

LOVE
AS
A
STRATEGIC
IMPULSE

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When
one
talks
about
love

in “serious” art settings, people tend to get nervous. Contemporary art is a complex theoretical, philosophical, and multivalent conversation about the politics of our increasingly global experience, but much of the inquiry of this art relies on discussions of what art is, what it can be, and the nature of form. Contemporary art can appear uninviting, and the academic discourse surrounding it only perpetuates this perception. Love, on the other hand, is the sentimental stuff of Valentine’s Day, romantic comedies, and pop songs. For much of the history of modern psychology, love was felt to be unnecessary and an emotion to be suppressed. But if psychology has now moved beyond its historical constraints, culturally we hang on to the notion that we should be logical, not emotional. Love is for teenagers; it is a form of intoxication, what a parent feels for a child. Even the deeper gravitas of death is sublimated.¹

We have also been conditioned to be wary of love for the way it can be used by capitalism, religions, or governments to promote or soften specific agendas, most clearly the subordination of minority groups within a given population. Culturally, as love relates to politics, it is often dismissed as a naive, utopian (and decidedly un-serious) product of the hippie movement. It seems stuck there, in a 1960s time warp, something antithetical to the cult of the individual. As a result, the contemporary art world is more comfortable with a side of love that is less linked to emotion in the vulnerable or ameliorative sense. Love is most often discussed as desire, but desire is not love. Desire is about consumption, power, the media, and importantly, it is more physical, specific, and decidedly not an emotion (although it can invoke emotions). Desire can also be more clearly criticized or utilized itself as critique.

More Love: Art, Politics, and Sharing since the 1990s takes love seriously. It is updating the 1960s notion of an embodied universality. The exhibition highlights love as an under-discussed yet consistent thread in a broad

spectrum of work made over the last twenty years. It includes artists clearly and fundamentally dedicated to love being at the center of their practice, and others who use love as an idea or strategy. Love here first and foremost extends beyond romantic stories to philosophical discourse and, by extension, to formal strategies. Love engages the questions at the center of contemporary art: power, politics, value, identity, collaboration, participation, and even beauty. Not only does *More Love* express a desire for more love in the world, but the works themselves advocate for more academic discussion of love as a thing and a strategy.

More Love: Art, Politics, and Sharing since the 1990s investigates the way artists address love in three ways: one, as a political act; two, as a philosophical model for the equitable exchange of knowledge; and three, how social interactions are being continually altered by technology. By surveying art over the last twenty years, it also exposes how love can strategically synthesize diverse artistic modalities from a period of work that expressed politics through personal experience, to the rise of emotion in conceptual art, and lastly to the increased interest in participation, relational aesthetics, and socially-engaged art practices.

While no exhibition has yet to address the political underpinnings of love in the art of the last twenty years, the subject of love has been coming out, so to speak, in contemporary exhibitions. Most notable is Helen Molesworth's recent examination and reappraisal of the art of the 1980s through the lens of feminism and the AIDS crisis, entitled *This Will Have Been: Love, Art & Politics in the 1980s* (2012). Love here, however, is more about desire, longing, and gender constructions than intimate connections, mutual dialogue, and reciprocal participation that is at the heart of work that emerged in the 1990s and 2000s. The 1980s were more concerned with claiming identity and difference. Much art since then has seemed to try and understand communalism through difference, in a way much akin to the 1991 U2 lyric, "we're one, but we're not the same."

Other exhibitions keep love (mostly) in its romantic box, while a few hint at facets of love informing contemporary art practice. Kunsthalle Wien's *True Romance: Allegories of Love from the Renaissance to the Present* (2007) looked at love as passion and despair and its subsequent co-option by

commodity culture. The Menil Collection's, Houston, Centre for Contemporary Art's, Lagos, and the Pulitzer Foundation for the Arts', St. Louis, collaborative project *The Progress of Love* (2012) investigates the intercultural currents affecting the contemporary conception of love in and with Africa and the West. There was also *Getting Emotional* (2005) at the ICA in Boston and lastly, *Restless Empathy* (2010) at the Aspen Art Museum, billed as "a post-Relational Aesthetics exhibition,"² which brought together artists who wanted to get beyond having the viewer simply participate in their art, but rather to have them express compassion in more detached ways.

More Love explores the deep human need for connection in a world radically changed by gender and sexual politics, technology, and global capitalism. How can we find community after decades of celebrating difference and find safety not in self-determination but in collective understanding? Is there power in sharing emotion and empathy with others in a world that encourages detachment? What is love when divorced from romance and unhinged from commodity culture? And how can the 1960s dream of love, which focused on repairing the isolation of the industrial age and encouraged people to be one with those unlike themselves, be revived to challenge the dichotomies of our virtual today? The artists in *More Love* are asking these questions, and maybe in their work we can elicit strategies to be more "human."

FELIX GONZALEZ-TORRES AS A PHILOSOPHICAL MODEL

Felix Gonzalez-Torres is clearly one of the giants of his generation, and is at this point pervasive. Gonzalez-Torres was able to directly engage the politics of his moment, synthesize the practices of the previous generation of artists, and seemed to anticipate the future of art by using love not just as his chosen subject matter, but as his working methodology. Yet, despite his dedication to love as a political act and as a tool for challenging artistic conventions, its importance to his practice has been too often sublimated by critics, academics, and curators, and is generally understood as being peripheral rather than central to his agenda.

Gonzalez-Torres reoriented our relationship to art. He shifted the focus from the artist to the audience, challenged accepted modes of distribution, created politically potent yet aesthetically seductive works, and encouraged time-based and performative interactions with the viewer. As Nancy Spector noted in the 2007 reprint of her 1995 Gonzalez-Torres catalogue for the Guggenheim, he was able to sum up the challenging of representation and authorship at the heart of 1980s postmodern practice, and become a bridge to the “post-studio, interrelational art”³ that has emerged in the last fifteen years. In the twelve ensuing years between editions, there had been thirteen one-person international shows with publications on Gonzalez-Torres.⁴ That same year, in 2007, Gonzalez-Torres represented the United States at the Venice Biennale, only the second artist to do so posthumously.⁵ The focus of the exhibition was his dedicated yet complicated relationship with America and the ideals it represented, which he revered but saw disappearing in the early 1990s, something the Venice curators related to post-9/11 and years into two wars.

And somehow Gonzalez-Torres continues to become even more important. In 2011, his work served as the guiding principle for the 12th Istanbul Biennial, in much the way a poem or a theoretical concept might. While his work was not shown, the desire to make a politically engaging exhibition that was also aesthetically seductive guided the inclusion of artists in the categories of “Untitled” (*Abstraction*), “Untitled” (*Ross*),⁶ “Untitled” (*Passport*), “Untitled” (*History*), and “Untitled” (*Death by Gun*), with each category mimicking the way he named his works. The curators, Jens Hoffmann and Adriano Pedrosa, wanted to do as Gonzalez-Torres did, as they said, “to make this world a better place [and] believed that his art could be a catalyst for change.”⁷

Indeed, Felix Gonzalez-Torres has become the new Andy Warhol. Museums are making sure that if they own his work, it is displayed. Those not so fortunate have had to purchase pieces collaboratively as prices have risen with declining availability. Like Warhol, there is both scholarly appeal and mass appeal and both artists have become iconic symbols of their respective generations. Warhol, as a 1960s pop-artist, became eminently important in the 1980s as appropriation art exploded.⁸ Warhol represents

an age of commodity desire, mechanical reproduction, excess, and isolation. Indeed, his studio was not just called The Factory as a place to congregate, but was truly a factory. But his art remained something that was “viewed.” Gonzalez-Torres is clearly picking up where Warhol left off, but is also doing something completely different. He famously had no studio at all, and used multiples or reproductions as a way to make connections, to change the direction of critical discourse. Warhol formally and philosophically, whereas Gonzalez-Torres is searching—the object is not an artist for an age of production, manufacturing, and mass-media; Gonzalez-Torres seems to perfectly represent a moment when everything can be virtual, when we are more distant than ever, but also closer. A light bulb can be the life of a lover, or an image can be an endless stack of images that reaches out from the museum or gallery into the hands and homes of the viewer-participant [Fig. 1] in much the way that something like Facebook operates—as a set of invisible connections.



His dealer and close friend Andrea Rosen said in response to his inclusion in the 2007 Venice Biennial that his “work has the ability to change with people’s intentions and to be read through the filter of any given moment...I think different people are going to come away from this with very different experiences. That’s Felix’s magic.”⁹ Or even as Gonzalez-Torres said himself, there are so many readings of his work because “meaning is always shifting in time and space.”¹⁰ By design, there is something universal and deeply open, loving, and giving in his practice.

His 1991 candy spill “Untitled” (*Ross in L.A.*) [Work 16] is a clear example of love as practice, as methodology, as biography, and as chosen subject matter. Tellingly, when the initial idea for this exhibition was first shared at a curators’ conference in 2009 and this work was highlighted as a primary example, two well-respected male, heterosexual curators were quick to point out

Fig. 1
 Felix Gonzalez-Torres
 “Untitled” (*Aparición*), 1991
 offset print on paper, endless copies
 8 in. at ideal height x 44 ½ x 29 ¾
 Installation view of
Selecciones de la Colección Permanente
 at Centro Cultural Arte Contemporáneo, Mexico City, 1992.

Next Page Work 16
 Felix Gonzalez-Torres
 “Untitled” (*Portrait of Ross in L.A.*), 1991
 candies individually wrapped in multicolored cellophane, endless supply
 Overall dimensions vary with installation
 Ideal weight: 175 lbs
 Installation view of *Felix Gonzalez-Torres*.
 Luhring Augustine Hetzler Gallery, Los Angeles, 1991.





that the work was about desire, not love. Yes, the pile of brightly colored Fruit Flashers can represent the illicit longing of a sexual encounter by seductively beckoning the visitor, who is able to break museum decorum, take a piece, and eat in the museum. Yet, “*Untitled*” (*Ross in L.A.*) is also a memorial to Gonzalez-Torres’ lifemate, Ross Laycock. The pile of candy starts out at Ross’ weight of 175 pounds.¹¹ As people take pieces, the work slowly declines and disappears as did Ross as he succumbed to AIDS. Gonzalez-Torres said himself, “I wanted to make an artwork that could disappear, that never existed...it was a metaphor that I would abandon this work before this work abandoned me.”¹² It was a startlingly simple and poetic way to open up a dialogue about AIDS, homosexuality, loss, and love at a moment in time when these topics elicited fear and rage. This is not sex; this is love.

