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Until the fall of 1964, the corner of Telegraph and Bancroft was owned by the City of Berkeley. The space was available for political organizing and welcomed free flowing political thoughts and orientations. When the space was purchased by UC Berkeley, concerns paradigmatically attended to issues of Free Speech. Under new ownership, the political activity that once defined the space's contours had been fundamentally impacted. The Free Speech Movement grew out of a demand that the university function as an open, public space for political organizing. After nearly three months, growing tensions manifested in protests, sit-ins, and rallies. The university eventually acquiesced to empower individuals and groups with the right to organize and express their political opinions freely--despite being in accord or discord with the university's expressed values. While the university would maintain control over entities like time, space, and conduct, the content of speech would remain unregulated (fsm.berkeley.edu). The Free Speech Movement had a formative and porous impact on the 1960's civil rights movement. However, the Free Speech Movement dominates the prevailing narrative that shapes UC Berkeley's spirit. This overrepresentation guides a collective conception of Berkeley in the 1960's, and impedes a richer conception of the contemporary campus.

Free Speech Movement Cafe embodies a pattern of romanticized nostalgia and narrow codification commonly found in collective memories of the Free Speech Movement on Berkeley's campus. FSM Cafe was privately funded by Stephen M. Silberstein. Silberstein financially supported the construction of FSM cafe, as well as the digitization effort of the Free Speech Movement (FSM) Digital Archives (lib.berkeley.edu). His purported mission was to ensure students' daily engagement with the legacy of the Free Speech Movement. Silberstein's endowment empowered him with full control to materialize a specific version of events--to codify his memories of the movement into the public conscience. This process reveals the politics of archival erasure: who has the power, the access, and the means to write history? When certain populations are empowered with this privilege and withheld from others, what gets lost, and who gets erased? As noted by Tonia Sutherland, American Archives adhere to a regular practice of, "privileging, preserving, and reproducing a history that is predominantly white" (Sutherland). Further, Howard Zinn posits that, "the most powerful, richest elements in society have the greatest capacity to find documents, preserve them, and decide what is or is not available to the public" (Zinn). Archives function within a democracy to assign value to people, communities, and their respective histories. What "gets remembered" is a consequence and result of systemic inequities, and systems that reify disparate access.

In accord with the politics of archives: Silberstein's fiscal contributions had measurable impacts on the manifestation of his vision. The images featured on the walls of FSM cafe exclusively portray white students, with a dominating focus on Mario Savio. The embodiment of this movement, and its propagation into a collective memory, has been falsely distilled to overrepresent white students' participation. The living context for this history willfully ignores the vital contributions of communities of color. The suggestion here is that activism on Berkeley's campus is located within the White community. To remediate this exclusionary mandate, we propose a new visual engagement with a more complex and accurate history.

FSM Cafe Reinforces a Distilled and Exclusionary Telling of History

The current way the Free Speech Movement is acknowledged and memorialized on UC Berkeley's campus reflects the interests of an independent donor to idealize the past through a practice of exclusionary representation. The consequences of a racially homogenous memorialization, is the reproduction of a narrow and skewed history--a practice upheld by many archival galleries. The university is often regarded as a progressive utopia of liberative ideals, equity, tolerance, and access, due to its association with the Free Speech Movement. However, the homages to the past work to suggest that those ideals are only available if you are a conforming, white body.

Since the Free Speech Movement is redundantly cast as UC Berkeley's core spirit, the consequences of erasing a diversity of participants is grave in scope and magnitude. The present call is to provide blank space to honor the equally powerful and traditionally obscured histories of minority liberation, struggle, and erasure on Berkeley's campus.

Problematization and Actionable Solution

The current initiative invites artists from diverse backgrounds to propose works that reclaim FSM Cafe as a site of collective and inclusive memory. As a call to action, this initiative does not require that artists conform to a set of prescriptive guidelines. Instead, it calls on artists' interpretative insights and personal proximation to issues of exclusion and erasure in the historicization of events. The current call invites a shared commitment to racial and gender histories of underrepresented groups on Berkeley's campus. We orient this call within a framework committed to legitimizing underrepresented histories by allowing them to claim physical space.

The mandate of this grant is guided by efforts to provide a counter-history to what is currently displayed in FSM cafe. We aim to bring heightened attention to what is absent, and the consequences of the archival politics of exclusion on the ways history is sedimented within collective memory. With the recognition that universities are regarded as canonizing "legitimate" or "objective" knowledge, FSM's current display cannot go uncontested. As a visual representation, the current display prompts viewers to engage with that of which is present. The current project aims to dismantle traditional practices of viewership, and bring attention to what is *absent*.

