

"Mechanisms" is a group exhibition.

These days, machines don't look much like machines. Many aren't even called machines. Heavy and greasy machinery is absent from the smooth surfaces of digital interfaces and the weightlessness of cloud computing. Tool, appliance, device, apparatus, instrument, computer, hardware, software, program, server, processor, microchip, setting, algorithm, infrastructure, system, logistic, protocol, parameter--the terms for today's machines accumulate, evolve, and overlap.

Machines are everywhere but seem to be nowhere. They are part of the air we breathe, overseeing our lives and our bodies, from the way we communicate and consume to how we trade and how we travel. Some are objects or devices, but others are systems and infrastructures--a machine can be a thing as well as a method for organizing things.

Machines, like all tools, have their agendas. They embody and enforce specific regimes. They have trained us to embrace and enjoy a life of seamless connectivity and complete flexibility. They have taught us to value efficiency and standardization. They live within the bloodstream of our subjectivities, our policies, and our politics.

Art can't stop the machine. Nothing can. Still, art can challenge the values that are favored by machines. The works in this exhibition test existing systems with inefficient mechanisms, impossible tools, and elaborate protocols that misalign outputs from their inputs.

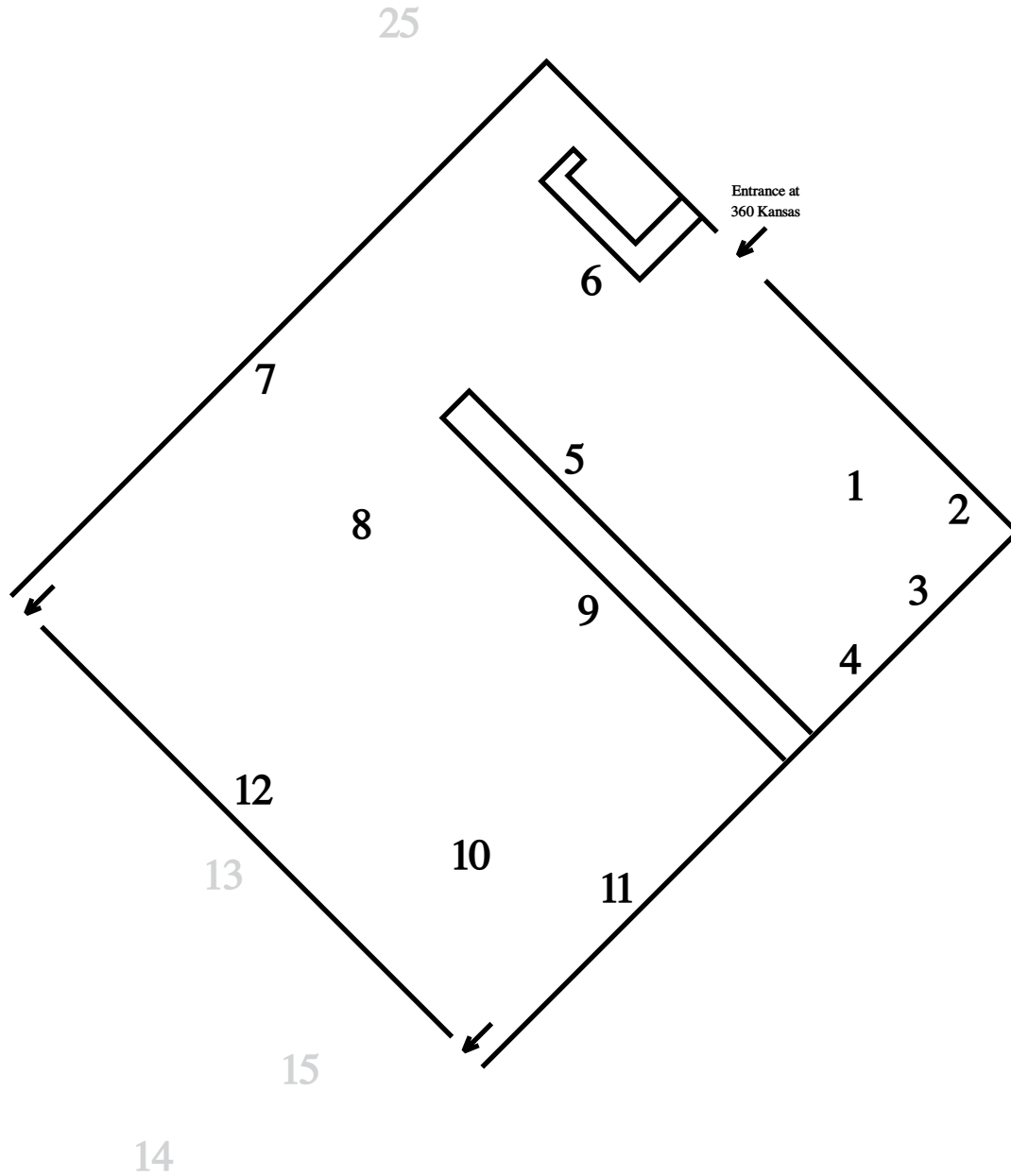
1

Charlotte Posenenske
(b.1930, Wiesbaden, Germany; d.1985, Frankfurt)

"Series D Vierkantrohre (Square Tubes)", 1967
Sheet steel and screws; 8 elements chosen from a
system of 6 pieces
Dimensions variable

Courtesy of the Estate of Charlotte Posenenske,
Frankfurt and Peter Freeman, Inc., New York/Paris

These mimic the metal ducts usually used to move air
around a building. They are normally kept out of view,
overhead, allowing the circulation to happen unimped-
ed and the people who use those buildings to circu-
late without obstacles. (AH)



2

Park McArthur
(b. 1984, Raleigh, NC)

"https://en.wikipedia.org/wiki/Marta_Russell," 2013
Adhesive vinyl
3 x 60 in. (7.6 x 152.4 cm)
Collection of Moraes-Barbosa

Marta Russell (December 20, 1951 – December 15, 2013) was an American writer and disability rights activist. Her book, "Beyond Ramps: Disability at the End of the Social Contract" published in 1998 by Common Courage Press analyzes the relationship between disability, social Darwinism, and economic austerity under capitalism. Her political views, which she described as "left, not liberal," informed her writing on topics such as healthcare, the prison-industrial complex, physician-assisted suicide, poverty, ableism, and the Americans with Disabilities Act of 1990. (Wikipedia)