But “*Untitled*” (*Ross in L.A.*) is more than Ross, AIDS, or Felix. It required the interaction or intervention of the visitor. As critic Russell Ferguson stated, “Only in the form of an authentic emotional and intellectual response would the work be complete.”¹³ By creating an encounter that did not dictate what one should think or feel, the work set up a situation, which purposely courted varying and unique responses. The work required an active viewer. The piece emerged from Gonzalez-Torres’ specific, individual experience but was designed to connect with our own specific experiences. As he said, “Without the public, these works are nothing; I need the public to complete the work. I ask the public to help me, to take responsibility, to become part of my work, to join in.”¹⁴ For him, it was not complete without the physical and emotional connection with the viewer. The work does not exist without the act of giving. His goal was to reach and connect with a large, broad audience. He did not want “[to] service an elite community of professional readers and writers;”¹⁵ As he said, “I want to make art for people who watch *The Golden Girls* and sit in a big, brown La-Z-Boy chair. They’re part of my public, too, I hope.”¹⁶

In order to reach this large public, Gonzalez-Torres needed a strategy that allowed him flexibility, credibility, and access. This pile of brightly colored candy emerges out of the specific art historical tradition of minimalism—a formal language that emerged in the 1960s often utilizing simple, repeating

forms evocative of modernism and the visual uniformity presented by mass-production. These works, which radically realigned how sculpture was made at the time, eventually became the “decorative” style of corporations and the art establishment twenty years later. As a movement that rejected allusion and illusion, yet opened a phenomenological conversation with the viewer, minimalism and evenism were the perfect Gonzalez-Torres could desire, death, disease, love.¹⁷ In using the language he began his own dialects. Minimalism had the death and horror of



was also innocuous and blank—a “monotone ideal of what an omnipresent bureaucracy deems beautiful.”¹⁸ Gonzalez-Torres’ piles and stacks of industrially-produced giveaways were readily acquired by both significant collectors and major museums. Minimalism gave Gonzalez-Torres entrée to power. [Fig. 2]

Minimalism offered him a way to be political without appearing political. Aesthetics became a means of persuasion, his tool and weapon, rather than a didactic strategy. This was a very precise strategy:

Some people say aesthetics and politics are different. I say the best thing about aesthetics is that the politics which permeate it are totally invisible. Because when we speak about aesthetics, we are talking about a whole set of rules that were established by somebody...Aesthetics are not about politics; they are politics themselves. And this is how the “political” can be best utilized since it appears so “natural.” The most successful of political moves are ones that don’t appear too “political.”¹⁹

Gonzalez-Torres masked his arguments in a formal language that both allowed his message to enter the institution undetected, and provided him an extraordinary platform for expression. He discussed this strategy as being analogous to a virus infecting an established host. He said,

If I function as a virus, an imposter, an infiltrator, I will always replicate myself together with those institutions...which before I would have rejected. Money and capitalism are powers that are here to stay... It’s within those structures that change can and will take place.²⁰

Fig. 2
Felix Gonzalez-Torres
“Untitled” (*Double Portrait*), 1991
print on paper, endless copies
10 ¼ in. at ideal height x 39 ¾ x 27 ½
Installation view of *Felix Gonzalez-Torres*.
Massimo de Carlo, Milan, 1991.

While the metaphor of the virus is the tool/strategy, the message being carried is also literally about HIV. While at times Gonzalez-Torres denied the explicit role of AIDS and sexuality in his work, it was always there. As Jonathan Katz notes, “AIDS could thus inform the work, while it would still appear to conform to the ban on AIDS and queer art enforced [at the time] by Jesse Helms and Co.”²¹ Additionally, like many other gay artists before him, such as Jasper Johns or Robert Rauschenberg, Gonzalez-Torres could create works that had two contrasting and even contradictory meanings simultaneously. This had been both a long-standing method for “closeted” artists to use to pass within “straight” art history and a development of postmodernism. The idea that Gonzalez-Torres’ art could bear multiple contradictory meanings was crucial, not just for the viewer, but for the artist himself.²²

In “Untitled” (*Ross in L.A.*), and in Gonzalez-Torres’ practice as a whole, love is central. Love is a fundamental reason for making the work, a way to celebrate his physical, emotional, and spiritual connection with his partner. It is with love and generosity that he invites, even demands, the viewer to bond with him in such experiences. Love for Gonzalez-Torres informs both his politics and strategies. It is, for him, deeply postmodern, always present yet always denied. In fact, there is never only one meaning, or one main reading of his work, but a deep openness that encourages this reading of love. He is not interested simply in desire; he is interested in expressing and making human connections.²³

The framework for this exhibition owes a tremendous debt to Gonzalez-Torres. The criteria for selecting the artists in *More Love* rests on his work, courting, as he did, a large audience likely unfamiliar with much of this work and those who know it well. *More Love* unpacks the layered meanings in art that might initially appear to be about something completely other than love and strives to more clearly expose love as a strategic process: love as it is connected to politics, reciprocity and giving, and even technology. Most importantly, *More Love* asks the viewer to respond, to think both with their heads and hearts. While never the only part, love is intrinsically essential to the works exhibited here.

A visitor to *More Love* will be asked by the almost fifty works of art to become a participant in the project and the art with the artists. This book works in much the same way, as artists and contributors have submitted ideas and thoughts in different forms as a way to explore the intangible. And even though Gonzalez-Torres' work pre-dates the ubiquity of the Internet, his work captures the atomization of the individual at the heart of this shift. Digital technology, whether overt, implicit, or disavowed—like Gonzalez-Torres' mass-produced candy or stacks—informs both our daily interactions and artistic practice. One way to analyze "*Untitled*" (*Ross In L.A.*) and the other objects in the exhibition is to consider not just what they appear to be, or their construction, but rather how they "work." How is love a way to examine the collapse of the private and public in contemporary life? Can art be both critical and affirmative—compassionately antagonistic? And how is love a tool for analyzing systems, economics, participation, or identity?

Gonzalez-Torres' magic was his ability to be personal, emotional, inclusive, emotive, and open-ended the way love can be. "I do have a very clear agenda, and that is a desire to make this a better place. I trust that agenda."²⁴ For him, love was that place *and* the way to get there.

A CAPABLE FORCE

In the preface to his 1963 collection of speeches, *Strength to Love*, Martin Luther King Jr. wrote: "In these turbulent days of uncertainty, the evils of war and the economic and racial injustice threaten the very survival of the human race. Indeed, we live in a day of grave crisis."²⁵ As such, he advocated both nonviolent resistance and a love for one's enemies as methods to combat complacency, stem violence and hatred, and believed that good could triumph over evil. Hate and "physical force" could be fought with "aggressive love,"²⁶ and "soul force."²⁷ "Love," he said, "is the only force capable of transforming an enemy into a friend."²⁸

The feminist author and social activist, bell hooks, who has written three books on love since 2000, agrees: "love is an action rather than a feeling."²⁹ For hooks, love is not instinctive, but is rather an act of will, an intention,

a choice. Diane Ackerman notes that it is paramount to clearly define love. "This most important thing in our lives, a passion for which we would fight or die," is ineffective and even harmful, "without a supple vocabulary, we can't even talk or think about it directly."³⁰ hooks defines love as a mix of "care, affection, recognition, respect, commitment, and trust, as well as honest and open communication."³¹ She believes that love includes the "will to extend one's self for the purpose of nurturing one's own or another's spiritual growth."³² Love, she says, cannot be confused with cathecting, which can be emotional, but may not be reciprocal, or it may involve hurt. True love requires equality and justice.

Before advocating for a "coming together," hooks began her career by defining her black experience against "white" feminism and then sought to understand her unique experience of "blackness" within the African American community.³³ She defined her very specific "difference." Her path of an exploration of difference and individuality eventually lead to the conclusion that she (we) are indeed not all that different. The notion that we are all not the same was an essential and quite universal step, but it was not and is not a reliable end.

In the 1990s, the personal became a means of expressing the political. It was a "middle path of sorts,"³⁴ as curator Jessica Morgan said, where one could address the constructed nature of personal and political identity. Artists began "to assert," as Laurel Nakadate rather directly put it, "their own take on spirituality, or religion, or race, or sexuality, or whatever...where you sort of fondled your own problem."³⁵ Women artists in particular grappled with the topic of relationships, understanding to a lesser or greater degree that individual relationships are microcosms of larger systems and in turn, informed or reflected group or sociopolitical relationships.

Louise Bourgeois, widely recognized today as one of the eminent artists of the twentieth century, tackled these questions directly throughout her long and varied career. While her sculptures, drawings, and prints have never been shown together with or discussed in tandem with the work of Gonzalez-Torres (for example, they have never been exhibited together in a major exhibition before *More Love*), their careers developed on parallel tracks from very different beginnings. Bourgeois' interest in human relations and relationships

emerged out of surrealism and expressionism in contrast to Gonzalez-Torres' cooption of conceptualism and minimalism, but both had similar philosophical goals. Bourgeois repeatedly paired groups and individuals—lovers, mother and child, sisters, brothers, and cousins [Fig. 3]—to speak to both the damage and pain as well as the wholeness and unity engendered by these relationships. Her soft fabric with the woman in a way women have been cathecting for love, con-equality for nurture, fear, fragility, and vul-explicitly sexual and sculptures are fierce

man need for nurture and protection in an overwhelming world. “We are all dealing with the individual versus society and how this is played through the body,”³⁶ she said. With larger and larger red pills the body becomes a com-replaces minimalism’s tenderness, and a tactile emotional and spiritual ly inspired other women

the 1990s.



sculptures of couples leg brace addresses the conditioned to mistake fusing bonding without Despite the expressed nerability, Bourgeois' emotionally aggressive evocations of the hu- her ascending pile of ever lows, *Love*, 2000 [Work 6], munal body; this “stack” coldness with softness, love. The tremendous energy in her work clear-artists who came of age in

Tracey Emin, despite her bad-girl image, consistently pursued love and eventually collaborated directly with Bourgeois [Fig. 4]. Her work operates like a scrapbook or journal with fragments of craving for care, commitment, and trust displayed on quilts or proclaimed in neon. She cries out in the language of sex shops and beer joints for something beyond immediate gratification: *Trust Me, Love Is What You Want, When I hold you I hold your heart, And I said I Love You! I can't believe how much you loved me, Everything for Love*, and yes, *More Love* [Work 11].

Fig. 3
Louise Bourgeois
Seven in Bed, 2001
fabric, stainless steel, glass and wood
68 x 33 ½ x 34 ½ in.

Fig. 4
Louise Bourgeois & Tracey Emin
I Wanted to Love You More, 2009-2010
archival dyes printed on cloth, suite of 16
24 x 30 in.

Janine Antoni said in conversation, “my favorite art works make me feel love.”³⁷ Her photograph *Mortal and Pestle* [Work 3], in which a woman’s tongue licks a man’s eyeball, is vulnerable, trusting, and uncomfortably intimate. *Butterfly Kisses* [Work 2], a paper that has been “marked” by more than two thousand eyelash “caresses” over three years, is tender, generous, affectionate, and exhausting. Both challenge the viewer to *feel* what is being evoked. Antoni is dedicated to having this intimate conversation with her viewer. Early in her career she used her own body to unlock viewers’ personal experiences.³⁸ More recently, with *yours truly*, she addressed a love letter to her audience and slipped it into their bags³⁹—as a means to define love as a strategy. She wants her audience to think with and through love, and she very explicitly uses it as a formal device. Love becomes the actual form—physically, spiritually, and even economically—in her long-term investigations of motherhood (*Momme and Wean*), how human beings nurture animals for their own nourishment (2038), and her daughters’ effect on her own existence (*One Another*). As *Umbilical* [Work 4] emphasizes, giving birth is just the beginning of a long, nurturing, sculptural, and importantly, a reciprocal process.

