

Wadsworth Atheneum
HARTFORD, CONNECTICUT

Mierle Laderman Ukeles | MATRIX 137
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WORKING FREEDOM—THAT'S AN ARTIST'S JOB.¹ (MLU, 1984)

THE LIVING ARTIST ENTERS THE MUSEUM DOMAIN AS A WILD CARD.
THAT IS HER ESSENCE, TO BE UNFETTERED, EVEN IN HER
MAINTENANCE WORK.² (MLU, 1998)

Mierle Laderman Ukeles' early invention of "Maintenance Art" broke through traditional artistic confines to engage with the physical realities of daily life, from the ubiquitous repetition of labor to the monumental task of waste management. These aspects of what she calls the "*back half of life*,"³ are honored in her holistic conception of the world: Whether we like it or not, dirt, garbage, and refuse are inherent in almost all of our daily activities. The work in this exhibition, produced between 1969 and 1984, shifts dramatically from the privacy of her home and studio to the venerable halls of the Wadsworth Atheneum, and then to the vastness of New York City. To counter our national aspiration for cleanliness coupled with our culture's coercive promotion of object replacement rather than reuse, which Ukeles feels has taken us to the brink of disaster, Ukeles' work fuses and inverts concepts of high (art) and low (waste). Rather than claiming a space between art and life, as did many of the artists of her formative years, Ukeles entwines the two in an unprecedented manner. Consequently, her work has been featured not only in journals of art and feminism but also in publications on ecology and city planning. She combines a sculptor's interest in materials, a mother's interest in the well-being of her children, a practicing Jew's observance of ritual, and a westerner's frontier sense of scale.

The four actions she performed in 1973 at the Wadsworth Atheneum, shown here in detail, significantly shaped the directions that her "Maintenance Art" has taken in the past 25 years. Some of the images documenting the Hartford pieces have become icons in the history of feminist art, performance art, and the art of public intervention. Artists such as Janine Antoni, Mark Dion, Ben Kinmont, and Brad McCallum, whose careers emerged in the 1990s, are among the many who acknowledge the influence of Ukeles' early work.⁴

Feminist art historian Lucy Lippard invited Ukeles to participate in a traveling exhibition of women conceptual artists c. 7,500 that was shown at the Wadsworth Atheneum in 1973.⁵ Ukeles proposed four live "actions" to occur at the museum concurrently. This was her first opportunity to expand into a museum space the principles of her already recognized MANIFESTO FOR MAINTENANCE ART 1969!: "CARE," A PROPOSAL FOR AN EXHIBITION.

Ukeles wrote the MANIFESTO in a single sitting, not long after the birth of her first child. It was an act of integration. In an adept inversion of the anger and frustration she felt when her life was suddenly divided in half by the opposing roles of mother and artist, she reclaimed her artistic career. She used the avant-garde vehicle of the manifesto to overturn the avant-garde presumption (epitomized for her by the work of Marcel Duchamp and Jackson Pollock) that freedom in art is grounded in originality—that is, the "artist-genius" never repeats (him)self. This prevailing artistic mandate was in conflict with the ethics and the realities of motherhood, which require constant

repetition of mundane tasks to support a dependent human life. Duchamp's art was an art of the mind—in which he used the privileged role of artist to incorporate anything the world offered simply by renaming found objects as art. Pollock's art was an art of the body—free movement as artistic expression. Combining the two, Ukeles renamed both the idea and the physical acts of maintenance, calling both art.

Ukeles, who had earned a degree in history and international relations from Barnard College and a fifth-year certificate in teaching art, was pursuing a degree in Inter-related Arts from New York University at the time she wrote the MANIFESTO. Her antagonism to the imperialist politics of the Vietnam War paralleled her critique of minimal art's use of industrial labor to produce pristine pieces that didn't reveal or recognize their *back half*, the labor patterns and human participants that enabled their production.

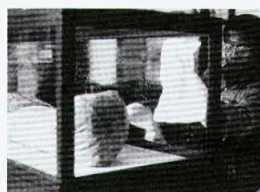
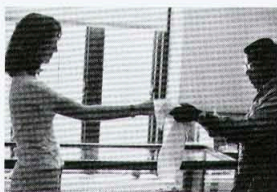
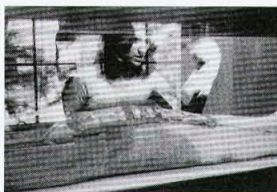
The premises of Part I of the MANIFESTO are dual. Death instincts are opposed to life instincts. To these psychoanalytic extremes she correlates counterparts in the areas of work (avant-garde art vs. maintenance of the species), political philosophy (individuality vs. unification), and urban planning (development vs. maintenance).⁶ The ideology of the MANIFESTO moves fluidly, from the personal to the social, the political, and the philosophical, and back again. In Part II, Ukeles proffers CARE, a Maintenance Art exhibition in three parts: personal, general, and earth maintenance. The first component proposes to merge the personal duties of housekeeping (cleaning, cooking, renewing) with the body of the museum, making the museum home. The second suggests an analysis through interviews with people in various professions and economic classes about the maintenance aspects of their work. The third part proposes that refuse of all kinds (trash, polluted air, polluted water, ravaged land) be scientifically rehabilitated on the premises of a museum. (In retrospect, the depth and breadth of the conceptualizations in this document are startling. Virtually all of Ukeles' work since the MANIFESTO fits well within its parameters.) For the next three years she tried to raise institutional interest in these exhibition proposals. None of the museums she contacted was responsive.