Russell also co-wrote articles with Jean Stewart as well as Ravi Malhotra. Malhotra edited the recent anthology "Disability Politics in a Global Economy: Essays in Honour of Marta Russell." (Routledge 2016)

Ableism is a system of practices based on the belief in the supremacy of nondisabled people that naturalizes the oppression of disabled people. The naturalized oppression of disability often takes forms such as audism, sanism, ageism, and neurotypical privilege. Ableism oppresses disabled people specifically, but because it influences everything from institutions of governance to common phrases, ableism affects us all. Ableism works with policies and worldviews that are racist, classist, transphobic, sexist, fat-phobic, homophobic, imperialist, eugenic, and nationalist--often by becoming a point of connection between them through their mutual reinforcement. (Park McArthur)

3

Cameron Rowland
(b. 1988, Philadelphia, PA)

"Constituent," 2014
Outlet
Dimensions variable
Edition 2/3
Collection of KADIST

Outlets allow the flow of current through cable. When electrical cable is sold as scrap, the outlet is often still connected, but cannot be used and has no value. An electrician cuts the power supply to one outlet, removes the faceplate, and reveals the copper core of two electrical wires.

(Cameron Rowland)

4

Lutz Bacher

"Menu," 2002

Mixed media

30 x 20 x .75 in. (76.2 x 50.8 x 1.9 cm)

Collection of Robin Wright

5

Terry Atkinson

(b. 1939, Thurnscoe, England)

"Slat Greaser Trough 5," conceived in 1991/
fabricated in 2014

Wood, linoleum, paint, and axle grease

104 x 52 in. (264.2 x 132.1 cm)

Courtesy of the artist

T.J. Clark's notion of negating strategies was the initial motivation to seek an unstable material. I thought from the start of making the "Grease Works" that instability was a suitable condition for reconnoitring the idea of a plausible negating strategy, and one that might, in a pictorial way, reflect my, by then, seemingly permanent unease with both my own practice and the avant-garde model of the artistic subject. It was a bit later, when I came to write in a more prolonged and sustained way about it, that I shortened the latter to the acronym AGMOAS. A second concern, the hardware/software analogy, was formed from the feedback resulting from the practical outcomes of working on the first concern. This feedback came directly through the fact that grease, once applied to the object, initiated an ongoing process. The work continued to make itself after it left the artist's hand and space. (Terry Atkinson)