The current generation of women artists appears less concerned with how love explicates traumas, gives form to, or signifies one’s difference. Instead, the interest is in what Maura Reilly called “common differences” in her introduction to *Global Feminisms*. The search is to find the “significant similarities as well as localized differences” between people of varying identities.⁴⁰ Laurel Nakadate, in playing the part of a young woman coming of age in the mid-1990s, wants to find companions for herself, people she can interact with in her newly found and empowered sexuality and oxymoronic loneliness. Conversely, Lynne McCabe articulates the third space formed between two people when in a loving relationship. Yet, for both the desire seems to be a search for connection and intimacy.

Julianne Swartz focuses on the interaction itself, and for her, the interaction is the art. In *Can You Hear Me?* [Fig. 5a & b] “plumbing” allowed people walking in lower Manhattan to speak with occupants a story up in the Sunshine Hotel, a shelter for economically disadvantaged men. “The point of

the piece," she said, "is to change the power dynamic of the two parties. I wanted the person on the street to feel vulnerability, to feel on display as they were speaking."⁴¹ Swartz's interest in pursuing participation and collaboration in her work, activating emotions, especially through human exchange, connecting public and private spaces, and understanding the effects of the individual and communal were events of September 11, 2001. Prior to that, structuring perception of lenses and action," as she says, and the mundane can galvanized by the 11, 2001. Prior to that, structuring perception of lenses and action," as she says, and the mundane can be manipulated through the manipulation of light to create "a situation where the wondrous occur simultaneously and beautiful and safe."⁴³ It was all head and no heart. After 9/11, she wanted, in effect, to tease out emotional responses, to find a complex space of "uncomfortability" and sentimentality, authenticity, means to discover what is important." "Because," she said, the viewer may tease out discomfort, or empathy, then, "if you are in touch it certainly affects how and the value of every human life."

Dario Robleto is decision to focus more directly on love as a result of 9/11 and the ensuing wars.

He says, "my attempt at changing the world"⁴⁴ with the tools he had—"over-idealism," "patience," and "focus." In 1996 and 1997, he created fifteen interventions where he sought to affect the things he could, "to change this little swatch right there," by brightening the light bulbs in a neighborhood [Work 37], anonymously planting pumpkin seeds, playing music only animals could hear, and inserting threads from his first baby blanket into spools in fabric and thrift stores.



even inauthenticity as a might be culturally "lack-[with]in that spectrum what she believes...[be it] or aggression." There and with this emotion [love], you think about policy man life."

His earliest works were, as even more explicit in his

rectly on love as a result of

Fig. 5 a & b
Julianne Swartz
Can You Hear Me?, 2004
site-specific installation, The Sunshine Hotel, New York
PVC pipe, mirror, wood, existing architecture and public phone, metal sign, participants
39 x 10 x 15 ft.

The wars in Iraq and Afghanistan inspired Robleto to research and learn folk art and crafts that were invented and used during the American Civil War and WWI as a means to understand how people psychologically survived trauma. He repurposed “lost” skills—wreath making, sea shell design, letter writing, hair flowers, and wedding band retrieval⁴⁵—into elaborate, handmade objects constructed of meticulously collected and researched historical objects as a means of healing atrocities present and past. [Work 38] He wanted to contradict our “speed of forgetting.” He professes:

I started that work in the midst of both wars. It was important for me to say “There is a historical precedent. The traditions haven’t died, they’ve just mutated into some other form. Don’t let our overly cynical, ironic moment mask the true radicalness of those gestures.” And that’s what fuels me...that idea of how did the everyday person deal with loss in some personal way that on the mass level can be viewed as overly sentimental nonsense but on the individual level was about survival.

Robleto is not the only contemporary artist to see love as a way out of the despair of war. In serving as a proxy for Palestinians, both in Palestine and around the world, who could not go back to their homes, Emily Jacir, using the “freedom of movement” provided by her American passport, asked “If I could do anything for you, anywhere in Palestine, what would it be?”⁴⁶ [Work 25] She then did what the respondents only wished they could do. “Drink the water in my parents’ village.” “Visit my mother, hug and kiss her, and tell her that these are from my son.” “Go pay my phone bill.” “Go to Bayt Lahia and bring me a photo of my family, especially my brother’s kids.” [Work 25, Fig. 6] “Go to my mother’s grave in Jerusalem on the birthday and put flowers and pray.” She became the connection itself for physically separated love.

This desire to cross borders, or build bridges to circumvent or navigate political, racial, or even emotional boundaries, arises repeatedly in *More Love*. Some work, like Jacir’s, to expose political barriers, or Mona Hatoum’s *Measures of Distance* [Work 19], which superimposed images of her mother with text of her letters, and then taped conversations, as a complex means of investigating personal intimacy, physical distance, and displacement. Prisons also offer artists similar fodder for understanding physical, forced displacement. Luis Camnitzer strings together death row inmates’ final statements that

include the word *love*. [Work 7] Antonio Vega Macotela spent five years doing “Time Exchanges,” with individuals in a Mexico City prison where he served as a “substitute”: he visited an inmate’s mother to dance with her, while inmates recorded the prisoner’s dance steps as if he was dancing with her. [Work 29b] Gregory Sale, in *It’s not just black or white*, also used the prison system as a way to forge actual connections, but also to give form to disconnection. The prison system is analogous to the “outside” world, but has its own parallel system of power dynamics and trust, and as Macotela points out, it serves as a kind of alternative test case for understanding what works when parts of particular systems are removed.⁴⁷ The prison is a closed system and can thus explicitly illuminate the way loves can be severed, the necessity of bonding, and how power structures operate.

The AIDS epidemic was its own form of prison, and often death sentence, and cannot be underestimated in the way it caused artists to revisit love. Jim Hodges says of his early saliva drawings (1992), [Work 21] “in those days I rarely thought of any making that wasn’t somehow related to the perverse affects of AIDS.”⁴⁸ AIDS was a disease, but it was also politics, fear, sex, and love. Hodges licked paper and then pressed an ink drawing onto it, like a temporary tattoo, to capture as he said, “the sensuous relationship to my touch, drawing with my mouth, closeness, distance, transferring, loss of information through sensual contact, misinformation, a kind of coupling.”⁴⁹

No artist of this moment could escape the impact of AIDS, not just on the gay community, but on the artistic community as well. Gonzalez-Torres’ practice was clearly informed or driven by the impact of AIDS (with himself dying five years after his partner did from it). But rather than show the disease, he used positive moments or memories, joy (that would be lost), and love as a means to express love and loss. He sought to get beyond representations of the diseased body that he felt further marginalized those with the disease to expose the systems that created the tragedy. Consequently, Gonzalez-Torres’ “Untitled” works allow space for the viewer to make certain interpretive decisions, but he also used subtitles as a space to celebrate *his* lover or illustrate *his* specific memory. “Untitled” (March 5th) refers to the date of Ross’ birth, “Untitled”



Both Pages Fig. 6
Work 25 detail
Emily Jacir

Where We Come From, 2001-2003 detail (*Rizek*)
American passport, 30 texts, 32 c-prints and 1 video
text (*Rizek*): 9 ½ x 11 ½ in / 24 x 29 cm
photo (*Rizek*): 5 x 7 in / 12.7 x 17.8 cm



(*Lovers-Paris*) commemorates a special trip they took together, “Untitled” (*Ross in L.A.*) and “Untitled” (*Rossmore*) remember a few blissful months they spent together in Los Angeles. The works were about love, even when responding to the prejudice AIDS generated, the “discrimination, fear, shame, desperation, and political repression,”⁵⁰ as he said. His reaction to the then new law, “Don’t Ask, Don’t Tell,” when his position was at the Hirshhorn to fill the museum with expressions of homosexual love.⁵¹ same sex coupling, two strings of light bulbs, with Gonzalez-Torres’ words and dates and a 1994 traveling exhibition in Washington, D.C., was indirect expressions Paired objects suggested side-by-side clocks [Work circular mirrors, along own “self-portrait” in photograph of Alice B. Toklas and Gertrude Stein’s Parisian grave site [Fig. 7]. These were quiet gestures, political in that he was clearly speaking out against the sanctioned homophobia of “Don’t Ask, Don’t Tell,” but they were also expressions of love. Love for Gonzalez-Torres was a way to pull you in, to make you see what was wrong.



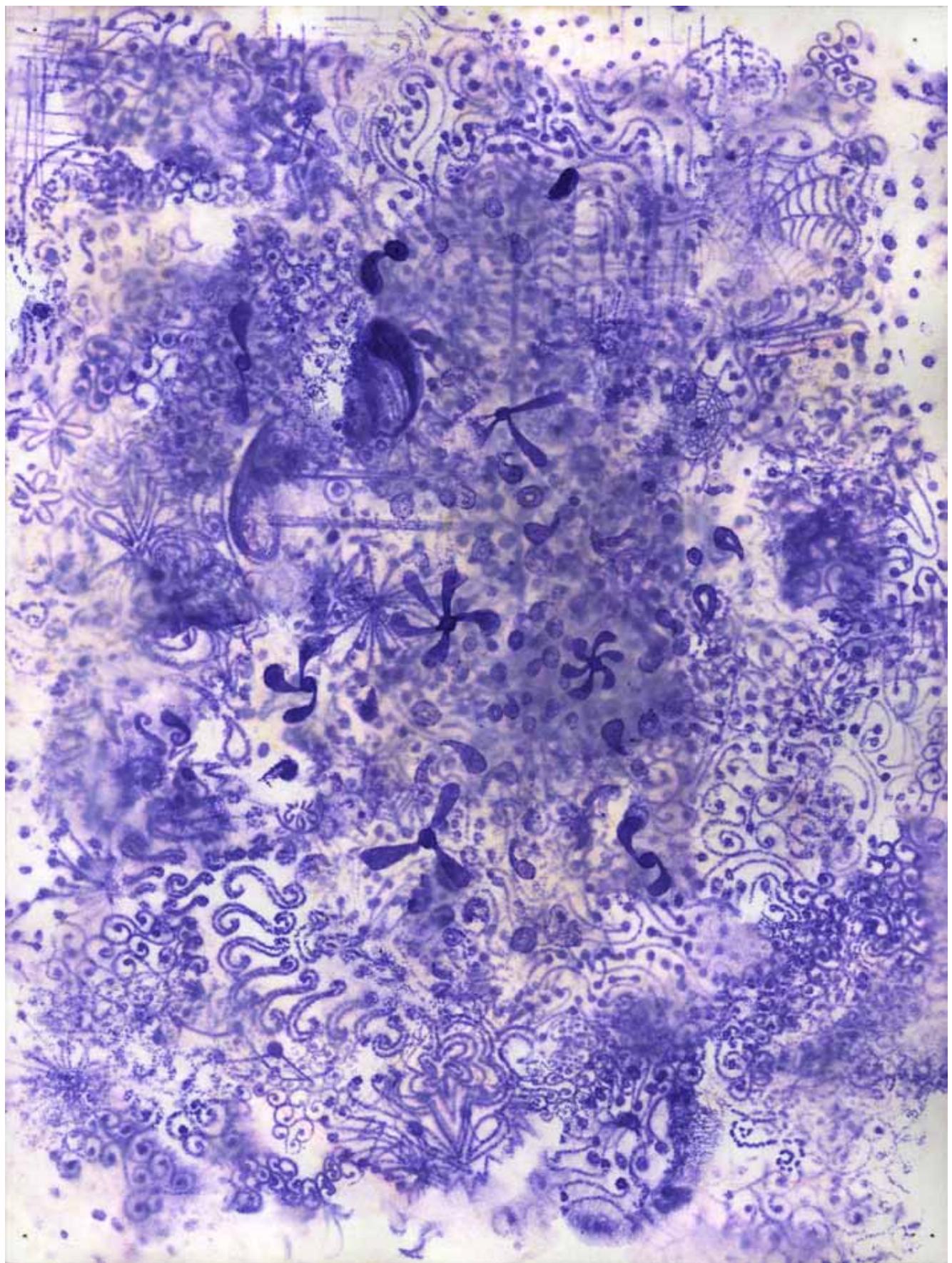
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THERE'S NOTHING THERE

Martin Luther King Jr. provides the foundation from which we can speak about love in the contemporary world. He spoke of love as a political act, a “creative synthesis”⁵² of a “tough mind” and a “tender heart.” Being of “tough mind” for him meant “incisive thinking,” “investigation [and that] knowledge that is power.” Being of “soft mind” was someone who grounded one’s beliefs in “groundless fears, suspicions, and misunderstandings.” But he felt we needed some combination of the two: “To have serpentlike qualities devoid of dovelike qualities is to be passionless, mean, and selfish. To have dovelike without serpentlike qualities is to be sentimental, anemic, and aimless.” For King, intelligence without kindness was brittle and hollow, and love without an acute and “incisive” mind was similarly weak.