In the meantime, Ukeles put the MANIFESTO into action at home in her daily life with MAINTENANCE ART: PERSONAL TIME STUDIES: LOG (February 21–25, 1973). Using a technique common to conceptual art, then at its height, she merged real life and artistic concept by systematically recording throughout the day her various actions as housewife, mother, and artist. By this time she had three children. Her LOG, registered on four different days (every hour, every half hour, every 15 minutes), recorded the constant demands of child-care along with her intermittent attempts to find time for her work as an artist. DRESSING TO GO OUT/ UNDESSING TO COME IN, also made in 1973, transferred the concept of the LOG into images. In it she made tender comedy of the extraordinary effort needed to accomplish the simple and frequently repeated tasks of preparing her three children to leave and return to their apartment during the cold winter season. A rag hangs by a chain from the piece, mandating the physical responsibility inherent in the stewardship of the object: it comes with its own maintenance system.⁷

Ukeles' actions at the Wadsworth took place on two days in the summer of 1973: July 20, a Friday, and July 22, a Sunday. No events were

scheduled for Saturday, so that she could observe her Sabbath. Growing up in Denver, Colorado, the daughter of an Orthodox rabbi, she was raised in a religious environment, enriched with repetitive daily, weekly, and seasonal rituals. Her parents were also fully engaged in civic improvement. Her mother helped found the Denver Symphony, and her father served for years as chair of the city board of health. These childhood events cycle through both personal and domestic religious observances and active citizen participation in public policy. Together they contributed to Ukeles' unusual personal stance, which combines ease and intensity in both the private and public arenas or, as she puts it, of *being at home in the world*.⁸

The two Friday actions explored both playfully and seriously the rigidity of professional boundaries within the institution of the museum, while testing, expanding, and transposing their definitions.

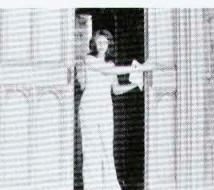


TRANSFER: THE MAINTENANCE OF THE ART OBJECT (1973) involved the museum's most popular object, the Egyptian mummy (still on long-term loan from the Metropolitan Museum of Art and currently on view on the first floor of the Wadsworth's Morgan Building). The mummy is female, her breasts projecting as tiny mounds on the surface of her small body. This mummy, an object of public reverence, was an appropriate entity to begin the artist's long campaign for greater understanding of the interrelatedness of life, maintenance, preservation, production, and creation. Dead bodies have been feared either as a site of disease and decay or as embodiments of spirits returned from the dead. The museum's mummy owes its existence to an ancient, extraordinary process of preservation of primary waste (human remains). Turned by our culture from refuse into art, it is now honored in an art museum. Ukeles intervened in this spectacle of historical waste management by participating in the maintenance of its display, specifically the process of cleaning its glass vitrine. (The choice of a vitrine as the focus of transformation from utilitarian object to *objet d'art* was rich in terms of the metaphorical role that glass would assume in Ukeles's future work.)⁹

Cleaning a display case is the job of a trained maintenance person. Caring for an art object is, however, the job of a trained conservator. The contemporary artist, having claimed the capacity to *name* art, controls the switch that causes cultural systems to interface. Ukeles choreographed a ritual sequence of three cleansings, first by the maintenance person, then by the artist, whose touch, and stamping of the case with her *Maintenance Art Original* stamp, transformed it into art. Through her actions the responsibility for its care was thus transferred to the conservator, whose third cleansing completed the event. The glass case that had been purely protective, was now invested with art status through the conceptual and physical touch of the artist. In the

process, it moved from the care of a person with particular expertise in cleaning glass cases, to a person with considerably higher cultural standing, whose expertise in this assignment was, ironically, no greater.¹⁰ Her work asked, *"What kind of institution is it that in order to preserve the value of the 'privileged object,' creates a rule where the clear expert, the maintenance man, can no longer touch the object?"*¹¹

The second action, on Friday, July 20, was *THE KEEPING OF THE KEYS: MAINTENANCE AS SECURITY* (1973). In a hand-to-hand gesture, Ukeles took control of the metal keys held by the guards who stood watch in each room of the building. Enacting the guards' work, she chose to "secure" the museum's main entrances, and room after room throughout the museum, during open hours, for specifically designated periods of time. The public involved was fully informed: notices were placed at each door explaining that an artwork was taking place and that the doors would be temporarily locked. Museum visitors were a part of the performance and could choose to stay within or to move on to different locations. Some willingly stayed. Others resented the interruption to their visit, caused by a live artist having taken up new tools (keys) and thereby gaining (brief) control over the entire institution. Looking back, Ukeles observes of herself: *She doesn't want to terrorize people. She wants the experience of maintenance to come into simple perception and then into feeling.*¹² This reversal of the hierarchy of authority, made clear by the intervention of the artist, was nowhere more apparent than in the administrative offices, where curators and others flew from their desks in outrage before the doors were locked behind them.