To operationalize this project, a grant funded by the university will allow two artists per year over a twenty year period, to bring into public consciousness underrepresented communities' exclusion from the collective memory of historical or cultural events. The twenty year period derives its significance from the amount of time that FSM Cafe's current display has been showcased. Absent from the walls of a cafe that claims to honor, "a struggle between students and university administrators over the students' right to advocate for political issues on campus", are photos of people and communities of color. The current project aims to engage the Berkeley community in questions of: how do archives work to preserve and reify structures of dominance, control, and racial hierarchy? Individuals with the privilege of access and power

have the resources to write history and choose the prevailing historical narrative. This grant looks to engage a remediation project of redistributing access and resources to make histories of repression, exclusion, struggle, and liberation legible within a public consciousness. We feel it is the university's responsibility to underwrite this grant to remediate the shortcomings of the current display. However, if necessary, the grant will be funded by a private donor who shares in the vision and mission of the present project.

The current call aims to empower artists with resources to make experiences of exclusion and belonging legible through a range of mediums and modalities. Our commitment is to offer stories, experiences, and concealed histories--that are often denied equal chance of recognition--the opportunity to claim space.

Without prescribing functional requirements, the project leads with a commitment to the interpretive freedoms of the artist. This initiative aims to more accurately and inclusively historicize and celebrate the divergent cultural events that have been rooted on UC Berkeley's campus, with specific attention to histories that have been underwritten or underemphasized by conventional practices of archival exclusion. In an attempt to expand the narrow focus on UC Berkeley's relationship to the Free Speech movement, this project invites a fuller understanding of the university's complicated history with culture, liberation, and belonging.

In an effort to transfer politics of access, representation, and power to the hands of artists, the requirements for consideration will be structured through Rodney Leon's seven criteria of successful public art practice. The current project aims to engage with a range of modalities including: sculpture, photography, painting, murals, and multimedia works. Artists will be tasked with proposing works that engage elements of: education, culture, symbol, universality, and participation. The piece proposed by artists must educate the public about an underrepresented history, event, person, or concept. At the discretion of the artist is whether this education be expressed explicitly through the work or accompanied by a supplemental explanation. However as one, "engages visually and experientially, [they] must become enlightened to the cultural and historical significance" of the piece (Leon). The proposed work must have an "urban presence", such that it demands viewers to attend to it visually. While this piece will exist within a frequented venue, it should call attention and impose itself within the landscape. The piece should be "culturally contextual" and speak to the proximate experience of a specific race, ethnicity, creed, religion, person, or community. The language, form, and modality of the piece should operate within a culturally-relevant framework, so as to reclaim the specificity of a culture and use it to claim space. In a project dealing with memory and culture, the work should make legible the forms and languages that derive from a specific cultural experience. Additionally, the work should be designed with a cognition of its existence in public space. Thus, the art must utilize elements of "universalism", such that it has a "global impact" on those who encounter it notwithstanding "cultural boundaries" and "difference". UC Berkeley is a ground frequented by a diverse public, and the piece must transcend these divisions through a "common language". Finally, the work must acknowledge that it will live in an inherently social

environment. As cafe patrons, students, and faculty use the area as a meeting ground, the art must have a “participatory” function such that it accommodates the interactivity and movement within the space.

Case Studies

To clarify the expectations of this remediation project, we will offer case studies of examples. These examples are not intended to confine or prescribe artistic visionaries with strict boundaries, but to provide the contours of what is possible through this project. We raise Karyn Olivier’s, *The Battle Is Joined* as a profound demonstration of what can be accomplished through this effort. Olivier, a Trinidadian and American artist contributed to the Monument Lab’s initiative in Philadelphia by “reinterpreting...the Battle of Germantown Memorial”, and erecting a reflective “encasement” around a pre-existing memorial. In her own words, “The monument [will] serve as a conductor of sorts. It will transport, transmit, express, and literally reflect the landscape...We will be reminded that this memorial can be an instrument and we, too, are instruments--the keepers and protectors of the monument”. An invitation to be active in propagating living histories into contemporary discourse, aligns perfectly with the ambitions of this project: redoing rather than undoing. We imagine an educational component accompanying this imposing piece in the form of public lectures, a textual explanation, or conversation. Another powerful piece that emerged from Monument Lab’s work in Pennsylvania that aligns with the current project, is Hank Willis Thomas’ *All Power to the People* in Thomas Paine Plaza. This work “dealt with black identity and representation in Philadelphia”. This large scale Afro-Pick stands at eight feet tall and has a demanding urban presence. Additionally, it serves as a profound iconography within a landscape that imagines “monuments” in traditional and exclusionary terms. Thus, within the context of the current project this kind of piece would demand attention, engage conversation, and offer space for otherwise unrecognized or delegitimized symbolism to take root. Broadly, we value the model demonstrated by Monument Lab’s work, and aim to embody their commitment to empowering artistic visionaries with freedom and creative license.

