



**Smithsonian Institution**

*Archives of American Art*

## **Celebrating 175: Lucy Lippard, Correspondence, Ukeles, Mierle Laderman, 1977-1988**

Extracted on Apr-19-2024 02:22:25

**The Smithsonian Institution thanks all digital volunteers that transcribed and reviewed this material. Your work enriches Smithsonian collections, making them available to anyone with an interest in using them.**

The Smithsonian Institution (the "Smithsonian") provides the content on this website ([transcription.si.edu](https://transcription.si.edu)), other Smithsonian websites, and third-party sites on which it maintains a presence ("SI Websites") in support of its mission for the "increase and diffusion of knowledge." The Smithsonian invites visitors to use its online content for personal, educational and other non-commercial purposes. By using this website, you accept and agree to abide by the [following terms](#).

- If sharing the material in personal and educational contexts, please cite the Archives of American Art as source of the content and the project title as provided at the top of the document. Include the accession number or collection name; when possible, link to the Archives of American Art website.
- If you wish to use this material in a for-profit publication, exhibition, or online project, please contact Archives of American Art or [transcribe@si.edu](mailto:transcribe@si.edu)

For more information on this project and related material, contact the Archives of American Art. [See this project](#) and other collections in the Smithsonian Transcription Center.

MIERLE LADERMAN UKULES

#2. Continued, page 2

- "Issue: Social Strategies by Women Artists." Installation, London Institute of Contemporary Arts, November-December, 1980. International exhibition of 24 artists, curated by Lucy R. Lippard.

- "TOUCH SANITATION PERFORMANCE." New York City-wide with 8,500 sanitation workers. Two and a half year project with 11 month performance, designed in a spiralling-tracking form of 10 "sweeps" around the City, 8 hours/day, with audio, video and photograph recording throughout. A dialogue and handshake ritual with every individual worker, face to face to envision publically a system where "everybody counts" as the nucleus of the piece, with a simultaneous and surprisingly dense overlay of interpretive "broad-casting" by all kinds of public media. Performance dates: July 24, 1979 to June 26, 1980. Research: January, 1977 to July 24, 1979.

- "Pass-Along Energy Performance-- Make Waves." 5 hour performance-attempt to pass along some of the 8,500 unites of human energy I absorbed in my right hand by shaking hands with sanitation workers for 11 months, to the general public for whom it was always intended. NYC 15th Annual Avant-Garde Festival at the Passenger Ship's Terminal. Charlotte Moorman, Director. July, 1980.

- "In Up Out Up." Whitney Museum Downtown, 55 Water Street, NYC. 2 performance/installations: 'Revolving Doors Have Wings: My Life in Parts and Wholes,' [in the revolving door exit], and 'Hello. Are You All Right? Good-Bye.' [1st performance where I made a physical contact with each member of the audience]. February 24, 1978.

- "Maintenance Art Tales." Franklin Furnace, NYC. January 11, 1977.

- "I MAKE MAINTENANCE ART 1 HOUR EVERY DAY." All over 55 Water Street building, 3 1/2 million sq/ft, 24 hours/day with 300 maintenance workers and concurrently in Whitney Museum Downtown (2nd floor of same building and opened at midnight for night shift workers to participate), 6 weeks long performance. October, 1976. David Hupert, Director.

- "Maintaining NYC in Crisis. 'What keeps New York City Alive'" Whitney Museum Downtown. 30 performers reading the mayor's Executive Budget at the height of the fiscal crisis and massive job lay-offs. October 13, 1976.