Given the intensified needs for security (which, ironically, has given the security staff more authority though—perhaps because of their low levels of compensation—not necessarily more prestige), it is unlikely that such a performance would be allowed today.

Ukeles' two actions on Sunday, July 22 *WASHING/TRACKS/MAINTENANCE: OUTSIDE* (1973) and *WASHING/TRACKS/MAINTENANCE: INSIDE* (1973), coming after the artist's day of rest, were gruelingly physical. Each lasted four hours. In the morning Ukeles washed the stairs to the main entrance of the museum on Main Street. In the afternoon she washed the marble floor of Avery Court. In both cases the materials involved were water, stone, and diapers. Used by the conservators in the museum to clean works of art, the

diapers in Ukeles's hands poetically joined the roles of mother and artist, caretaker of life and art. At the end of each WASH, Ukeles again stamped and dated the used diapers "*Maintenance Art Original*."



Washing is an ancient form of ritual purification. It initiates transformation. She poured water into the fray at the museum's front door. Scrubbing stone by stone through the expanding pool, "*she felt she was swimming up the steps.*"³ With the dirt removed, the wet surface became a mirror, reflecting the sky and the image of the artist herself. Inside the museum that afternoon, the art of cleaning was more incriminating. As visitors crossed the space, she was right on their heels, eliminating evidence of their intrusion. Eventually, the intense physical exertion brought her firmly to her knees. Ritual, labor, and art convened in a test of her physical endurance. The female body of the exhausted artist on the floor completed the cycle begun two days earlier at the female body of the mummy in the vitrine. "*It was very hard work. Did that make it real work? I think so. And in the saga aspect of the long duration, something else happened, a piercing through the wall of work into a new place.*"⁴

As Ukeles performed Maintenance Art actions through the mid-1970s at college art galleries and alternative spaces in several cities and countries, her commitment to the concept grew stronger. Inspired by a 1976 review of her work by art critic David Bourdon, she proposed to the New York City Department of Sanitation (DOS) that she be an unpaid but official artist-in-residence, a position she still holds. MAINTENANCE ART WORKS MEETS THE NEW YORK CITY DEPARTMENT OF SANITATION (1976-79) documents the events that established this relationship. Bemused or incredulous at first, the 10,000 employees of the DOS eventually were convinced by Ukeles' dedication, empathy and sheer endurance that she had a real place in their system. The positive recognition brought to DOS through her artistic work soon made her an unlikely but invaluable part of their communications with the public. Ukeles still has an office/studio in the downtown headquarters of the DOS and, in return, has devised ingenious performance events and installations on a scale that acknowledged the very great labor undertaken by the sanitation workers themselves. These projects include FLOW CITY (begun 1983; in progress), a permanent public art video environment at the 59th Street Marine Transfer Station on the Hudson River, and her massive designs as the official artist of Staten Island's FRESH KILLS LANDFILL (1989-present), a permanent and evolving ecological installation on the site of the world's largest land fill.

Her first endeavor with the DOS set the tone for all that was to follow. Ukeles had already studied the activities of the DOS for more than a year. TOUCH SANITATION PERFORMANCE (1979–80) was inspired by events surrounding New York City's fiscal crisis and the major blizzard of 1978. Funding cuts and layoffs deprived the "sanmen" (the DOS term for sanitation workers) of the equipment they needed to do their jobs. The blizzard froze the garbage. The sanmen worked around the clock for eleven days to remove the snow, receiving cheers from the public for getting the city back to business so quickly. As the garbage accumulated, however, the accolades disappeared. Ukeles watched in horror as truck after truck broke down and the exhausted sanmen, still laboring in freezing weather, bore the brunt of public anger and derision. She decided that a full-scale effort was needed on her part to acknowledge the importance of their work in the care and maintenance of the body politic. She "*wanted them to burn an image of interdependence into the public's eye.*"¹⁵ The result was a project in which she shook the hand of each of the 8,500 DOS sanmen individually, while at their job sites, saying to each: "*Thank you for keeping New York City alive.*" Over many months she worked out her routes based on maps of the complex schedule of waste pick-up in all five boroughs. Accompanied by a driver provided by the DOS, she worked most days and some nights for eleven months. This firmly established both her both personal and professional credibility with the city workers.

SANITATION CELEBRATIONS (1983), a three-part work, was the Grand Finale in New York City's 1983 Art Parade. Watching the 1978 St. Patrick's Day parade, Ukeles' realized that sanitation work was ignored even when in full view. The official participants were in the street to be looked at. Their parade horses were closely followed by sanmen, who were equally on display, but whose cleaning work was supposed to be overlooked. That is, they were stared at but not seen. Five years later, SANITATION CELEBRATIONS showcased the sanmen's work as spectacle and performance.

The SOCIAL MIRROR, part one of SANITATION CELEBRATIONS, is a 20-cubic-yard garbage collection truck lined on both sides with mirrors, a permanent public-art-mobile. As it passes by a crowd, the onlookers are reflected back to themselves, implying their role in waste production. BALLET MÉCANIQUE FOR 6 MECHANICAL SWEEPERS was a five-movement futurist ballet performed by six of the finest sweeper-drivers in the DOS. CEREMONIAL SWEEP was a participatory performance at the close of the parade in which the commissioner of the DOS, other sanitation officials, union officials, members of the city council, members of the press, artists, gallery and museum professionals, and Ukeles' own family took to the streets with brooms, sweeping 32 blocks of Madison Avenue. As in the Hartford piece TRANSFER: THE MAINTENANCE OF THE ART OBJECT of a decade earlier, professional roles were reversed through the agency of art.