Logistics of Grant

For twenty years, UC Berkeley students and faculty have encountered a narrow and deceptive narrative of the Free Speech movement. While the damage of this effect cannot be quantified, it has profoundly contributed to conceptions of a formative cultural moment. From the walls of the cafe, it is wrongly made to seem that the UC Berkeley spirit grows from white political mobilization. For twenty years this conception has prevailed. The current effort aims to remediate the continuation of this damage.

The patio of Free Speech Movement will be transformed into a living and rotational gallery space, where two artists per year (for twenty years) will feature their work. Critical to the aim of this initiative is countering and supplementing FSM Cafe’s current display rather than removing it. *Undoing* rather than *redoing* brings attention to the consequences of painting over

misguided or objectionable efforts, as opposed to concealing its effects. As a communal area of gathering, the patio will offer the community a space to sit immersively amongst the work. We hope that this project will be functional and affective. Chosen works will occupy the patio space for six months-- allowing cafe patrons and community members time to attend to the piece's existence and engage its symbolic significance. By funding two artists per year for twenty years, the goal is to engage a multitude of histories through a range of mediums. The hope here is to fund art that engages in diverse visual languages.

It is critical to us that the featured artists have a connection to legacies of exclusion or historical erasure on UC Berkeley's campus. The aim is not to exclude any group on account of racial, gender, or religious identity. Merely, the initiative's prerogative is to give room for histories conventionally denied space and legitimacy to root itself. Exposing some deeply neglected fault lines in historical representation, we invite artists with important cultural messages to propose work.

Additionally, the committee assembled to review proposals and select grant recipients, must have intimate knowledge of the experiences of underrepresented communities, art practice, and art history. This committee will be comprised as a part *of*, rather than apart *from*. Our intent is for the committee to support the artists in manifesting their vision, as opposed to imposing bureaucratic hindrances on the creative process. In an attempt to learn from the experiences of Lava Thomas' during her tumultuous submission to the San Francisco Art Commission for a monument to Dr. Maya Angelou, we aim for the process of creating art to be as successful as the process of erecting art. A committee of professionals hailing from diverse disciplines can include people closely associated with some of these histories (the FSM, the third world liberation front, the civil rights movement) or those who work in the fields of Ethnic studies, art practice, art history, or African American studies.

Annotated Bibliography:

"Free Speech Movement Digital Archive." *University of California Berkeley Library*, bancroft.berkeley.edu/FSM/about.html. Accessed 16 April. 2020.

Looking through the images and resources that are available through the Free Speech Movement Digital Archive contribute to forming our proposal as it reveals what was included and excluded from the archive, as well as which pieces from the archive are represented in the FSM cafe. The presence of people of color is not absent from the archive, which points to the exclusion of these images from the site possibly as part of Silberstein's vision and guidance during the construction of the cafe.

Dell Upton, "Introduction," *What Can and Can't Be Said: Race, Uplift, and Monument*

Building in the Contemporary South, (2015), 1-24.

Dell Upton's piece helped orient our work within a framework that recognizes the conventional function of monuments, and manages ideas of how this function can be expanded and challenged. Upton writes of monuments that aim to "represent the movement through honoring prominent men". By challenging the traditional practices of monuments, our vision is to include those/that of which has been a victim of exclusion or erasure. We envision a space where monuments push against this traditional function and speak to something more. Upton's query of, "what can and cannot be said within this medium", motivated us to consider the power of absence in a visual representation.

Michael Mark Cohen and Leigh Raiford, "'Thanks to Berkeley...': Managing Multiculturalism in an Age of Austerity," *Qui Parle* (Spring/Summer 2015): 185-204

Leigh Raiford and Michael Mark Cohen's writing brought our attention to the conception of UC Berkeley as "a beacon of ideas...[and] a space of access and diversity" (186). The Free Speech Movement Cafe is an embodiment of this sanitized reputation. UC Berkeley fails to acknowledge the *absence* that deeply punctuates the campus space. Our vision attempts to remediate by way of inclusion.