This is what connects all of the artists in *More Love*. They are all investigating the contemporary condition and how the act of loving operates

Fig. 7
Felix Gonzalez-Torres
“Untitled” (Alice B. Toklas and Gertrude Stein’s Grave, Paris), 1992
framed C-print
29 ¼ x 36 ¼ in.
Image: 15 ¾ x 23 ¼ in.



Work 21
Jim Hodges
Untitled, 1992
saliva-transferred ink on paper
12 x 9 in.

both between individuals and societies. Using the tools of the conceptual artists of the 1960s and 1970s, they are objectively analyzing specific situations as a means to a better understanding or to a critique. They employ the classic conceptual art methodologies of cataloguing, isolating, reframing, reduction, and approximation. Ed Ruscha's twenty-six gas stations catalogue of songs sung by members of a Jerusalem Hadassa Goldvicht and [Work 13]. Joseph Kosuth's by comparing the physi-definition and a life-size Mona Hatoum's analysis her mother and the phys-them as metaphor of ex-[Work 19]. Sol LeWitt's wall-drawing instructions [Fig. 8] have been replaced by those of Katerina Sedá, when she asks all the residents of a small Czech town to follow the same schedule for a day (*There's Nothing There*) [Work 41]. Lawrence Weiner becomes Tracey Emin [Work 11], Gordon Matta-Clark becomes Frances Stark [Work 42]; the list goes on. Importantly, conceptual methodologies are the perfect tools for these artists: their subject matter is intangible, and as art has strategized its way away from representation, conceptual practices offer the clearest trajectory.

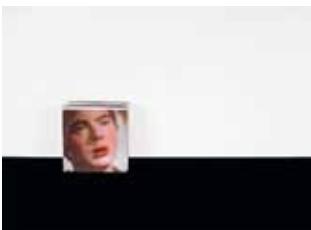
While emphasizing the conceptual nature of contemporary art fifty-odd years after "conceptual" became a defined thing may seem unnecessary, it may actually be more important now than ever. It was developed as a method of working to focus on "art as an idea," as opposed to making an object or space for expression. By the 1960s the object had become a kind of end game, and a whole range of artists emerged working to find different routes out of this trap, whether through "intermedia" acts (connecting visual art with the history of performance, music, and/or dance), minimalism, readymades, cultural activism, or social critique.⁵³ The object was empty of expression. But, for those less



Fig. 8
Sol LeWitt
Working Drawing, Instructions for a Wall Drawing (Milwaukee), 1971
ink on paper
11 x 8 1/2 in.

familiar with contemporary art, it explains why this exhibition is filled with so many things to read, so many documentary photographs, and few “beautiful” objects. But more importantly, it emphasizes that for artists of the last twenty years, interpersonal emotions and relations are *the idea*.

The Institute of Contemporary Art Boston's exhibition *Getting Emotional* met this stressed that emotion “increasingly central” that art was “to open a space that has been difficult.” Nicholas Baume emphasized that art was not alone in its “quarrel with reason.” The historical intransigence of the humanities and sciences to view emotion as something worth studying was a reflection not of its unimportance, but of an inability to quantify or measure it. Nevertheless, as Shannon Jackson points out in her essay for this catalogue, the emotions most often discussed critically in the arts are those that deal with dark, difficult, and “ugly feelings.” They are “often understood to be the most worthy of rehabilitation.”⁵⁶



head-on in 2005. It was becoming clear that art practice,” and dialogue that historians had “lost the ability to engage.”⁵⁴ Curator Anne Collier emphasized that art was “not just about the antinomy of emotion.”⁵⁵

In the same year, the

Critiquing the dominant culture (that is, making us aware of systems that are so standard that we no longer see them) increasingly became one of the main goals of conceptual art in the late 1970s and 1980s. Artists like Jenny Holzer absorbed the dominant messages from popular culture and gave them back in a neutral, authoritative voice as a way to illustrate the subliminal nature of social conditioning. Many of her *Truisms*, 1977–79, and *Survival* statements, 1983–85, such as “SAVOR KINDNESS BECAUSE CRUELTY IS ALWAYS POSSIBLE LATER,” “ROMANTIC LOVE WAS INVENTED TO MANIPULATE WOMEN,” or “WHAT URGE WILL SAVE US NOW THAT SEX WON’T?” appeared in city streets, first as posters pasted around New York City and then on large LED moving message signs in cities around the world. Anne Collier seems to synthesize works from Holzer’s texts to Cindy Sherman’s *Untitled Film Stills* as a method to focus our attention on the emotional cues contemporary culture

Fig. 9
Anne Collier
Crying, 2005
chromogenic print
39 x 52 ¾ x ¼ in.

directs at us. She appropriates emotionally directive images [Fig. 9] or texts rather than synthesizing aphorisms, dress, or mannerisms. *Page 103* [Work 8], which was part of a project that photographed pages from 1970s self-help manuals, reads, “When you’re not certain how or what you’re feeling, the following list might help.” “Bitterness” falls under “hate,” “dejected” under “sadness,” and “devoted” under “love.” The suggestion here is that we have become so emotionally repressed that we require directions to navigate ourselves and our relationships.

These works are not just an identification of the structures that “message” us with behavioral instructions. But rather, as the private became public, they elicited personal individuated emotion as a form of political discourse. As Gonzalez-Torres said: “There is no private space any more. Our intimate desires, fantasies, dreams are ruled and intercepted by the public sphere.”⁵⁷ So to create an intimacy that allows the space for each individual to bring his or her own feelings to a work of art, there also needs to be a certain distance. This is why so much of Gonzalez-Torres’ work acts as a kind of void—the empty bed [Work 15], the love letter we can only read fragments of [Work 17], a beckoning piece of illicit candy [Work 16]—we as the viewer must complete the work with our own experiences and feelings. The works in *More Love* are in stark contrast to the dissolution of boundaries at work in 1960s “love” art, or to the “temporary collective form” advocated by relational aesthetic theorist Nicholas Bourriaud.

Gonzalez-Torres’ expressions of intimacy sublimate or fuse the historical abstraction of a universal “oneness”—the “disinterested” white heterosexual male as a representation of “everyman” (or certainly as the acceptable normal)—and individual difference. Gonzalez-Torres’ brilliance was to make both history and language individual, thus opening them to personal interpretation. He also became himself ubiquitously “normal” by making an art that was so thoroughly universal and legible (like “Untitled” (*Perfect Lovers*) [Work 14]). Or as scholar Miwon Kwon articulated: “What FGT allows, in a sense, is for all the viewers paying attention to this work to experience something intimate yet remain a stranger to the work and to one another; to recognize a commonality based not on identification but on distance.”⁵⁸



Work 14
Felix Gonzalez-Torres
"Untitled" (Perfect Lovers), 1987-1990
wall clocks
13 ½ x 27 x 1 ¼ in. overall
Two parts: 13 ½ in. diameter each

The turn to more emotional methods of conceptualism in the 1990s, was a means of getting beyond the limitations of conceptualism itself. The history of conceptualism is based on negation, and in order to negate the negation of what had begun to seem hollow, artists began to affirm. This gets directly at what King advocated for: something beyond the “cold and detached...that sees people as people, [not] as mere objects... [not as] digits in a multitude.”⁵⁹ Bringing emotion to conceptual art, intimacy to intellectualism, love to politics, gave artists the ability to practice the ideals of King’s revolutionary politics.

THE VIEWER-COLLABORATOR

One way out of the dead end of ideas, “the death of the author,” is the birth of the viewer. In her 2002 book, *The Way of Love*, Luce Irigaray advocated for non-hierarchical wisdom that could emerge from dialogue. She seeks a “wisdom of love,” instead of a “love of wisdom,” and “a philosophy [which] joins together... the body, the heart, and the mind.”⁶⁰ For Irigaray, wisdom comes from a dialogue with people unlike oneself. She makes clear that a love that carries within it wisdom is not “the little differentiated belonging to a group” but “an attraction born from the most natural of instincts between different subjects.”⁶¹ For philosophy, this is central, she says, because here wisdom expands as “the intersubjective relation finds the place it deserves: a real which becomes human by being cultivated.”⁶² After years of critiquing the subjectivity and dominance of institutions of power by advocating for two equal, positive, and autonomous sexes (rather than one where man is the universal referent), by 2000, she, like bell hooks, was imagining a way to join together.

At the same time, artists began to investigate new ways to express individuality by creating experiences that allowed others, often the viewer, to become collaborators.⁶³ Understanding what was wrong in the world came from establishing dialogues. Gillian Wearing’s *Signs that say what you want them to say and not Signs that say what someone else wants you to say* [Works 45–48], and Rivane Neuenschwander’s ribbon exchange *I Wish Your Wish* are solicitations of the participant-viewer’s feelings. Yoko Ono’s *Time to Tell Your Love* [Work 34], asks visitors to “prove their love,” and in exchange receive a prism as a gift.

Others instigate situations where the viewer becomes the performer, as with Jennifer Allora and Guillermo Calzadilla's *Chalk* [Work 1], in which large pieces of human-sized chalk requiring multiple collaborating participants to maneuver are provided without any instruction.

With their *Learning to Love You More (LTLYM)* website (2002-2009) [Work 12], Miranda July and Harrell Fletcher multiplied this type of engagement exponentially. They posted seventy assignments, inviting individuals to not just participate, but to create work. The assignments all forced an engagement with both the world and one's self, to notice the unnoticed, one's surroundings, and the politics of the moment. Many required that the participant engage others in meaningful ways. "Interview someone who has experienced war." "Spend time with a dying person." "Take a picture of strangers holding hands." "Start a lecture series." "Ask your family to describe what you do." These engagements were then posted on the site as an expanding documentation of the project. It also unfolded in unexpected ways. Laura Lark's response to Assignment #14, "Write your life story in less than a day," found a community of adoring fans, which then inspired Assignment #22, "Recreate a scene from Laura Lark's life story." For Lark herself, this changed everything; art was no longer a solitary, cynical struggle, but one of communication, recognition, and respect, as the participatory nature of the project came full circle and she was part of its forward momentum.