This exhibition is framed physically and chronologically by manifestos written 15 years apart. At the close is Ukeles' SANITATION MANIFESTO of 1984. In it she writes from a position of thorough familiarity with the processes and problems of waste management. She calls upon us as visitors and inhabitants of the City to renew our commitment to democracy and urban culture by acknowledging our waste and caring for it intelligently. "*Sanitation is the principal symbol of Time's passage and the mutable value of materiality*"

in organized urban life...Waste, our immediate unwanted past, is...central to Sanitation...the City's first cultural system." Our joint history as participants in urban culture flows through the hands of sanitation workers who *husband the City as home* and who are at the core of Ukeles' model for ethically responsible democratic action.¹⁶ Individual freedom, epitomized by the open creativity of the artist, can only be maintained by recognizing the restrictions of our interdependence. Acknowledging this interconnectedness and the responsibility it engenders, Ukeles' art has claimed the freedom to go far beyond the structural and conceptual boundaries accepted by most artists working today.

Sherry Buckberrough, *Guest Curator*
Associate Professor of Art History and Chair of the
Department of Art History\Cinema\ Drama, University of Hartford

Andrea Miller-Keller
Former Emily Hall Tremain Curator of Contemporary Art, Wadsworth Atheneum

- ¹ Ukeles, Mierle Laderman. "Sanitation Manifesto" 1984.
- ² Ukeles, Mierle Laderman. "25 Years Later," 1998.
- ³ Ukeles, in conversation with Sherry Buckberrough, August 5, 1998.
- ⁴ Antoni, Kinmont, and McCallum have exhibited at the Wadsworth in recent years, each consciously recalling the highly charged site of Ukeles' early pieces.
- ⁵ This exhibition originated at the newly founded California Institute of the Arts, located in Valencia California. It was called c.7,500, the population figure of that city. It followed on the heels of *Womanhouse*, produced by an all female group of Cal Arts students guided by feminist artists Miriam Shapiro and Judy Chicago. Lippard brought artists from both coasts together in the exhibition, which was shown at many venues.
- ⁶ The dual missions of "development" and "maintenance" were central to the thinking of New York City's comprehensive planning team. Jack Ukeles, the artist's husband, was an important participant on this team during the 1960s.
- ⁷ In 1980, Ukeles met artist Mary Kelly and only then learned about Kelly's now famous *POSTPARTUM DOCUMENT* (1973-78), based on a five-year recording of the events of her child's care and growth.
- ⁸ Ukeles, in conversation with Buckberrough, New York City, July 19, 1998.
- ⁹ The case was later replaced when the mummy was restored. The new one is under the care of the maintenance staff.
- ¹⁰ Ukeles, "25 Years Later"
- ¹¹ Glass is both solid and transparent. It provides physical protection while allowing for visual penetration. It resists decay and disintegration, having a much longer trajectory through time than the human body. The durability of the mummy brings its trajectory into exceptional alignment with that of the glass. Glass plays a major role in many of Ukeles's later pieces: as *glassphalt* made from local recyclable glass in *TURNAROUND SURROUND*, a 1/2-mile pathway designed for Thomas W. Danchy Park, a restored landfill in Cambridge, Massachusetts; as the primary medium (540 tons of crushed glass) of a major indoor installation at the Museum of Contemporary Art, Los Angeles; and as her proposed *GLASS BRIDGE* project, as a part of *FLOW CITY*.
- ¹² Ukeles, "25 Years Later."
- ¹³ & ¹⁴ *Ibid.*
- ¹⁵ Facsimile transmission to Andrea Miller-Keller, August 17, 1998.
- ¹⁶ All quotations taken from Ukeles, *SANITATION MANIFESTO*, 1984.

25 Years Later

*She is now young enough to be my daughter.
I am looking at her over your shoulder.*

This is what I know about her huge desire; what she did and why she did it are alive in me at this moment.

She was looking to sew back together a great fabric that she saw rended, torn apart.

She had received the best education that this culture provides. She had positioned herself purposely on the edge, to keep pushing herself and thus, she believed, pushing the culture forward into time, moving away from what had been. Always moving, never still. This was a dangerous place to be, scary, thrilling. She saw that journey into pure freedom as her avant garde job. Her heroes in the freedom journey were Jackson Pollock, Marcel Duchamp, and Mark Rothko. To get their intensity of freedom—freedom to act, freedom to name, freedom to cross over beyond this zone of reality, she became an artist. She fought like hell to be an artist.

Then, some years later, she crossed a gulf. By having a child, she became a maintenance worker, one who supports, who enables another, one who puts another first, not herself, nor her emotions first, nor her creative needs first, but the living wondrous and utterly dependent baby, first. The grand personal pure journey forward lurched, got stuck in repetitive task work, cycling back again and again.

She had entered onto the path of the other.