6

Eva Barto
(b. 1987, Nantes, France)

"Free Gift," 2017
Paying-free system, with conditions. A copy of the instruction manual is available on request.
34.25 x 12.75 x 8.75 in. (87 x 32.5 x 22 cm)

"Free Gift" is a self-canceling "paying-free" system created for public or private institutions that don't charge an entrance fee. It is built with metal bought from scrap yards and with melted down coins from obsolete European currencies that are no longer in use. Engraved on the outer surface of the object are the various components of an entrance ticket machine: a money slot, a ticket dispenser, a change dispenser, a counter, a keyhole, among many others. Should a coin be inserted, an inner "stealing" mechanism would scrape a tiny amount of metal off its surface and then refund the coin, allowing the machine to earn its own profit through a process of accumulation by dispossession. A re-edition of a Berlin key--which paradoxically locks its user into her own property--is assigned to the machine, allowing the inner mechanism to be activated through the reversibility of some of its engraved plates.

6, cont'd

However, for "Mechanisms," the machine has been adapted due to a misappropriation of the production budget: the keyhole and previously opened parts have been filled with melted down dollar coins. It is now no longer possible to activate its inner mechanisms. The leftover production budget has been left inside for speculation. A copy of the key--now obsolete--is also stored inside, and will be offered for the benefit of the Wattis Institute. (Quotation from the instruction manual for "Free Gift," which is stored inside the machine for its potential future owner. A copy is available to view upon request.)

7

Lutz Bacher

"Cyclops," 27 March 2017

26 mirror surveillance domes

27.5 x 27.5 x 12 in. (69.8 x 69.8 x 30.5 cm) each

Courtesy of the artist and Greene Naftali Gallery,
New York

8

Jean-Luc Moulène

(b. 1955, Reims, France)

"Blown Knot 6 32, Borromean, Varia 03 (CIRVA,
Marseille, October 2012)," 2012

Glass

13.38 x 11.75 x 7.25 in. (33.9 x 28.8 x 18.4 cm)

Collection of Howard & Roberta Ahmanson

A knot is a tool. In the realm of philosophy, we'd
call it a concept. (Jean-Luc Moulène)

Jay DeFao
(b. 1929, Hanover, NH; d. 1989, Oakland, CA)

(from left to right)

"Figure II" ("Tripod" series), 1976
Acrylic and charcoal with photomechanical reproduction and tape on paper
28.75 x 23.75 in. (73 x 60.3 cm)
Collection of the Mills College Art Museum, Oakland

"Untitled" ("One O'clock Jump" series), 1978
Acrylic, charcoal, and graphite on paper
40 x 30 in. (101.6 x 76.2 cm)
Collection of University of California, Berkeley Art Museum and Pacific Film Archive; Museum purchase

"Untitled" ("Water Goggles" series), 1977
Acrylic, charcoal, ink, grease pencil, and graphite on paper
15 x 20 in. (38.1 x 50.8 cm)
Private collection

"Untitled" ("Shoetree" series), 1977
Acrylic, charcoal, ink, grease pencil, and graphite on paper
39.75 x 30.25 in. (101 x 76.8 cm)
Collection of the San Jose Museum of Art; Gift of Dixon & Barbara Farley; 2014.09.08

Zarouhie Abdalian
(b. 1982, New Orleans, LA)

"Joint (ii)," 2016
Mirrored hand tools
3.75 x 4.75 x 3.5 in. (9.5 x 12.1 x 8.9 cm)
Collection of Joachim & Nancy Hellman Bechtler

"Joint (viii)," 2017
Mirrored hand tools
7.5 x 6 x 3.5 in. (19 x 15.2 x 8.9 cm)
Courtesy of the artist and Altman Siegel Gallery, San Francisco

"Joint (ix)," 2017
Mirrored hand tools
7 x 7 x 10.5 in. (17.8 x 17.8 x 26.7 cm)
Courtesy of the artist and Altman Siegel Gallery, San Francisco

Some are chosen because they're beautiful and they fit together in an interesting way, but mostly I'm looking for tools that represent a specific type of labor. I'll search for tools used in blacksmithing, or instruments that are used in surgery, or that kind of thing. The tools have to be made out of solid metal, which narrows it down. Each sculpture has tools from at least two different types of specialized work. The mirror finish is meant to make explicit this idea of dependency in the tools and between the types of labor. They reflect one another and they also become more like one another. Needless to say, once they become sculpture, they can no longer be used as tools. They're transformed into luxury items. (Zarouhie Abdalian)