In July's and Fletcher's alternative art world, value is placed on experience, engagement, sharing, and encouragement, rather than on originality, exclusivity, ownership, and critique—on love rather than ego. As the site explains, "The best art and writing is almost like an assignment; it is so vibrant that you feel compelled to make something in response." From 2002 to 2009, when the website was still accepting submissions, over nine thousand people posted "responses."⁶⁴ In a way, this website started a whole movement. It gave both professional and nonprofessional artists alike permission to affirm themselves and their need to make art. Laurel Nakadate mentioned finding a notebook while visiting an art school that contained all the ways a young woman had been inspired by *LTLYM*. The student also listed the artists she wanted

to meet: “Picasso, Cy Twombly, and Harrell Fletcher.” Nakadate was struck by this: “It was interesting how [Fletcher] was on the same level of inspiration. That was so amazing that Miranda and Harrell’s book [which the website was later documented in] could do that for a generation of young artists.”⁶⁵

Gregory Sale’s primary goal is to break down the protective preconceptions that keep us from seeing and from having an open exchange with others. “I aspire to investigate whether the social structures that separate us from other people can be relaxed enough so that we can see another person or accept another person as a whole being.”⁶⁶ For *More Love*, Sale is reopening his *Love Buttons* project but wants to focus it more on the act of receiving as opposed to the act of giving. Renamed *Love for Love* [Work 40], he will ask the people, who are more often on the receiving end of a communities’ generosity, to be the poe-ets of a new set of love buttons so that the usual direction of giving is reversed. “To question,” he says, “the roles of giver and receiver within a community context.”⁶⁷ But this also changes the dynamic of giving and receiving—often those who give are not very good at receiving (which Sale acknowledges is problematic for him as someone more comfortable with being the giver).

While less focused on social and economic disparity, Lee Walton has created a performative piece for *More Love* that is also in its own way about giving and receiving. In *Father and Daughter View the Exhibition* [Work 44], a different father and daughter pair will view the exhibition every day from 4:00 to 4:30 pm. A type of performance ready-made, the “action” could be labeled as “theatre” or “life.” The act of going to the museum and looking and talking becomes the artwork. The pair become a kind of performative mediator between other viewers’ experience of the exhibition, but also challenge others to meditate on their own particular experience. Previously, Walton placed a sign in a park that read: “SAT 11am—GIRL ON A YELLOW BLANKET STARES OFF INTO THE SKY. HERE PHONE RINGS, RARELY DOES SHE ANSWER BUT YOU CAN TRY.” But what came first—the girl or the sign? The point is not to know, so one can experience the mundane as art. And for *More Love*, in particular *Father and Daughter...* is all the more poignant as the entire show is incomplete without the visitor’s thoughts and emotions.⁶⁸

Gonzalez-Torres' life was his art. He actively engaged in long-running poetic conversations with letters, snapshots,⁶⁹ and toys among a wide group of people, and they are clearly a part of his artistic practice. He also saw teaching as part of his practice, purposely not showing his students his work, saying that teaching was his work.⁷⁰ In 1992, he produced a leather-bound photo album in an edition of twelve, in which the owners would use its blank pages to record their own lives. He also collaborated with his collectors, engaging in lengthy correspondence as he was creating their date portraits, which were often of couples and so about dialogue *a priori*.⁷¹ In addition, like the portraits he completed for others, his own self-portrait dateline is meant to be updated over time so that it will include dates chosen by its owners and is therefore relevant to the generation viewing the work. His 1989 dateline "*Untitled*" began with six entries and six dates: *Red Canoe 1987 Paris 1985 Blue Flowers 1984 Harry the Dog 1983 Blue Lake 1986 Interferon 1989*. For a 2002 presentation at SFMoMA, it had sixty-six entries and sixty-six dates.⁷² Gonzalez-Torres built his entire practice by engaging in a mutual, equal conversation with the viewer, his collectors, his students, his colleagues, his friends, and his lover. Dialogue infused his work to such a degree that the contributions to his pieces were and are as important as his own. His work was poetically prescient of what was to come after his death with the interactive web-based culture that allowed a project like *Learning to Love You More* to exist.

NO TIME FOR LOVE

Jonathan Katz's essay for this catalogue, "Art and Eros in the Sixties," outlines the foundations for all of this exhibition's subsequent dialogue. When love was defined in the mid-1950s as a philosophical reality by Herbert Marcuse, it was in response to technology and a perceived "disembodiment." Manufacturing provided the bulk of the jobs and work, and factory work was repetitive and task-based. The factory worker functioned as a machine (indeed, we all did). Love, then, in the 1960s became a way to oppose these controlling systems and ideologies (or capitalist enslavement), to reconnect to our bodies and a universal "humanness." Love, via libidinal, sexual relationships, was revolutionary. The

recent return to love coincides with another technological revolution, not just the rise of the personal computer, smartphone, and a completely networked universe, but also now with devices that are becoming part of our bodies. This may not be an estrangement from our bodies, but a complete estrangement from the physical world. We are more isolated in our work patterns (working from home, on the airplane) and experience is increasingly dematerialized.

But, of course the very technology that pulls us apart also has an astounding ability to bring us together in completely new ways. This is the historical oxymoron of technology: that the ability of technology to facilitate connections across great distances erodes actual human contact. There are naturally two responses to this for the artist, either to harness technology, in particular the Internet, to fabricate new connections, spaces, relationships, and communities, or to ignore it completely and to focus on more “precious” human-to-human interactions.⁷³ As we become bits of data, while some algorithmic program sorts us into a set of “likes” and “dislikes,” the artists in *More Love* are asking us, implicitly or not, to remember that we are human, and that we require intimacy, relationships, and love.

Luis Camnitzer illustrates this dehumanization quite directly by mining the “private” information and records of deceased death row inmates on the Texas State Penitentiary at Huntsville’s exhaustive website. America’s busiest “death house” offers a mountain of detailed documentation about the 484 prisoners that have been put to death there since 1982.⁷⁴ With *Last Words* [Work 7], Camnitzer isolates and then combines the final statements of those facing imminent execution that contain the word “love” into what appears to be a narrative. It turns out that love is the most common word used by inmates in their last opportunity to speak, even before “family,” “thank,” “sorry,” and “God.”⁷⁵

Chris Barr’s website *No Time for Love: Worldwide Regrets Counter for Misplaced Priorities* [Work 5] offers people a space to record their regrets of when they were too busy with work to spend time with loved ones. By producing a “computer application that,” as he says, “reminds us to be human,”⁷⁶ Barr comments on the way technology exacerbates the American work ethic, with its

ability to make us “always available to email” and steals time from the “beautiful human experiences of love and loving.”

We are “alone together,”⁷⁷ closer together but more isolated. Sherry Turkle, the author of *Alone Together: Why We Expect More From Technology and Less From Each Other*, says, “we are together, but each of us is in our own bubble, furiously connected to keyboards and tiny touch screens.” We think we can be in touch just as much as we want and can present an “edited” self. We believe we are guaranteed to be heard, that we will have control over where and to what we put our attention, and that we will never be alone. Digital connections are “safe,” but offer little depth of understanding, she argues. They do not facilitate back and forth conversation or the understanding of a different perspective. They encourage simpler questions and discourage self-reflection. It even offers us the hope of “dispensing with people altogether” so that we can have the “simulation of compassion” from machines rather than messy and demanding human relationships. According to Turkle, they allows us to proclaim ultimate difference, to be “a tribe of one, loyal to our own party.”

Of course, there are detractors to this thinking. July and Fletcher’s *Learning to Love You More* website [Work 12] uses technology to send people into the world, often for increased human interaction, deeper connection, and to practice being a party of many. Frances Stark uses technology to have more in-depth conversations with people she doesn’t know who are virtual and physical. In *My Best Thing* [Work 42], she quenches her thirst for old-school written communication by turning to video sex chat rooms. Stark, in Los Angeles, has emotional, nuanced encounters with two men in Italy about politics, philosophy, and art making. As an artist who has spent her career exploring the marginalia of society, footnotes, and everyday experience, she revives the written word, the great love letter, by encountering other likeminded souls in what might seem to be a space reserved for detachment.

Digital anthropologist Stefana Broadbent calls this a “democratization of intimacy,”⁷⁸ making a strong case for the way technology actually enhances connection. She, however, focuses on the three to five close family and friends who are in constant contact as a result of mobile technology, IM, and Skype.

These platforms allow us to bridge distances, borders, and isolation so that one can call and wish a loved one good night while on a night shift, or eat breakfast every morning with a grandmother who lives in another country (or even across town). They break down, she says, modern bureaucratic control and imposed isolation so that the private and public sphere more closely resembles the pre-industrial world when life and work (private and public) comingled⁷⁹ (which is also the electronic-digital future Marshall McLuhan imagined).

Julianne Swartz's *Affirmation* [Work 43] beckons from the museum's entryway, bathrooms sinks, and lockers: "I love you. You are a magnet for success. You can do it. Your existence matters. You're fascinating and interesting. You're a winner. People like you." In warm, comforting voices, these words seem both a direct protest to all of those shrill self-checkout rants to "Please insert your parking ticket" or "unscanned item in baggage area," and an agglomeration of Facebook postings and "Likes," a happy (or disconcerting) retort to the museum's usually authoritative, distant voice.

YOUR LOVE, MORE LOVE

All of this leads to participation. In 1998, Nicholas Bourriaud theorized about a new kind of aesthetics based on "relationality." In this type of art, which he named "relational aesthetics," the thing produced is new relations between people. He establishes "the work of art as social interstice."⁸⁰ This often means creating a social situation so that the gallery or museum experience was not objects to encounter, but new conversations (or connections). For the art to be complete, viewers have to become participants. They have to come eat pad thai in the gallery (a 1990 artwork by Rirkrit Tiravanija) for example, and see if the unexpected offer of food in such a place shifted their experience of the gallery, food, and art.

As this type of practice emerged in the early 1990s, it went by a number of names: socially engaged art, participatory art, social practice, and post-studio practice, to name a few. Concurrently, intense debate arose about how to best judge this work, was this significant work (or even art), and what differentiated it from maybe a party or simply an educational activity? Artists argued that they were critiquing social and political systems. Many critics expected

this as well, that the “work” should aspire to critique and not just be “social.” But there was also a dangerous precipice: that art would wind up doing the “service” work that government funding cuts had or would eliminate.

Critics did and do agree on a few things, however. The rise of participation and socially-engaged art practices were affected by two large changes—the rise of digital media and global political and socioeconomic shifts. Bourriaud uses the ATM as a symbol of the mechanization of social function. “[These] machines now perform tasks that once represented so many opportunities for exchanges, pleasure or conflict.”⁸¹ This loss encourages artists to do the inverse and repair this social space.

Claire Bishop, in her recent article “Digital Divide,” also emphasizes that new technologies paradoxically encourage the “eschewal of the digital and virtual” for all things analog, from social practice to actual film, live performance, “archival,” and pre-digital design. Yet, while the digital is unseen, it is, she says, “the structuring paradox”⁸² that decides why one would work in a certain format or media. She also suggests that even the type of participation social practice is particularly enamored with is those activities that encourage “intersubjective exchange and homespun activities (cooking, gardening, conversation) with the aim of reinforcing a social bond fragmented by spectacle.” The ideal of an equality of knowledge sharing is something inherent to the fabric of the Internet with its culture of “prosumers.” Here, experience has gone from “Read Only” to “Read/Write.” People now expect to be co-producers of content, and passive consumption of information is passé.