Shocked, she looked around. Jackson, Marcel, and Mark didn't change diapers. Don't even talk about it in company. The canvas ripped. She fell out of their picture.

Then, she had a revelation. She saw with sudden clarity that if she is the creator and the boss of her own freedom, the maker of her own free power, then she had the freedom to bend art to her needs, not the other way around. She needed to change the meaning of art to include what her work had become, what she had become. She didn't need to cut out gobs of herself, to shape up to the owners of culture.

Some saw her as being trapped. Those who would ask her—knowing her only as the one pushing a baby carriage, not knowing she was working harder than she had ever worked in her life, trying to keep everything going, the mother part, the artist part, whirling—they would ask her, "Do you do anything?"

She, wandering dumbfounded in a world of service that nothing, nothing in her long privileged education had prepared her to understand, suddenly felt, instead, a door opening. She wasn't alone here at all. There were oodles of people here; the place was packed: an odd coalition. Many women, the ancient maintenance class who were told that's who they were meant to be without bothering to ask them. Then there were the service workers, men and women, often of color. Actually, most people in the world were spending most of their time trying to keep someone going. Someone alive, sustained,

doing service work, maintenance work of one kind or another. they were, however, trapped in a high culture frame that froze them into being seen as "Do you do anything?" (of importance, not this stuff), or not present with power. And without voice.

The frame of culture, its container, needed to be stretched, or even entirely rebuilt, to fit in all those illuminated by the other human rights movements of the end of the sixties and early seventies, before it could be put back together, large enough to include her and all other service workers.

She wrote the MANIFESTO FOR MAINTENANCE ART 1969! in a near rage and at the same time with eerie calm, in one sitting, in Philadelphia, in October 1968. This manifesto includes a proposal for an exhibition called "CARE".

She immediately proposed the exhibition site as the art museum, Since she saw the museum as being the house where art as freedom lives, she believed the museum had, therefore, the freedom to re-invent *itself* as the site for working out this enlarged understanding of culture in democracy. Further, she felt, the museum could be the model institution to epitomize the entirely possible highly differentiated cultural body, in order to show society a new way to see itself as the place for everyone, where everyone is inside the picture. With a voice.

She sent the proposal to a few museums. Although excerpts of the manifesto were published shortly in an international art magazine, she was instructed by the institutions to try her ideas in a gallery first before approaching a museum.

Four years later, she finds herself in a group show, c.7,500, at the Wadsworth Atheneum. A museum! She had been searching for a museum for years. Grabbing the opportunity, she approached the museum with a proposal to do a series of four performance art works that would try to cover a whole gamut of different aspects of maintenance. The museum accepted her proposals.

While these proposed works were not the same as the exhibition she had proposed in the 1969 MANIFESTO, they carried her same attitude that the museum could be the institutional site in society that could be as progressive and as open as the art it showed.

The proposals for four performance works also carried a notion of the necessity to critique every institution as well. These were the days of the Vietnam War, when institutions by their very nature were understood to be inherently corruptible. During these days many artists (myself among them) chose to do most of their work in the streets. We were very wary of "going inside." We dematerialized our art as much as we could. We needed to be unfettered, unowned. It seemed a way to be more pure. (That word looks strange now.)

So one could say she both revered the museum—some of the most important experiences of her life had happened in museums—and she was deeply nervous about the extent to which the museum could be the site of freedom growing in front of your eyes.

She proposed works that would show the living artist acting out the tension between her artistic freedom—these were her freely chosen choices of activities—and the restrictions

of necessity, the trauma she was in the midst of articulating—purposely registering them within the context of the art institution whose very essence is to support the works of free expression by artists, yet, being also an inherently conserving institution besides being an “institution” altogether, has to deal with its own sets of restrictive necessities. That was the rub.

The living artist enters the museum domain as a wild card. That is her essence, to be unfettered, even in her maintenance work.

She tried to flush up to consciousness the imperceptible hum of the unending task of birthing existence from moment to moment to moment, bringing into all the senses the aura of keeping life alive. She believed that could be done through the medium of the artist’s working in front of your face, daylighting deep mysterious creeks of being.

The museum is remembering all this now. A fog lifts. Suddenly, graciously, it sees something it didn’t see within itself originally, or not for more than a moment.

I see her shaking the maintenance worker’s hand and the conservator’s hand and the guards’ hands. I see her setting off into the world joyfully with her mop at the beginning of the day, dancing with the mop, painting outside, full of energy and hope. I see her at the end, crumpled and exhausted, on the white floor, still unfinished, trying to get up a last bit. She lives.

It was very hard work. Did that make it real work? I think so. And in the saga aspect of the long duration, something else happened, a piercing through the wall of work into a new place.

Mierle Laderman Ukeles, July 1998

WORKS IN MATRIX:

All of the works are lent courtesy of the artist and Ronald Feldman Fine Arts, Inc., NYC, unless otherwise noted. All photographs are 13 ¹³/₁₆” x 19 ¹³/₁₆” (or reverse) unless otherwise noted.

MANIFESTO FOR MAINTENANCE ART 1969!: PROPOSAL FOR AN EXHIBITION “CARE,” four text pages on foam core, 30 ¹/₄” x 23 ¹/₂” overall.

