



Annie Anawana Haloba

My work is a result of the different thoughts going on in my mind, or, what I would say are the noises of my mind. The way I react and place myself in this world is reflected in these "mind discussions". When I make work I bring out my inner thoughts to interact with the outside thoughts. One calls me a feminist or political but I would rather say I deal with social crises.

My body is an important medium to display these thoughts with an intention to make a statement and be heard. I choose the specific materials I touch embracing, revealing, and in some cases, changing their meanings. Who names what and what right do they have?

To add thought and material to society and engage everyone in the debate allows me to create interactive pieces. I like the directness and maybe to be free and direct becomes an essential ingredient.

Annie Anawana Haloba is an artist born in Zambia and now living in Oslo, Norway. She received her BFA from the National Academy of Fine Arts in Oslo.

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Rebecca Tuynman

T-shirts are an ongoing public art project. We all have a dresser drawer full of shirts emblazoned with statements. Whether these are designer logos, meticulously designed skateboard slogans or patriotic proclamations, we choose our favorites based on what we want to tell others about ourselves. To look casual and dignified I wear a bulky t-shirt naming the fancy college I attended. To look cute yet full of intelligent interests, I wear my tight black "This American Life" t-shirt designed by Chris Ware. People generally have no bones about admitting that they wear a certain t-shirt to convey a specific message about themselves. And even the softest t-shirt will live permanently at the bottom of the drawer if it reads, "Herpes Carriers for George Bush" or the like, something that either horribly misrepresents you or tells the world about a part of your life you'd rather keep private.

When asked to participate in an art t-shirt exhibition, I remembered a daydream I had a once of people walking around with straightforward, personal facts about themselves on their t-shirts. So I got a few dozen white t-shirts printed with "I LOST MY VIRGINITY IN" in bold black on the front, bought a bunch of stencils and t-shirt decorating supplies. I set up a table where participants could complete that sentence and take the shirt for a mere \$5, if they wore it there at the gallery opening. The result was fantastic, leading to anecdotes and story sharing among all. After your mid-twenties or so, to state the year you lost your virginity is not any more personal than announcing your favorite NPR show on your t-shirt (unless you lost it very early, very late or you're lying about your age). The slogans on these shirts are only briefly surprising, and are intended to both stimulate conversation and reflect upon our desire to wear our biographies on our sleeves.

Rebecca Tuynman is an MFA candidate in Studio Art at UC Santa Barbara, graduating in June 2005. Her artwork always seeks inclusiveness, though participatory structure and accessible presentation. Previous projects can be seen at rebeccatuynman.com. She has a BA in Art History from Bryn Mawr College, and also schooled at Art Center College of Design, Pasadena and the University of Yaoundé, Cameroon. Ms. Tuynman currently resides in Los Angeles.



Rebecca Tuynman
I LOST MY VIRGINITY, 2004
T-shirts, stencils, fabric pens, iron-on numbers, people
Participatory artwork as part of "Cover Your Hairy Chest", curated by Alisa Ochoa and Eli Neugeboren, January 16, 2004
Gallery 1434
University of California, Santa Barbara

www.rebeccatuynman.com

Landfill by Edra Soto

Landfill By Edra Soto Technical and creative direction by Rodger Cooley History is commonly presented and preserved in a number of familiar formats: documentaries, books, essays, murals, motion pictures and so forth. A landfill is filled with disposed material that was functional during a concrete period of time in history.

The 2004 Documentation Project explores the possibilities of representing history from a single source of information. The documentation consist on the creation of a space to bury the newspapers that were dissected, quoted, traced and piled daily during the year 2004. How the remnants of the newspapers are treated is the subject of this piece.

A landfill contains the contradiction of preserving history by burying it, while treating it as waste concealed out of sight. One side of the landfill is carefully manicured for public presentation. The unaccustomed content of newspaper as part of our daily life is strategically revealed on the other side. The 2004 Landfill is not a 'real' landfill. We are working with the original format of a landfill but we wouldn't run with any of the environmental hazards a real landfill could, since its content will consist exclusively of newspapers.

Edra Soto received her MFA from Saic in 2000. She has recently had solo exhibitions at Gallery 400 At the Edge Series (Gallery project: A Year in Review: Documentation 2004 and as part of the public projects: Landfill) and Polvo in Chicago (Memorial). Her work has also been featured at such venues as Museo del Barrio, NY (2004); Mission Cultural Center, San Francisco (2003); and P.S.1 Contemporary Art Center, NY (2002). In 2000 she was an artist in residence at Skowhegan School of Painting and Sculpture and in 2004 she was an artist in residence at M&M Projectos in San Juan, PR. Some of her presentations during the current year include the NIU Museum, Track House and SubCity Projects.



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