Bishop also points out in her recent overview of social practice, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, that this “social turn” is really a “return to the social.”⁸³ Art has turned to thinking collaboratively three times over the last century, all in response to political upheaval: first, the historical European avant-garde in the early 1900s, then the “neo” avant-garde leading up to 1968, and lastly, the fall of communism in 1989.⁸⁴ As society’s great utopian ideas and collectivist visions failed, artists rethought art’s own ability to affect politics and societies. For Bourriaud, the recent “return

to the social" succeeds where others have failed. All the grand utopias, he says, and the "revolutionary hopes have given way to day-to-day micro-utopias."⁸⁵

While Bourriaud and Bishop in general agree on the why, they disagree on the how. Shannon Jackson, a scholar of performance studies, articulates this debate in her recent book *Social Work: Performing Art, Supporting Publics*, in which she grapples with how the critical discourses that surround disparate artists greatly affects the expectations of the work's reception.⁸⁶ Bishop's allegiance is to antagonism, which Jackson describes as "a term of criticality and resistance to intelligibility that is, in [Bishop's] view, both necessary for aesthetics and neutralized when art starts to tread into socially ameliorative territory."⁸⁷ Being antagonistic means for Bishop, "tough," "disruptive," "difficult," something that provokes "discomfort and frustration," and appears "uncomfortable and exploitive."⁸⁸ Bourriaud sees this line of thinking as outdated, modernist, in that it is, as he says, "based on conflict, whereas the imaginary of our period is concerned with negotiations, links, and coexistence."⁸⁹ He asserts that one does not make progress with "clashes," but with "new assemblages" and by "building alliances." So can social practice works exist as both affirmative and critical? Can there be compassionate antagonism? Can works both examine and critique a system, while also being reparative? Can art offer both discomfort and love?

When Julianne Swartz decided to shift her experiential practice from perception to emotion, she did so because it was risky, embarrassing, raw, and uncomfortable. "Addressing topics like emotional need, loneliness, and insecurity," she says, "was the scariest place I could go"⁹⁰; it was the most conceptually complex and critical thing she could do. Likewise caring for, trusting someone quite different from oneself, persuading someone completely opposed to you to change their opinion is, to use Bishop's words of highest praise, "staggeringly hard."⁹¹ Martin Luther King Jr. understood both the difficulty and power of giving and eliciting love, which is why he was so compelled to advocate for it as a strategy. To be able to love one's enemy, to repeatedly remain nonviolent in the face of violence, took extraordinary courage and self-determination (and certainly love for one's self). Bishop's dismissal of "feel-good" programs with

the critique that they embody a “Christian ideal of self sacrifice”⁹² misses the complexity and difficulty of loving as applied to political discourse. But, as Bishop says, “some projects are indisputably more rich, dense and inexhaustible than others, due to the artist’s talent for conceiving a complex work and its location within a specific time, place, and situation.”⁹³ This illustrates that we yet lack the critical practice to fully define or critique relational or social

While finding a balance between conceptual and affective complexity was a guiding principle in *More Love*, two social artists—Katerina Šedá and Gregory Sale—stand out in their respective abilities to elicit “compassionate antagonism.”⁹⁴ They also effectively juggle other critiques of this work. They are clearly the singular authors of their highly collaborative projects, and do not “pass off” the work of these long-term commitments. They confront and question with empathy and generosity. And they use the tools of love that bell hooks outlined: care, recognition, respect, commitment, trust, and open and honest communication to mine difficult territories.

Šedá’s projects focus both on collaboration and interaction as a means to restore community ties that were broken with the fall of communism. Šedá spends a tremendous amount of time coordinating large numbers of people in activities that can, when needed, last many years. In 2011, she flew 80 people from the town of Beřichovice to London to provide them the opportunity to be together, as they are most often too busy to socialize, in *From Morning Till Night*.⁹⁵ Šedá established September 3 as the village’s official holiday, and the project, or “holiday,” will continue for five years. In *Mirror Hill*, Šedá persuaded six hundred families to contribute 250 drawings [Fig.10] to an elaborate game to get to know one another and reactivate the street as a social space. (The winning family got a free trip to Disneyworld from Budapest.) In *It Doesn’t Matter*, 2005–2007, Šedá encouraged her grandmother, Jana Šedá (1930–2007), to

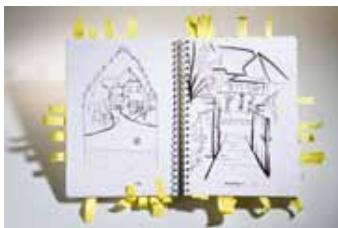


Fig.10
Katerina Šedá
Mirror Hill(book), 2010
8. ¼ x 11 ¾ x 1 ¼ in.

reengage with life by persuading her to complete 512 drawings of everything she remembered from her former job as a tools stock manager at a hardware store.⁹⁶ *For Every Dog a Different Master*, Šedá sent one thousand families, which she had paired up, special shirts for the residents of a recently, repainted housing project as a means of facilitating introductions and encouraging a sense of community.
tion initiated by the same bright pastel has been painted af-
Curtain, offered more renovations ever did. recreating non-art context, she utilizes choreographed events to erode the isolation of contemporary life.



[Fig. 11] The interac-
shirts, which bore the
colors the buildings
ter the fall of the Iron
than the outward
Rather than simply
activities in an art
aesthetic devices in

Šedá faces the uncomfortable and unintelligible—a sense of rupture,⁹⁷ or separation. Yet, Šedá's true brilliance is her ability to turn expectations upside down and get “normal” people to participate in contemporary art and to have it work for them in tangible ways. She is not bringing “ordinary” activities into the art gallery to celebrate them, as with Tiravanija's *Untitled (pad thai)*, but places contemporary art into the lives of “ordinary” people.⁹⁸ She asked the people of her town to display things of value, their “art,” in their windows. In *The Gray Committee*, she had twelve members of her family view the final degree projects of her master's thesis classmates at the Prague Academy of Fine Arts and discuss their work with them, as a way to critique art and the Academy's “being a closed society.” Her professor, while thinking it would be the standard “critical exposé of the institution in the style of Hans Haacke,” observed instead that it enabled “communication between real individuals...not by proclaiming manifestos on non-art, etc., but through a maximally engaged scrutiny of the most important connections.” Of Šedá he said,

*It really takes courage to leave behind the safety of artistic proclamations and plunge into everyday life.
I admire not only Katka's ability to convince people, often strangers (in this case family members, which can be even harder), but also the civic courage required for such dealings. Every party gains in her Master's*

project: her family gains at least a basic understanding that creating art works is a serious thing and the Master's students who end up as grist for the mill of Katka's commission have a unique chance to hear the reactions of those who, due to the agreed-upon codes, have not the slightest reason for participating.

Gregory Sale shares the same level of commitment, interest in uncomfortability, connection, and aesthetic strategies. With *Love Buttons*, 2008, and *Stuck On You*, out twenty-one thousand over twenty thousand composed of fifty-one that allude to but love at six different poets assisted in the texts; twenty-one



2008, Sale passed sand buttons and sand stickers containing different messages do not use the word venues. Twenty-six the composition of "love agents" facilitated in the exchange and distribution of the "poems" as a means of affecting the emotional energy of a public space.⁹⁹ For *It's not just black and white*, 2011, Sale realized an idea that he had been formulating for ten years, from the moment he saw a women's chain gang painting red no parking curb markings in downtown Phoenix, and after five years of giving tours at Sheriff Joe Arpaio's infamous Tent City.¹⁰⁰ For three months and fifty-two events, scores of individuals—incarcerated men and women and their families, parolees, ex-inmates, corrections officers, elected officials, government employees, members of the community, media representatives, activists, artists, and academic researchers gathered in the Arizona State University Art Gallery.

Discussing love in a public place can be awkward. Convincing the members of "Sheriff Joe's" highly orchestrated and well-oiled corrections operation to be in active discussions and eventually participants required people on both sides to face their own preconceptions of one another. Sale has a unique ability to get people to open themselves up to him and to his "situations." The simple feat of actually executing this project in the prison climate under Sheriff Arpaio is nothing short of astounding. [Fig.12]

While trust, respect, and dialogue are at the heart of Sale's practice, he is also a visual artist. Like any corporate branding campaign or strategic

Fig.12

Gregory Sale in dialogue with Sheriff Joe Arpaio, during *It's not just black and white / Considering Matters of Visual Culture and Incarceration* roundtable discussion, 2011 documentation of social art project

political operation, every last detail of Sale's visual universe is thought out. Each "love agent" had a specially designed T-shirt. The devices to distribute the various buttons or "flavors" resemble ice cream carts or cigarette caddies. In the museum space where all of the events and discussions of *It's not just black or white* took place, Sale appropriated Sheriff Arpaio's notorious black and white striped chain gang uniforms, appropriated from history and Hollywood movies, and used it as the surrounding visual metaphor and title. The inmates themselves both painted them [Work 39] and then after being released unpainted them [Fig. 13] at the close of the project. At the end of the project, fifteen juvenile inmates discussed the best way for archiving the "graffiti" wall (a post-it yellow wall for participants to write messages) and then used a sledgehammer, saws, and power tools to take it down. A summary video as part of an interactive performance documenting the whole project was later presented at the Phoenix Art Museum in slow motion. Seductive and haunting, it both relaxes the viewer while implicating one's passivity in the system. It captured the way in which "a prison is a trap for catching time."¹⁰¹ The entire project, from conception to its "demolition" and archiving, was very clearly visually designed.

This is an art that is complex—that asks yet again, among things, is this art? Some art is indeed "better" than other art, as some relationships are better than others, helping one grow—to mature. But if this art is about relationships, the formal language for judging it must borrow from both the arts, the social humanities, and our own inner knowing about what makes relations work.

EXPERIENCE THE OTHER LIFE

"The paradigm of acting only from the head isn't working anymore," says Julianne Swartz. "Finally. The art world (and the world in general perhaps, I hope) is making the shift from the head to the heart."¹⁰² The artists discussed in *More Love* are ultimately addressing the kind of love King called for—*agape* love, the love that makes you love someone utterly unlike you, maybe even an "enemy."¹⁰³ They may "use" other forms of love in their processes, whether that be *eros* (aesthetic or romantic love), or *philia* (love for each other as colleagues or friends with common interests), but the ultimate goal is finding a way to

celebrate connection. Even though King's call for nonviolent protest and love has become part of our collective discourse, the 1960s are generally remembered as a silly utopian fantasy and sensory excess. There may be some truth to that, and it might be that love has simply matured. As Swartz says, "The '60s seems like new love—youthful, earnest, naïve—and now love seems older, wiser, tougher, and more complicated."¹⁰⁴

In a desire to extend the equality of knowledge sharing to the publication itself, and to create a book with disparate voices, a broad spectrum of scholars and artists have been invited to participate. The hope is that *More Love* will spark a larger conversation about love as a methodology for understanding and evaluating the work of art as social interstice and justice. Jonathan Katz provides the historical groundwork for what love meant to artists in the 1960s, a time before difference was specified, when a single universal human capacity—Eros—offered a politics of social liberation. In an effort to combat the mechanization of the body, the Cold War, and material repression, artists used Herbert Marcuse as a model, understanding Eros to be the tool to combat the "surplus repression" of contemporary society. Carol Becker explores (through Marcuse) art's capacity to serve as an act of love to mediate the laws and constructs of civilization. Rebecca Zorach investigates contemporary "archives of love" that artists are amassing in their work to contemplate the struggle between love's revolutionary ability and its affirming, suspect character and asks if love today is too *private* to be able to liberate.

