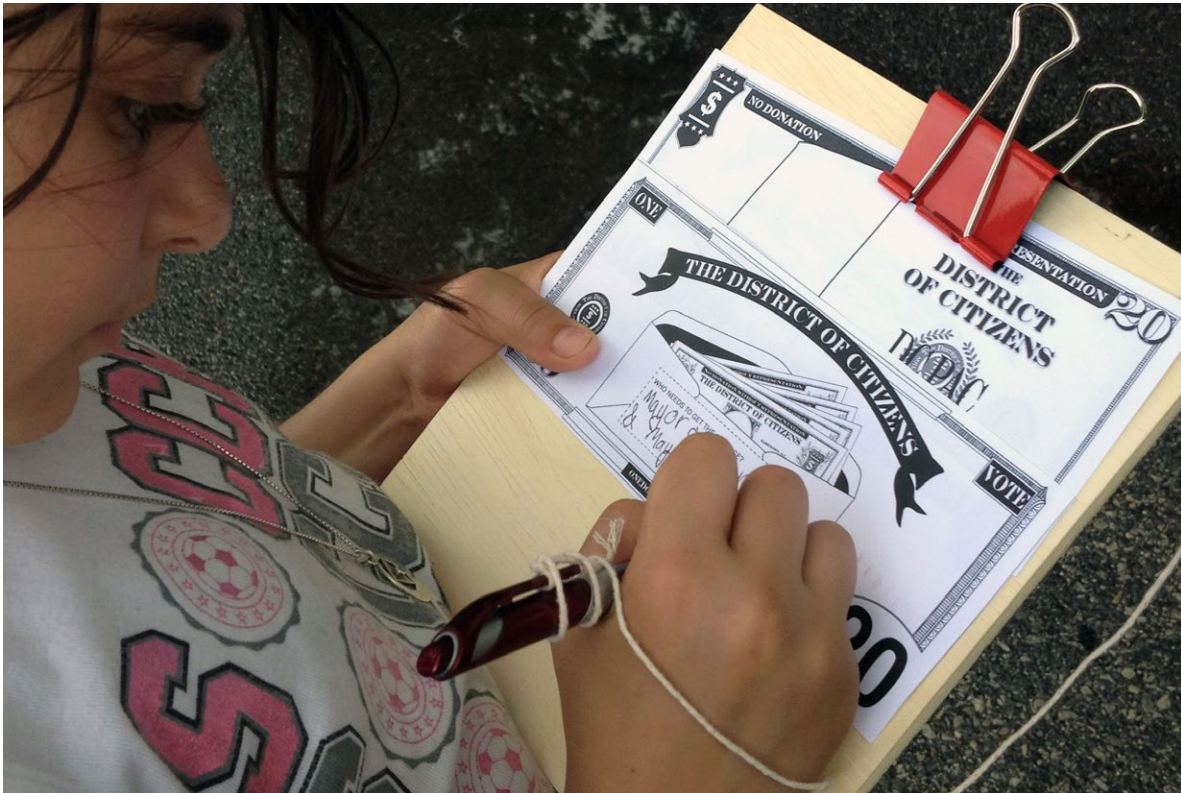
Who needs to know?
Who needs to get the message?

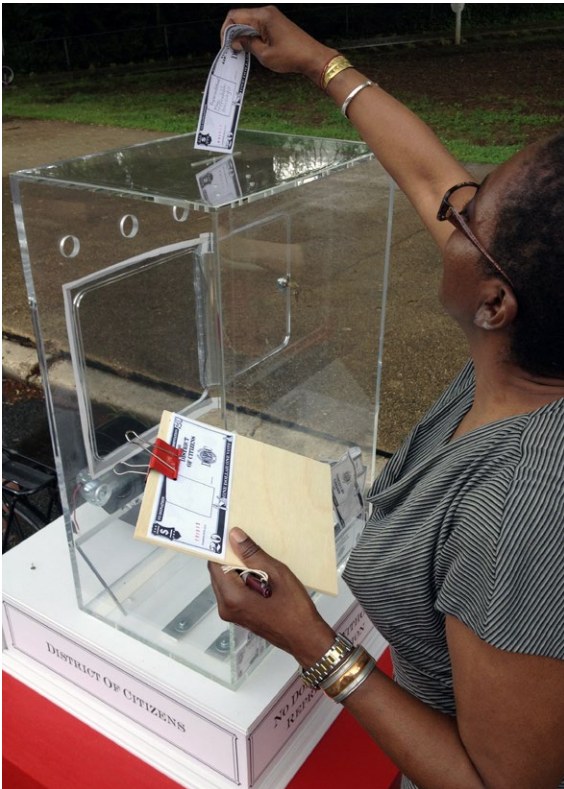
The Citizens United decision has intensified a long-running debate in US campaign funding. To what extent do money and speech overlap? Is the freedom of speech identical to the freedom to pay for the amplification of that speech? Citizens United says that the ability to freely spend is the ability to freely speak. And that the freedom to speak through money extends equally to individuals, organizations, and corporations.