MAINTENANCE ART: PERSONAL TIME STUDIES: LOG, February 21–25, 1973, seven typewritten pages, 11” x 8 ¹/₂” each, 37” x 29” overall (variable).

DRESSING TO GO OUT/ UNDESSING TO COME IN, 1973, 95 black-and-white photographs (3 ¹/₂” x 5” each) on foam core, plus chain and dust rag, 55” x 42 ¹/₄” overall. Photographer: Joshua Siderowitz.

Four performances enacted at the Wadsworth Atheneum in 1973 as part of the artist's ongoing MAINTENANCE ART performance series, 1973–74:

TRANSFER: THE MAINTENANCE OF THE ART OBJECT, July 20, 1973, Wadsworth Atheneum, Hartford, 12 black-and-white photographs, three pages of performance documents, 11" x 8 1/2" each; mounted in six frames, 108" x 102" overall.

THE KEEPING OF THE KEYS: MAINTENANCE AS SECURITY, July 20, 1973, Wadsworth Atheneum, Hartford, nine black-and-white photographs, three pages of performance documents, 11" x 8 1/2" each; 45" x 75" overall.

WASHING/ TRACKS/ MAINTENANCE: OUTSIDE, July 22, 1973, Wadsworth Atheneum, Hartford, nine black-and-white photographs, two pages of performance documents, 11" x 8 1/2" each; in single frame, 66" x 76 1/2" overall.

WASHING/ TRACKS/ MAINTENANCE: INSIDE, July 22, 1973, Wadsworth Atheneum, Hartford, nine black-and-white photographs, two pages of performance documents, 11" x 8 1/2" each; in single frame, 66" x 62 1/2" overall.

A selection of images (1976–83) from Ukeles projects as artist-in-residence, 1976–present, at the NYC Department of Sanitation:

MAINTENANCE ART WORKS MEETS THE NEW YORK CITY DEPARTMENT OF SANITATION, 1976–79, one black-and-white photograph, five typewritten pages 11" x 8 1/2" each, reprint of review article 14" x 6", and artist's writing directly on the wall; 25" x 102" overall (dimensions variable).

TOUCH SANITATION PERFORMANCE, 1979–80, two color photographs, 11" x 14" each and one color photograph 14" x 11". Photographers: Marcia Bricker and Tobi Kahn.

Ukeles' SANITATION CELEBRATIONS was the Grand Finale of the 1983 New York City Art Parade. It was comprised of three parts:

THE SOCIAL MIRROR, (part I), 1983, b & w photograph, 11" x 14", Courtesy of the New York City Department of Sanitation.

BALLET MÉCANIQUE FOR 6 MECHANICAL SWEEPERS, (part II), 1983, color photograph, 11" x 14", Photographer: Paula Court.

CEREMONIAL SWEEP, (part III), 1983, color photograph, 11" x 14", Photographer: Paula Court. (A research photo of the 1978 New York City St. Patrick's Day parade taken by the artist, hangs next to this work, 11" x 14".)

SANITATION MANIFESTO, 1984, two text pages, 17" x 11" each.

Performance objects in a vitrine:

MAINTENANCE ART WORKS ORIGINAL, 1973–76, a rubber stamp, 2 1/8" x 1 7/8", re-made in 1998. This stamp was used by Ukeles to signify the transformation of an object into art, to complete work, or to sign and date a performance. performance documents, and tools

Original diaper, 18" x 12", used as part of WASHING/TRACKS/MAINTENANCE: OUTSIDE July 22, 1973 and stamped.

SELECTED PERMANENT PUBLIC COMMISSIONS:

THE SOCIAL MIRROR NYC Department of Sanitation, '83 (still in use); FLOW CITY 59th St. Marine Transfer Station, NYC '83, in progress; FRESH KILLS LANDFILL Staten Island, NYC % for Art Commission, '90, in progress; TURN AROUND SURROUND Danehy Park Cambridge Arts Council, Cambridge, MA, '90, parts 1 and 2 '93, parts 3 and 4 in progress; A BLIZZARD OF RELEASED AND AGITATED MATERIALS IN FLUX Recycling Art Pavilion, Taejon, Republic of Korea, '93 through '94 FLOW THRU OUT % for Art Commission, Maine College of Art '94, to be completed '98; BRONX NY FIREHOUSE, NYC % for Art Commission, '97, in progress; SCHUYLKILL RIVER PARK, Schuylkill River Park Development Council, Philadelphia, PA '97, in progress.