Shannon Jackson discusses the sociopolitical history of love to explain how this quite orthodox emotion became so distrusted. Our legacy of cultivating detachment, which spawned a preference for "ugly" emotions, may open the door for love to be transgressive once again. Michael Hardt argues for a political concept of love where love is the motor of politics, where differences are not erased and one tracks back and forth from the intimate to the social realm while considering the multiplicities in each of us and between us, transforming us all through ceremonials of rupture and composition. James J. Hodge examines how contemporary artists consider love against the backdrop of ubiquitous and atmospheric media saturation.



Work 39
Gregory Sale
with inmates enrolled in a Maricopa County Sheriff's Office reentry/rehabilitation program
It's not just black and white, 2011
documentation of social art project

Fig. 13
Gregory Sale
with Joshua Adams, James Atwater, Grayson Grumke, Michael Koveikis, and William Eric
It's not just black and white (painting the stripes out), 2011
documentation of social art project

Artists weigh in as well. Dario Robleto discusses the interconnectivity of survival, love, and art. Historically, love has been expressed through creativity as a way to process and mourn death. Lynne McCabe, using Luce Irigaray as a starting point, defines the third space created by two people falling in love that contradicts the notion that love collapses space. Yoko Ono provides aphorisms culled from her very active Twitter feed. Interviews with Laurel Nakadate, Katerína Šedá, and Gregory Sale help us to understand how these artists work. Other artists have contributed brief thoughts or their definition of love. In an effort to create a document of participation, for an exhibition that is as much about the visitor and the reader as a book can be, artists have been invited to share fan or “love” letters. “The most important thing,” says Antonio Vega Macotela, “is the interaction with other people. To be in another’s shoes, to experience the other life.”¹⁰⁵

More Love has offered me, as a curator, another way to approach these artists and their work, and to escape the institutionalized discourse of detachment and distrust at the center of contemporary art and neoliberal social discourse. None of this can come from one specific place, but it is clear that two hundred-odd years of industrialization, the accelerated collapse and condensation of the global community through digital technology, and the art and philosophy that has contemplated our world has brought us to a new, as of yet, I think, undefined place. 9/11 certainly changed the discourse in Western circles, which may only now be coming into focus, and seems to have further accelerated the transition to social and participatory art. And everywhere there is Felix Gonzalez-Torres, who, at this moment, seems the father for all the art world and of a poetry of experience. The artists in *More Love* are asking us to actively think about and participate in our world, ourselves, and each other. They see hope in “day-to-day micro utopias” and in fostering structural societal change through love.

- Dario Robleto, in an interview with the author, noted that while the Victorian Era repressed sex, we repress death. As such, we have lost touch with the rituals surrounding loss. January 18, 2012, Houston, Texas.
- Heidi Zuckerman Jacobson, "It is too late now," in *Restless Empathy*, (Aspen: Aspen Art Press, 2010), 70.
- Nancy Spector, *Felix Gonzalez-Torres*, (New York: Guggenheim Museum Publications, 2007), vii.
- Ibid.
- Robert Smithson was the first in 1982, nine years after his death. Randy Kennedy, "Tough Art With a Candy Center," *The New York Times*, June 7, 2007, accessed August 8, 2012, <http://www.nytimes.com/2007/06/07/arts/design/07bian.html?pagewanted=all>
- When one looks at the artists included in the section named after Gonzalez-Torres' lover, the emphasis is less toward relational love as formulated here and more toward specifically gay relationships, erotic desire, beds, and minimal aesthetics. Jens Hoffman and Adriano Pedrosa, *Untitled* (12th Istanbul Biennial), 2011: *The Companion* (Istanbul: Istanbul Biennial and Istanbul Foundation for Culture and Arts, 2011), 47-52.
- Ibid., 29.
- Molesworth, making this point, discusses how Marcel Duchamp became "properly Duchampian [with] his reception in the 1950s by artists like Robert Rausenberg and Jasper Johns." Helen Molesworth, "This Will Have Been: Art, Love & Politics in the 1980s," in *This Will Have Been: Art, Love & Politics in the 1980s*, ed. Molesworth, (Chicago and New Haven: Museum of Contemporary Art and Yale University Press, 2012), 38.
- Kennedy, "Tough Art with a Candy Center."
- Spector, *Felix Gonzalez-Torres*, 144.
- It should be noted that for Gonzalez-Torres, the parameters that surround the work are ideals. The work's "ideal weight" is 175 pounds, but it can ebb and flow and even begin at an amount that best works for the exhibiting institution. In addition, Fruit Flasher candies are meant as a guideline, so that if necessary the work can continue to exist and change in the future as candies go out of production or if sourcing candies locally adds to the ease of manifestation. As the Felix Gonzalez-Torres Foundations says, "The Art Institute, in lending the work, is also lending their right and responsibility to make choices around manifesting the work, including size, weight, shape, location, and candy type." John Connelly, email to the author, November 27, 2012.
- Felix Gonzalez-Torres and Robert Storr, "Felix Gonzalez-Torres: Ètre un espion" (interview), *Art Press* (January 1995), 32.
- Russell Ferguson, "Authority Figure," in *Felix Gonzalez-Torres*, ed. Julie Ault (Göttingen, Germany: Steidl Publishers, 2006).
- Spector, *Felix Gonzalez-Torres*, 57.
- Ferguson, "Authority Figure."
- Gonzalez-Torres and Storr, "Felix Gonzalez-Torres: Ètre un espion" (interview), in Ault, *Felix Gonzalez-Torres*, 234.
- Spector, *Felix Gonzalez-Torres*, 15.
- Philip Ursprung, "Materialschlachten gegen die Kunst," *Daidalos* (June 1995): 85. Quoted in Dietmar Elger, "Minimalism and Metaphor," *Felix Gonzalez-Torres: Text & Catalogue Raisonné* (Ostfildern-Ruit, Germany: Cantz Verlag, 1997), 76.
- Spector, *Felix Gonzalez-Torres*, 13.
- Elger, "Minimalism and Metaphor," *Felix Gonzalez-Torres: Text & Catalogue Raisonné*, 78 from Felix Gonzalez-Torres and Joseph Kosuth, "A Conversation," in A. Reinhardt, J. Kosuth, F. Gonzalez-Torres, *Symptoms of Interference, Conditions of Possibility* (London: Camden Arts Center, 1994), 76.
- Jonathan Katz, email message to the author, July 3, 2012.
- Ibid.
- As the Felix Gonzalez-Torres Foundation emphasizes: "Duality and open-endedness are essential to Felix's work, [which is] as much as about hope as it is about loss, as much about life as it is about death—universal themes in our being human. It is because Felix's work is so open that it can be contextualized within the exhibition." John Connelly, email to the author, November 27, 2012.
- Felix Gonzalez-Torres and Tim Rollins, "Interview," *Felix Gonzalez-Torres* (New York: Art Resources Transfer, Inc. [A.R.T. Press]), 28.
- Martin Luther King, *Strength to Love*, (Minneapolis: Fortress Press, 2010), xiii.
- Ibid., 35.
- Ibid., 51.
- Ibid., 48.
- bell hooks, *All About Love*, (New York: HarperCollins, 2000), 13.
- Diane Ackerman, *A Natural History of Love*, (New York: Random House, 1994) in Ibid., 31.
- Ibid., 5.
- hooks is quoting M. Scott Peck, *The Road Less Traveled*, (New York: Simon & Schuster, 1978), in Ibid., 4.
- For example, in 1981, bell hooks' first major work *Ain't I a Woman?: Black Women and Feminism* discussed how race and class had been left out of discussions of feminism. Then, nine years later, in her essay "Postmodern Blackness," she asserted the importance of "multiple black identities, varied black experience," critiquing the idea that there was an essential or collective experience that all African Americans had. For the postmodern reference, see Molesworth, *This Will Have Been: Art, Love & Politics in 1980s*, 37.
- Jessica Morgan, "Un-American, but Post-British," *Just Love Me: Post-Feminist Positions of the 1990s from the Goetz Collection*, ed. Rainald Schumacher and Matthias Winzen (Cologne: König, 2003), 30. Morgan describes this "middle path" between a 1970s "essentialist approach" and a 1980s one that "theoretically examines the constructs that manifest inequality." The middle path "[treats] essentialism as a temporary strategy, recontextualizing it as a 'discourse of resistance'...identity politics that simultaneously wishes to acknowledge the constructedness of that identity."
- Laurel Nakadate, interview with the author, March 24, 2012, reproduced in this catalogue.
- Louis Bourgeois, August 6, 2008. She continues, "It is about confronting yourself, knowing yourself, and liking yourself." From Beyler Foundation presentation on wall at Art Basel Miami 2011.
- Janine Antoni in conversation with the author, September 24, 2009, in her studio in New York City. The artists who nourish and inform her in this way include Lygia Clark, Ernesto Pujol, Marina Abramovic, Nari Ward, Charles Ray, and Gabriel Orozco, among others. Antoni gathered these examples together for a program at Emory University in 2009, "Mindfulness, Love and the Creative Process," a discussion with Sharon Salzberg.
- Art Program excerpt Janine Antoni, *MoMA2000: Open Ends (1960–2000)*, September 28, 2000–March 4, 2001, accessed August 15, 2012, http://www.moma.org/collection/browse_results.php?criteria=0%3AAD%3AE%3A8292%7CA%3AAR%3AE%3A1&page_number=1&template_id=1&sort_order=1. For an early work *Gnaw*, 1992, she said: "I was interested in the bite because it was both intimate and destructive. It summed up my relationship to art history. I feel attached to my artistic heritage and I want to destroy it. It defined me as an artist, and it excludes me as a woman, both at the same time."
- This piece debuted as part of an exhibition documented in *Move: Choreographing You: Art and Dance since the 1960s*, (London and Cologne: Hayward Publishing and König, 2010).
- Maura Reilly, "Introduction: Toward Transnational Feminisms," *Global Feminisms: New Directions in Contemporary Art*, Maura Reilly and Linda Nochlin et al. (London and New York: Merrell and Brooklyn Museum, 2007), 16.
- Julianne Swartz quoted in Rachael Arauz, "look, listen, touch, love," *Julianne Swartz: How Deep Is Your*, (Lincoln, MA and Scottsdale, AZ: deCordova Sculpture Park and Scottsdale Museum of Contemporary Art, 2012), 9, from quote in Deborah Lynn Blumberg, "Through a tube starkly: Connecting on the Bowery," *The Villager* 74, 15 (August 17, 2004).
- Artist Statement, "Julianne Swartz," *Mixed Greens*, accessed August 17, 2012, <http://mixedgreens.com/artist/julianne-swartz-28/about.html>
- Julianne Swartz, interview with the author via email, September 18, 2012, including all quotes in rest of the paragraph.
- All quotes Robleto, interview with the author, January 18, 2012, Houston, Texas.
- During WWI the French citizenry petitioned their government to allow them onto the battlefields to search for belongings and traces of loved ones killed in action. WWI was the first heavily mechanized war, and as such the lack of human remains left many families without a body to bury. This was especially difficult for Catholic families whose grieving rituals are directly connected to burial. Women, wives, mothers, lovers, and sisters searched for and recovered fragments of clothing, wedding bands—an surviving artifact. But often even those were so damaged that it was impossible to establish to whom the object had belonged. Every found artifact then had to stand in for everybody. Robleto sees *No One Has a Monopoly Over Love*, which reimagines this scenario, as one of his most important works on love. Robleto, interview with the author, January 18, 2012.
- Jacir's work *Where We Come From*, 2001-2003, was only possible during this window. By May 2004, Jacir states she could no longer freely move through the borders with her American passport as the situation with Israel has worsened.
- Antonio Vega Macotela, Skype interview with the author, September 3, 2012.
- "Artist's Questionnaire for Jim Hodges' *Untitled*, 1992, saliva transferred ink on paper," Walker Art Center, September 16, 2007.
- Ibid.
- Spector, *Felix Gonzalez-Torres*, 166.
- Ibid., 68.
- All quotes this paragraph by King, "A Tough Mind and a Tender Heart," *Strength to Love*, 1-9.
- Osborne, *Conceptual Art*, (London: Phaidon, 2002) 17-19.
- Nicholas Baume, *Getting Emotional*, (Boston, MA: Institute of Contemporary Art, 2005), 11.
- Ibid., 12.
- Shannon Jackson, "Why Not More Love?", in this catalogue
- Gonzalez-Torres, Artist's Statement, 1991, in Osborne, *Conceptual Art*, 185.
- Miwon Kwon, "The Becoming of a Work of Art: FGt and a Possibility of Renewal, a Chance to Share, a Fragile Truce," in Ault, *Felix Gonzalez-Torres*, 286.—"The radicality of FGt's works lies in the insinuation of the particular in the place of abstraction, while simultaneously destabilizing the particular as a fixed positivity..." Kwon has a nice footnote about this: Footnote 34: "In this sense, Gonzalez-Torres' work reaches for what Gregg Bordowitz, following Emmanuel Levinas, has called an impossible ethical ideal: 'Intimacy is an irresolvable dichotomy. One cannot be an 'I' without an Other, yet one can't fully become identical with an Other. Intimacy is a paradox. Being for the Other is an ethical ideal, absolutely necessary, fundamentally inescapable, and ultimately impossible.'" Gregg Bordowitz, *AIDS Is Ridiculous and Other Writings*, 1986-2003 (Cambridge, MA: MIT Press, 2004), 278. Ibid., 313.
- King, 5-6
- Luce Irigaray, *The Way of Love* (London and New York: Continuum, 2002). 2.
- Ibid., 6.
- Ibid.
- See "The Viewer-Collaborator" section in this essay. A reciprocal dialogue with the viewer is not new within the last twenty years, but it is certainly seeing a rebirth. Historically, art and political upheaval have seemed to follow paths, with artistic strategies shifting to meet their particular moments.
- While the website stopped accepting submissions, the project still exists to be viewed online: <http://www.learningtoloveyoumore.com>.
- Laurel Nakadate, interview with the author, New York City, March 24, 2012.
- Gregory Sale, Skype interview to the author, August 11, 2012.
- Ibid.
- This "interactive" art that is only about the experience producing no tangible artifacts is probably best known in the work of Tino Sehgal. In his "constructed situations," the only materials are the raw elements of voice, language, and movement. In his *This Progress*, for example, each visitor is engaged in a series of conversations (asking them "What is progress?"), passing from one interlocutor to the next. Sehgal is clear that even though these encounters seem like everyday situations, they are not. The precedent for *This Progress* is Guy Debord's 1957 manifesto "Report on the Construction of Situations," which a recent article in *The New Yorker* described as a call for "the artist to generate moments that would jolt the spectator out of passivity, rendering him the co-creator of a less mediocre life." Jerry Saltz observed that Sehgal's work was "the only work of art he'd ever encountered that could cry back," as even some participants (as in the "actors") left in tears. Interestingly, one of Sehgal's early works had two dancers reenacting kisses from famous art works by such artists as Rodin and Jeff Koons—a kind of "living" sculpture. See Lauren Collins, "The Question Artist," *The New Yorker* (August 6, 2012), 34-39.
- A beautiful selection of these have been recently published in *A Selection of Snapshots Taken by Felix Gonzalez-Torres*, Alejandro Cesarco, ed. (New York: A.R.T.Press, 2010). The images are often of his collection of toys, his cats (often in/ on the bed), the sky, the ocean, his installations, or flowers. One note on the back of a photo of two cats cuddling on the bed as four different small Disney toy figures were tucked into it reads: "Slow morning. To count our blessings, our losses, our hopes, our accomplished dreams, and those to come. Slow morning of solid peace and a golden light to just sit by the window, to just sit still. To a summer full of slow mornings. ...Your Micky has a new home now, thank you. ♡"
- Jeffry Solnit, "Consummate Consumption," *Artforum* 33, no. 4 (Dec. 1994), 7 in Spector, 137.
- With the "datelines," Gonzalez-Torres compiled a list of dates in a person's life (birth, wedding, important personal moments, etc.) paired with culturally significant moments chosen by him. This string of information was then put on the wall like a frieze, which the viewer could then reinterpret in any way they saw fit. See Ault, *Felix Gonzalez-Torres*, 170-171, for an example of a letter by Gonzalez-Torres to Robert Vilfian explaining his reasoning behind using this structure to create portraits.
- Kwon, "The Becoming of a Work of Art," 305. This 11th version of the portrait exhibited at SFMOMA had sixty-six entries, but it could then also get smaller