If speech is money, the first step for average citizens to increase our own political representation is to effectively connect our money with our speech. The District of Columbia has struggled in many venues and failed to achieve representation in Congress. District of Citizens turns money into speech. Traveling around the District, we invite residents to produce political representation as currency.

DC PAC then amplifies the collected speech by putting the DC currency into production. The money is readied for distribution to local and federal politicians and influencers: re-printed, cut, stacked and stuffed into envelopes. Then, the PAC makes donations. At fundraisers, directly to lawmakers, and by mail – the District of Citizens makes sure the messages of District residents are delivered at a volume that makes an impression.









APPENDIX

FELLOWS





RIAH BUCHANAN

Riah Buchanan has a Master of Fine Arts from Cranbrook Academy of Art in 2009 Post-Baccalaureate (Graphic Design), Minneapolis College of Art and Design BA (Psychology), Carleton College. Riah began her career in New York working at R/GA Interactive for corporate clients such as Nike and McDonalds. She chose to leave the corporate world to focus on designing for nonprofit and progressive institutions, beginning with three years at the American Civil Liberties Union. Clients have since included The New York Times, Social Science Research Foundation, Revenue Watch, the U.S. Forest Service and the Santa Monica Bay Restoration Foundation. She has exhibited her work internationally and in Los Angeles, most recently at the Architecture and Design Museum. She is currently a Senior Lecturer at Otis College of Art and Design in Los Angeles. (<http://riahbuchanan.com/>)



KATIE HARGRAVE

Katie Hargrave is a visual artist interested in the production of American identity through politics, history, mythology, and narrative. Her work elevates stories from popular culture, those hidden in the archives, and the everyday conversations from passerby's and participants. Originally from Chicago, Katie received an MA in Cultural Production from Brandeis University and a MFA in Intermedia from the University of Iowa. (<http://katiehargrave.us/>)



ROBBY HERBST

Robby Herbst is an interdisciplinarian, broadly interested in socio-political formations, behavioral architecture, and languages of dissent and counter cultures. Explorations have lead him to visual art, writing, group work, independent media, public theory and organizing. He organizes and contributes to the Llano Del Rio Collective's guides to Los Angeles. He founded and is a former editor of the *Journal of Aesthetics & Protest*, an internationally recognized journal and "feral institution". He is a recipient of a Warhol Foundation Writers Grant. He has contributed to *Alan Kaprow: Art As Life*, Museum of Contemporary Art, LA the 2008 California Biennial *Democracy in America: The National Campaign*, *Creative Time 2008 Fine Print: Alternative Media*, P.S.1, New York NGBK in Berlin and the *Documenta 12 Magazine Project Archive*, Kassel Germany. Additionally he's shown work with Southern Exposure (SF), Hyde Park Art Center (Chicago), The Art Gallery of Knoxville (TN), LACE (LA), David Patton Los Angeles, Dumbo Arts Center (Brooklyn), Monte Vista Projects (LA), and Machine Project (LA). ldrg.wordpress.com (<http://robbyherbst.wordpress.com/>)



SIOBHAN RIGG

Siobhan Rigg work is motivated by a curiosity about the social and environmental histories of particular places and stories. Through planned actions, dialogues and objects that engage audiences, her projects strive to provoke curiosity about sites and subjects of friction, revealing the complex narrative unfolding in the present moment, while creating a new layer with the performed action. Recent work has been presented with the Flux Factory and Proteus Gowanus in New York. She is a 2009 recipient of the Washington DC Arts and Humanities Council artist grant. She is based in Washington, DC.

(<http://www.sarigg.net/>)

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