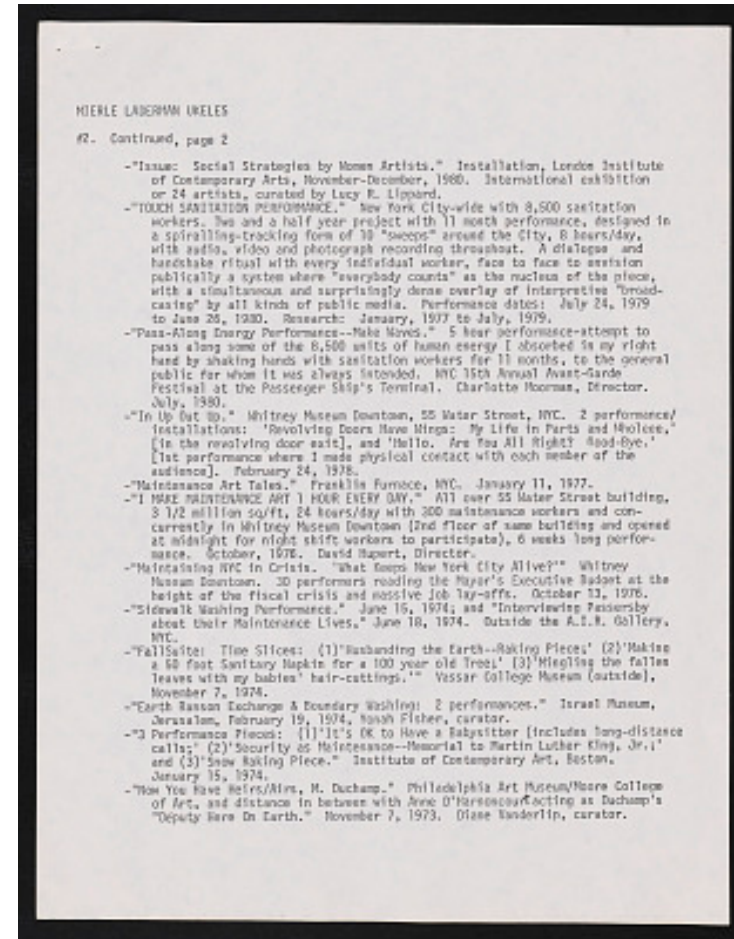
- "Sidewalk Washing Performance." June 15, 1974; and "Interviewing Passersby about their Maintenance Lives," June 18, 1974. Outside the A.I.R. Gallery, NYC.

- "FallSuite: Time Slices: (1)'Husbanding the Earth--Raking Piece;' (2)'Making a 50 foot Sanitary Napkin for a 100 year old Tree;' (3)'Mingling the fallen leaves with my babies' hair-cuttings.'" Vassar College Museum (outside), November 7, 1974.

- "Earth Ransom Exchange & Boundary Washing: 2 performances." Israel Museum, Jerusalem, February 19, 1974, Yonah Fisher, curator.

- "3 Performance Pieces: (1)'Its OK to have a Babysitter (Includes long-distance calls;' (2)'Security as Maintenance--Memorial to Martin Luther King =, Jr.:' and (3)'Snow Raking Piece.'" Institute of Contemporary Art, Boston, January 15, 1974.

- "Now You Have Heirs/Airs, M. Duchamp." Philadelphia Art Museum/Moore College of Art, and distance in between with Anne D'Harnoncourt acting as Duchamp's "Deputy Here On Earth." November 7, 1973. Diane Vanderlip, curator.



Celebrating 175: Lucy Lippard, Correspondence, Ukeles, Mierle Laderman, 1977-1988  
Transcribed and Reviewed by Digital Volunteers  
Extracted Apr-19-2024 02:22:25



## Smithsonian Institution

*Archives of American Art*

The mission of the Smithsonian is the increase and diffusion of knowledge - shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world. Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and nine research facilities. Become an active part of our mission through the Transcription Center. Together, we are discovering secrets hidden deep inside our collections that illuminate our history and our world.

Join us!

The Transcription Center: <https://transcription.si.edu>

On Facebook: <https://www.facebook.com/SmithsonianTranscriptionCenter>

On Twitter: [@TranscribeSI](https://twitter.com/TranscribeSI)

Connect with the Smithsonian

Smithsonian Institution: [www.si.edu](http://www.si.edu)

On Facebook: <https://www.facebook.com/Smithsonian>

On Twitter: [@smithsonian](https://twitter.com/smithsonian)