Cameron Rowland
(b. 1988, Philadelphia, PA)

"Disgorgement," 2016
Reparations Purpose Trust and Aetna Shares
36.75 x 64.75 x 2 in. (93.3 x 164.5 x 5.1 cm);
36.5 x 38 x 2 in. (92.7 x 96.5 x 5.1 cm)
Collection of the Museum of Modern Art, New York;
Extended loan from the artist, 2016

Aetna, amongst other insurance companies, issued slave insurance policies, which combined property and life insurance. These policies were taken out by slave masters on the lives of slaves, and provided partial payments for damage to the slave and full payment for the death of the slave. Death or damage inflicted by the master could not be claimed. The profits incurred by these policies are still intact with Aetna.

In 1989 U.S. Representative John Conyers of Michigan first introduced Congressional Bill H.R. 40, which would "establish the Commission to Study Reparation Proposals for African Americans to examine slavery and discrimination in the colonies and the United States from 1619 to the present and recommend as to whether a formal apology for slavery is owed, whether reparations are owed, what form reparations would then take, and who would receive them. Conyers has reintroduced the bill to every session of Congress since then through 2016. This bill acquired 48 cosponsors in 1999-2000. In 2015-16 it had 2 sponsors.

In 2000 the state of California passed the bill SB 2199, which required all insurance companies conducting business in the state of California to publish documentation of slave insurance policies that they or their parent companies had issued previously. In 2002 a lawyer named Deadria Farmer-Paellmann filed the first corporate reparation class-action lawsuit seeking disgorgement from 17 contemporary financial institutions including Aetna, which had profited from slavery. Farmer-Paellmann pursued property law claims on the basis that these institutions had been enriched unjustly by slaves who were neither compensated nor agreed to be uncompensated. Farmer-Paellmann called for these profits and gains to be disgorged from these institutions to descendants of slaves.

The Reparations Purpose Trust forms a conditionality between the time of deferral and continued corporate growth. The general purpose of this trust is "to acquire and administer shares in Aetna, Inc. and to hold such shares until the effective date of any official action by any branch of the United States government to make financial reparations for slavery, including but not limited to the enactment and subsequent adoption of any recommendations pursuant to H.R. 40-Commission to Study Reparation Proposals for African-Americans Act." As a purpose trust registered in the state of Delaware this trust can last indefinitely and has no named beneficiaries.

11, cont'd

The initial holdings of Reparations Purpose Trust consists of 90 Aetna shares. In the event that federal financial reparations are paid, the trust will terminate and its shares will be liquidated and granted to the federal agency charged with distributions as a corporate addendum to these payments. The grantor of the Reparations Purpose Trust is Artists Space, its trustee is Michael M. Gordon, and its enforcer is Cameron Rowland. The Reparations Purpose Trust gains tax exemption from its grantor's nonprofit status.

MoMA has agreed to continue the trust if Artists Space is no longer able to serve as the grantor. (Cameron Rowland)

12

Louise Lawler
(b. 1947, Bronxville, NY)

"Formica (adjusted to fit, distorted for the times, slippery slope 1)," 2011/2012/2015/2017
Adhesive wall material
Dimensions variable
Edition 1/1, 1 AP
Courtesy of the artist and Metro Pictures, New York