SELECTED MAJOR PROJECTS, PERFORMANCES, AND ONE-PERSON EXHIBITIONS:

MAINTENANCE ART PERFORMANCE SERIES 17 performances (15 with c.7500) '73–'74 at sites in England, Israel, the United States (including the Wadsworth Atheneum '73); I MAKE MAINTENANCE ART 1 HOUR EVERY DAY Whitney Museum, Downtown, and throughout 55 Water Street, NYC '76; REVOLVING DOORS HAVE WINGS: MY LIFE IN PARTS AND WHOLE and HELLO. ARE YOU ALL RIGHT? Whitney Museum, Downtown, NYC '78; TOUCH SANITATION PERFORMANCE (citywide) including HANDSHAKE RITUAL and FOLLOW IN YOUR FOOTSTEPS NYC '78; AFTER THE REVOLUTION, WHO'S GOING TO PICK UP THE GARBAGE ON MONDAY MORNING? (with "dustmen" in Westminster and Islington) London, England '80; SANITATION CELEBRATIONS including THE SOCIAL MIRROR, BALLET MÉCANIQUE FOR 6 MECHANICAL SWEEPERS, CEREMONIAL SWEEP Grand Finale of the NYC Art Parade '83; TOUCH SANITATION SHOW including TRANSFER STATION TRANSFORMATION, MARRYING THE BARGES: A BARGE BALLET FOR 2 TUGS AND 6 BARGES, MAINTENANCE CITY, SANMAN'S PLACE, CLEANSING THE BAD NAMES Ronald Feldman Fine Arts, Inc. and DOS 59th Street Transfer Station, NYC '84; VUULNISWAGENDANS (CITY MACHINE DANCE) International Art Festival, Rotterdam, Netherlands '85; WHAT IS THIS AND WHERE DOES IT BELONG? BACA Brooklyn, NY '85; MIKVA: THE PLACE OF KISSING WATERS Jewish Museum, NYC '86; P.S. 1, Long Island City, NY RE-ENTRY IN ART in *Out of the Studio: Art With Community* '87;

CEREMONIAL ARCH HONORING SERVICE WORKERS IN THE NEW SERVICE ECONOMY in *The New Urban Landscape Exhibition* World Financial Center, NYC '88 (also in United States Pavilion, Taejon, Republic of Korea '93, and *Garbage! The History and Politics of Trash in New York City* New York Public Library, NYC '94); PIT/EGG: A NEW LOW FOR HOLLAND in *Floriade*, The Hague, Netherlands '92; BARGE AND TOWBOAT BALLET *Three Rivers Arts Festival* Pittsburgh, PA '92; RE-SPECT Quai de la Navigation and the Rhone River, Givors, France '93; METHANOGENESIS in *The Mountain Lake Workshop: Artists in Locale* Virginia Polytechnic University, Blacksburg, VA '94; UNBURNING FREEDOM HALL in *Uncommon Sense* Museum of Contemporary Art, Los Angeles, CA '96; MAINTENANCE ART WORKS, 1969–79, Ronald Feldman Fine Arts, Inc. NYC '98.

SELECTED GROUP EXHIBITIONS:

California Institute of the Arts, Valencia, CA c. 7500 '73 (traveled extensively, including the Wadsworth Atheneum); Institute of Contemporary Art, London, England ISSUE: SOCIAL STRATEGIES BY WOMEN ARTISTS '80; Martin Luther King, Jr. Labor Center, NYC WALLS OF STRESS/BOWLS OF DEVOTION '82; Palladium, NYC GUERRILLA GIRLS AT THE PALLADIUM '85; Storefront for Art and Architecture, NYC, AFTER TILTED ARC '85; California College of Arts and Crafts, Oakland, CA CITY SITES: ARTISTS & URBAN STRATEGIES '89; Galerie Loehrl, Mönchengladbach, Germany EIGHTEEN FROM NEW YORK '91; Queens Museum of Art, Flushing, NY FRAGILE ECOLOGIES: ARTISTS' INTERPRETATIONS AND SOLUTIONS '92; Real Art Ways, Hartford, CT GARBAGE! '94; The Bronx Museum of the Arts, NY DIVISION OF LABOR: WOMEN'S WORK IN CONTEMPORARY ART '95; Exit Art, NYC ENDURANCE '95; Joseloff Gallery, University of Hartford, West Hartford, CT THE EDGE OF TOWN '95; The Drawing Center, CULTURAL ECONOMIES: HISTORIES FROM THE ALTERNATIVE ARTS MOVEMENT, NYC '96; Centre National d'Art Contemporain de Grenoble, France, VRAIMENT FEMINISME ET ART '97.

SELECTED INTERVIEWS AND WRITINGS BY MIERLE LADERMAN UKELES:

"Manifesto for Maintenance Art [1969]," excerpted in Jack Burnham, "Problems of Criticism," *Artforum* vol. 9 no. 5 (January '71), p. 40+. Burnham's excerpts and commentary reprinted in Lucy Lippard, ed., *Six Years: The Dematerialization of the Art Object* (New York: Praeger Publishers, Inc., '73), p. 220+ and Gregory Battcock, *Idea Art* (New York: Dutton, '73), p. 53+. Reprinted in its entirety for the first time in *Documents* no. 10 (Fall '97), p. 6+.

Maintenance Art Questionnaire (artist's booklet) ('73).

"55 Water Street," *Gnome Baker Art Magazine* nos. 2 & 3 (Spring '78), n.p.

"Mikva Dreams—A Performance," *Heresies* 5: *The Great Goddess* (Spring '78), p. 52+.

Dear Sanman (artist's booklet) New York City Department of Sanitation, ('79).

"Touch Sanitation" and "Letter to 'Dustmen'," in *Issue: Social Strategies by Women Artists* ed. Lucy Lippard, Institute of Contemporary Arts, London ('80), p. 4+.

Dear Visitor/Maintenance Art Mongo (artist's booklet) And/Or Contemporary

Arts Center, Seattle (Summer '81).