- again, grow more, or be reduced later to the original seven entries and dates. The owner of this portrait has the right to add and subtract events and dates over time, and also lend those rights to the exhibitor (or just lend a particular "version").
73. This tendency is most pronounced in the rise of participatory and socially engaged art practice that will be focused on in the next section.
 74. "Executed Offenders," Texas Department of Criminal Justice, accessed September 13, 2012, http://www.tdcj.state.tx.us/stat/dr_executed_offenders.html.
 75. "Death in Texas: Analyzing the Last Words of 478 Death Row Prisoners," Jon Millward, accessed September 13, 2012, <http://jonmillward.com/blog/psychological-subtleties/death-in-texas-analyzing-the-last-words-of-478-death-row-prisoners/> "Texas has executed more prisoners than all the other U.S. death penalty states combined."
 76. All quotes this paragraph derive from Chris Barr, email to the author, March 16, 2012..
 77. All quotes this paragraph derive from Sherry Turkle, "The Flight from Conversation," *The New York Times*, April 21, 2012, accessed April 22, 2012, <http://www.nytimes.com/2012/04/22/opinion/sunday/the-flight-from-conversation.html>. All quotes this paragraph.
 78. "Stefana Broadbent: How the Internet Enables Intimacy," *Ted Talks*, accessed September 13, 2012, http://www.ted.com/talks/lang/en/stefana_broadbent_how_the_internet_enables_intimacy.html.
 79. The early telephone system was not entirely private. Only the very wealthy could afford to have private lines—everybody else was on a shared system in which you could pick up and listen in. Technology is constantly altering both our definition and the very nature of "public" and "private."
 80. Nicholas Bourriaud, "Relational Aesthetics, 1998," in *Participation: Documents of Contemporary Art*, ed. Claire Bishop (London and Cambridge, MA: Whitechapel and The MIT Press, 2006), 160.
 81. Bourriaud, "Relational Aesthetics, 1998," 162.
 82. All quotes in the rest of the paragraph derive from Claire Bishop, "Digital Divide," *Artforum* (September 2012), 434–441.
 83. Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London and New York: Verso, 2012), 3.
 84. This is also the year the World Wide Web was invented by Tim Berners-Lee, as pointed out by Bishop in "Digital Divide," 436.
 85. Bourriaud, "Relational Aesthetics, 1998," 163.
 86. Something as simple as slowing down time might seem radical and subversive for the performance art community, but the visual art community might just see this as overly kinetic. Shannon Jackson, *Social Works: Performing Art, Supporting Publics* (New York and London: Routledge, 2011).
 87. Ibid., 47 Jackson points out that some of this is the old debate over how much art should be focused on art "making," reevaluating itself, "artistic autonomy," and how much art should work towards social intervention. She highlights the debate between Adorno and Brecht. See p. 49.
 88. Ibid., 55. In general, one might call this a type of criticality through negation. One of Bishop's favorite artists, Santiago Serra, was famous for illustrating the exploitation of immigrant labor by hiring immigrant workers to sit inside or hold up sculptures that resembled minimalist cubes for extremely long periods.
 89. Bourriaud, "Relational Aesthetics, 1998," 166.
 90. Julianne Swartz, email to the author, September 18, 2012.
 91. Bishop quoted in Jackson, 55.
 92. Bishop quoted in Jackson, 48.
 93. Bishop, *Artificial Hells*, 8.
 94. Shannon Jackson, "Keynote," *Open Engagement*, Portland, Oregon, May 18, 2012. Jackson brought up this phrase at the end of her talk, suggesting that a binary between affect and effect, the aesthetic and the participant need not exist. While Jackson suggested this term in her talk, the way it is defined here is my own understanding.
 95. 80 London-based artists established the imaginary boundary by painting what they would see if they were standing in Berichovice. The village was symbolically placed on a map of London with the Czech church aligned with St. Paul's Cathedral.
 96. For an excellent reference about Šedá's projects see: Fanni Fetzer, *Kateřina Šedá* (Zurich: JRP|Ringer, 2012).
 97. See Jackson's long discussion of the historical background idea for this that Bishop champions in "Antagonism and Relational Aesthetics." Jackson, *Social Works*, 50.
 98. All quotes in the rest of paragraph derive from Vladimír Kokolia, "Kateřina Šedá's Master's Thesis Evaluation, Academy of Arts, Prague, 2005" in *Kateřina Šedá*, 22 & 24–25.
 99. See "Interview Gregory Sale," in this catalogue as well as the website *Love Buttons, Love Bites: Gregory Sale*: <http://www.love-buttons.com>.
 100. Gregory Sale, text message to the author, September 30, 2012.
 101. Adam Gopnik, "The Cage of America," *The New Yorker*, (January 30, 2012), text message to the author from Gregory Sale, October 15, 2012. One of the now released inmates at the event said it this way when an audience member challenged this notion, "Hey...from the day I went in time moved in slow motion."
 102. Swartz, email message to the author, September 18, 2012.
 103. King, "Loving Your Enemies," in *Strength to Love*, 46. He says "In the Greek New Testament are three words for love. The word *eros* is sort of aesthetic or romantic love. In Platonic dialogue *eros* is a yearning of the soul for the real of the divine. The second word is *philia*, a reciprocal love and the intimate affection and friendship between friends. We love those whom we like, and we love because we are loved. The third word is *agape*, understanding and creative, redemptive goodwill for all men. An overflowing love that seeks nothing in return, *agape* is the love of God operating in the human heart."
 104. Swartz, email to the author, September 18, 2012.
 105. Macotela, Skype interview with the author, September 3, 2012.