Shelly Willis, "Investigating the Public Art Commissioning System: The Challenges of Making Art in Public," *The Practice of Public Art* (Routledge, 2008), 152-159.

Shelly Willis' piece had a formative influence on how we conceived of our "committee" as instrumental to the project of remediating archival erasure. Willis discusses the bureaucratic systems that impede an artist from operating freely and creatively, and hinder the work from prospering in the space. She explains that committees are often comprised of professionals unfamiliar with the mission of the work, or the artistic process. We responded to Willis's work by implementing an alternative model.

Farber, Paul. "Monument Lab: Process and Power in Public Art." The University of California Berkeley, 23 Jan. 2020. Lecture.

Paul Farber's Monument Lab provides an enriching model for the proposed initiative. Monument Lab is committed to sourcing ideas from the community about how to landscape their space. Additionally, Monument Lab features a range of artistic mediums and does not prescribe artists with a set of strict guidelines. We aim to embody Monument Lab's model.

Free Speech Movement. (n.d.). Retrieved from <https://fsm.berkeley.edu/>

The Free Speech Movement website was crucial for gaining insight into the timeline of the movement's activities, learning the role of the university president, the regents, and the leaders of the movement. The website pointed us to what act of the university sparked the movement and its deep connection to the civil rights movement.

Thomas, Lava, and Mildred Howard. "Navigating the Landscape of Public Art: A Conversation." 6 Feb. 2020. Lecture.

Thomas' experience when competing for the commission to create a monument for Dr. Angelou in front of San Francisco's public library shed light on the importance of an appropriate and professional committee that has knowledge in art practice and art history, and has a connection to the community that the monument is meant to memorialize. Thomas' experience led us to emphasize the importance of creating the appropriate committee that will choose the receivers of the grant in the process of building the grant.

Leon, Rodney. "400 Years of Resistance to Slavery & Injustice: Black Public Art." The University of California Berkeley, 23 Feb. 2020. Lecture.

From Rodney Leon, we derived the seven criteria of public art. As a means of structuring a proposal beyond the strictures of formal requirements, Leon offers a resolve to Upton's question of, "what can and cannot be said " through a monument. Leon suggests that a monument should satisfy seven requirements: education, urban presence, culture, symbol, spirituality, universality, and participatory. In the spirit of our project, these criteria help to offer abstract parameters for artists without confining them to specific modalities or mediums.

Redoing without Undoing: A Renovation That Does Not Erase



A Proposal for Rotational Art Works on the FSM Cafe Patio
Alma Rechav, Anna Young, Lily Zweig

The History of the Free Speech Movement

- Fall of 1964.
- The movement was sparked by the UC Regents announcement that the corner of Bancroft and Telegraph belonged to the university, banning stands providing political information and rallies.
- UC Berkeley's reputation as a radically liberal institution is the result of associations with the movement.



The Establishment of FSM Cafe

- Private donation of \$3.5 million from UC Berkeley graduate and library employee Stephen M. Silberstein.
- Opened in February 4th, 2000.
- No representation of People of Color.



Problematizing the Status Quo

- Despite many other movements that occurred during the same era (third world liberation front, civil right movements) UC Berkeley overemphasizes the Free Speech Movement.
- UC Berkeley's ties with the Free Speech Movement works to reproduce the narrative that UC Berkeley is a highly progressive "liberal utopia." We are curious to explore this myth as the university's attempt to distill a more complicated history with communities of color.

Redoing Rather than Undoing: How we will remediate

- A remediation project of redistributing the access and resources traditionally necessary to make histories visible, and to usher moments of repression, exclusion, struggle, and liberation into the public consciousness.
- Empower artists with resources and space to make their own experiences of exclusion legible through a range of mediums and modalities.
- Commitment to interpretive freedoms of the artist.
- Transferring technologies of access, representation, and power to the hands of artists
 - requirements for consideration will be structured through Rodney Leon's seven criteria of successful public art practice.

Case studies

- Karyn Olivier's, *The Battle Is Joined*
- Hank Willis Thomas' *All Power to the People*





Grant Logistics

- Rotating public art works.
- Two artists per year, for twenty years.
- Funded by the university or a private donor that shares our vision of the grant.
- Assembling a committee that annually selects the two recipient artists and maintain the realized works.