"My Dear Sanitation Friends and Your Families," *Open Door* (NYC Dept. of Sanitation) vol. 6 no. 9 (August '84) p. 3.

"Sanitation Manifesto" [1984], *The Act* vol. 2 no. 1 ('90), p. 84+.

"Three Memos," *White Walls* no. 25 (Spring '90), p. 90+.

"Stretching the Canvas: Flow City," *Environmental Action* vol. 23 no. 1 (July/August '91), p. 24+.

Interview by Linda Montano. "Mierle Ukeles on Money/Fame," *The Binnewater Tides* vol. 8 no. 1 (Winter '91), n.p.

"A Journey: Earth/City/Flow," *Art Journal* vol. 51 no. 2 (Summer '92), p. 12+.

Crabtree, Amanda. "RE-SPECT; An Interview," *Art and Design* vol. 9 no. 5/6 (May-June '94), p. 17+.

Yung, Susan. "Mierle Laderman Ukeles: All Systems Flow," *Appearances* no. 23 (February '96), p. 26+.

"Unburning Freedom Hall," *Uncommon Sense* (exh. cat.) (Los Angeles, CA: The Museum of Contemporary Art, 1997), p. 154+.

Interview by Doug Ashford. "Democracy is Empty," *Documents* no. 10 (Fall '97), p. 23+.

SELECTED BIBLIOGRAPHY ABOUT MIERLE LADERMAN UKELES:

Burnham, Jack. "Problems of Criticism, IX," *Artforum* vol. 9 no. 5 (January '71), p. 40+. See above for reprintings.

Lippard, Lucy R. "Household Images in Art." *Ms.* vol. 1 no. 9 (March, 1973); reprinted in Lippard. *From the Center: feminist essays on women's art* (New York: E.P. Dutton & Co., Inc., '76), p. 58+

Morgan, Robert C. "Touch Sanitation Or Shaking Off the Material Act," *High Performance Magazine* vol. 5 no. 3 (Fall '84) p. 72+.

Cameron, Dan. "Against Collaboration," *Arts Magazine* vol. 58 no. 7 (March '84), p. 83+.

Morgan, Robert C. "Touch Sanitation and the Decontextualization of Performance Art (1979-80)," *Kansas Quarterly* vol. 17 no. 3 (Spring, 1985), p. 41+.

Hagan, Patti. "Mierle Ukeles," *Issue—A Journal for Artists* no. 5 (Winter '86) p. 50+.

Phillips, Patricia. "Public Art: Waste Not," *Art in America* vol. 77 no. 2 (February '89), p. 47+.

Woods, Randy. "The Art of Waste Transfer," *Waste Age* vol. 22 no. 8 (August '91), p. 36+.

Gablik, Suzi. *The Reenchantment of Art* (New York: Thames and Hudson, 1991), p. 69+.

Lippard, Lucy. "Sniper's Nest—The Garbage Girls," *Z Magazine* vol. 4 no. 12 (December '91), p. 80+, reprinted in Lippard, Lucy, *The Pink Glass Swan: Selected Feminist Essays on Art* (New York: The New Press, '95), p. 258+.

Finkelpearl, Tom. "Thinking Big, Very Big: Mierle Laderman Ukeles' Collaboration with NYC Department of Sanitation," unpublished, ('93).

Ridley, Kimberly. "Trashing Convention: Mierle Laderman Ukeles offers a new view of garbage," *Sanctuary* vol. 34 no. 1 (September/October '94), p. 12.

Engler, Mira. "Waste Landscapes: Permissible Metaphors in Landscape Architecture," *Landscape Journal* vol. 14 no. 1 (Spring '95), p.11+.

Phillips, Patricia. "Maintenance Activity: Creating a Climate for Change," in Nina Felshin, ed., *But Is It Art? The Spirit of Art as Activism* (Seattle, WA: Bay Press, '95), p. 165+.

Miller-Keller, Andrea. "Janine Antoni/MATRIX 129," (artistsheet) (Hartford, CT: Wadsworth Atheneum, 1996), p. 2+.

Ukeles, Mierle Laderman & Anne Doran. "Flow City," *Grand Street* 57 vol. 15 no. 1 (Summer '96), p. 199+.

Risatti, Howard. *The Mountain Lake Workshop: Artists in Locale* (exh. cat.) (Richmond, VA: Anderson Gallery, Virginia Commonwealth University, '96), p.30+.

Kwon, Miwon. "In Appreciation of Invisible Work: Mierle Laderman Ukeles and the Maintenance of the 'White Cube':" Helen Molesworth. "Work Stoppages: Mierle Laderman Ukeles' Theory of Labor Value;" and Doug Ashford (see interviews above) in *Documents* no. 10 (Fall '97), p. 5+.

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PLEASE NOTE:

Mierle Laderman Ukeles will present an informal MATRIX Lecture in the Hartford Courant Room on Sunday, October 18, 1998 at 2 p.m. A reception in honor of the artist will follow.

Sherry Buckberrough, Associate Profesoor of Art History and Chair of the Department of Art History|Cinema|Drama, University of Hartford, will give a gallery talk on Ukeles's exhibition on October 13, 1998, at noon.

All events are free with museum admission.