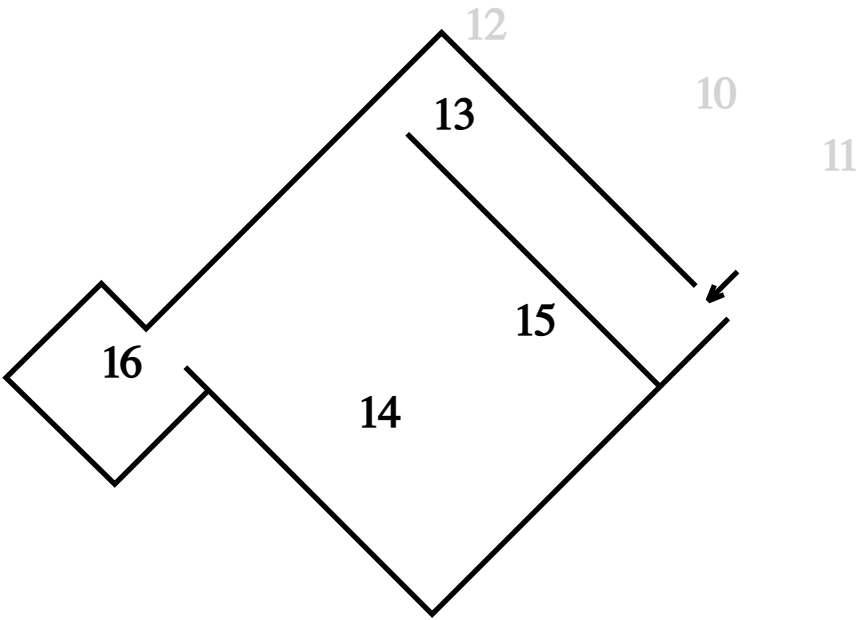
In the 1980s, Louise Lawler would use a machine (a camera) to extract an artwork from one place (a museum gallery, a collector's bedroom, a storage unit) and place it somewhere else (on the wall of a different museum or gallery). In recent years, the artist has returned to her previous photographs, but instead of simply placing them on a gallery wall, she has allowed that wall to intervene. Should the wall be long and narrow, then the photograph is to be adjusted to fit and shown in a stretched and distorted form. The image, in other words, succumbs to the physical demands of the building. It adjusts its digital settings in order to accommodate its physical setting.

After the 2016 election of Donald Trump, feeling the rug had been pulled out from under our civil society, Lawler added a warping effect--a secondary level of distortion to better fit our distorted times. (AH)

13

Trisha Donnelly
(b. 1974, San Francisco, CA)

"Untitled," 2014-2017
Projection
Dimensions variable
Courtesy of the artist and Air de Paris, Paris



14

Danh Vo
(b. 1975, Ba Ria, Vietnam)

"Twenty-Two Traps," 2012
Various antique animal traps
Dimensions variable
Collection of Andrew Ong & George Robertson

Spread out on the floor are twenty-two iron animal traps, bought by the artist at a public auction in Montana while on a road trip across the United States. Rusty, displaced, and outdated, these 19th century hunting devices are an obsolete technology, vicious relics of a violent past. Yet their threatening purpose lingers, even on the gallery floor. (EM)

15

Pope.L
(b. 1955, Newark, NJ)

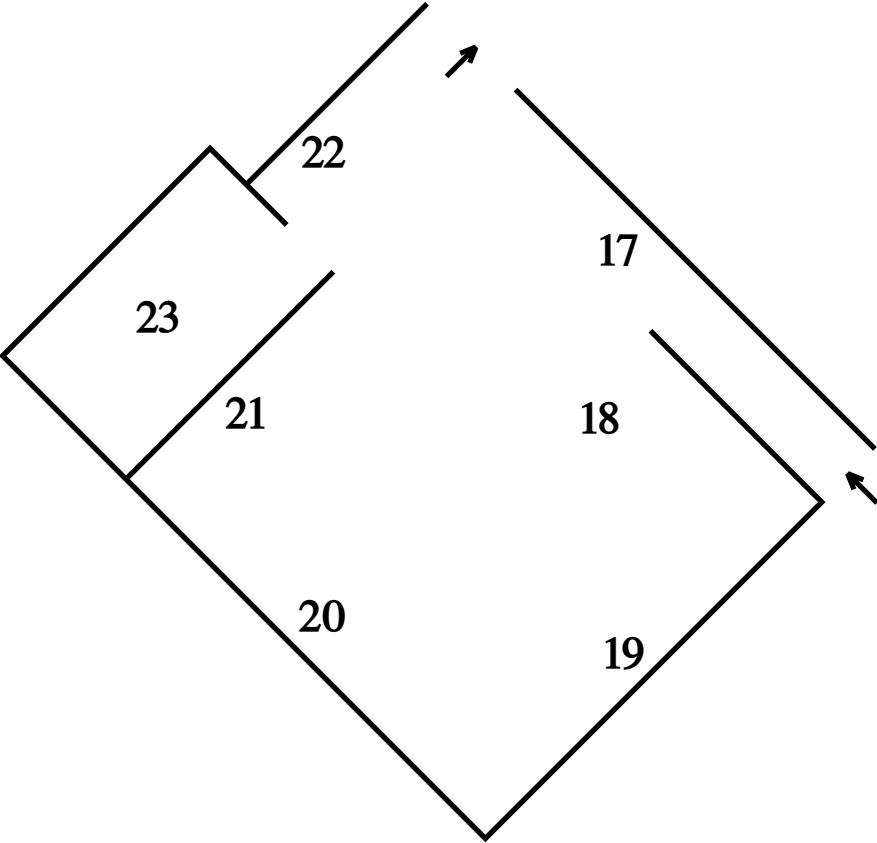
"Lever," 2016
Acrylic, paint, oil crayon, and chewing gum on porcelain
11.5 x 11.5 x 6 in. (29.2 x 29.2 x 15.2 cm)
Courtesy of the artist and Mitchell-Innes & Nash, New York

The bowl of a porcelain water fountain from the 1950's has been surfaced with acrylic paint, oil crayon, chewing gum and mounted on the wall like a bug or ornament. The bowl once served as part of a water distribution system--an apparatus for drinking. The water fountain also functioned as a segregation device--one of the many tools used by our family of society to divide its people based on the hue of their flesh coverings. (Pope.L)

Aaron Flint Jamison
(b. 1979, Billings, MT)

"Greaser," 2015
Vibrator and purple heart
139.5 x 30.68 x 5 in. (354.3 x 77.8 x 12.7 cm)
Courtesy of the artist and Miguel Abreu Gallery,
New York

"Its Base," 2015
Casters and purple heart
6.75 x 30.75 x 28.5 in. (17.1 x 78.1 x 72.4 cm)
Courtesy of the artist and Miguel Abreu Gallery,
New York



17

Garry Neill Kennedy
(b. 1935, St. Catharines, Ontario, Canada)

"The Letter E," 1980-2017
Typewriter intervention
Dimensions variable
Courtesy of the artist

A new piece of correspondence from Wattis staff is
added daily. Feel free to look through them. (AH)

18

Richard Hamilton
(b. 1922, London, England; d. 2011, Henley-on-Thames,
England)

"Reaper (e)," 1949
Etching and aquatint on paper
Image: 7 x 8.75 in. (17.5 x 22.3 cm), Paper: 9.25 x
11.25 in. (23 x 29 cm)
Collection of the Kunstmuseum Winterthur; Purchased
in 1997

"Reaper (h)," 1949
Etching and aquatint on paper
Image: 6.75 x 10 in. (17.4 x 25.1 cm), Paper: 11 x
15.25 in. (25.7 x 34.7 cm)
Collection of the Kunstmuseum Winterthur; Purchased
in 1997

"Reaper (j) (state impression)," 1949
Etching and aquatint on paper
Image: 4 x 8.75 in. (9.9 x 22.1 cm), Paper: 4.5 x 9.25
in. (11.4 x 23.2 cm)
Collection of the Kunstmuseum Winterthur; Gift of Dr.
Frank and Wiltraud Rentsch, 1997

"Reaper (o)", 1949
Sugar aquatint and color etching from three plates
on paper
Image: 7.75 x 5.75 in. (19.7 x 14.8 cm), Paper
12.75 x 9.75 in. (32.4 cm x 24.5 cm)
Collection of the Kunstmuseum Winterthur; Purchased
with lottery funds from the canton of Zurich, 2002

18, cont'd

We know a few things for certain about his "Reapers": first, that they emerged from his fascination with the influential 1948 tome "Mechanization Takes Command," by Siegfried Giedion, and second, that they were the result of the artist's interest in exploring the myriad technical possibilities of intaglio printing...While Hamilton mentioned that "agricultural machinery was seen by Giedion to be at a crucial interface, the boundary at which technology meets nature," he stops short of implicating the war itself, despite the fact that many of the early 20th-century innovations discussed by Giedion were, of course, largely precipitated by military need. (Fanny Singer, "War Memorials, Harbingers of Innovation: Richard Hamilton's 'Reapers'" in "Reaper, Richard Hamilton and Siegfried Giedion" (Zurich: JRP/Ringier, 2017), 158.)

19

Jay DeFeo
(b. 1929, Hanover, NH; d. 1989, Oakland, CA)

40 unique photocopies, each "Untitled," 1987
Sizes variable, from 9.5 x 8 in. (21.6 x 22.9 cm) to
11 x 8.5 in. (27.9 x 21.6 cm) each
Courtesy of The Jay DeFeo Foundation

Tissue boxes.

20

Louise Lawler
(b. 1947, Bronxville, NY)

"Formica (adjusted to fit, distorted for the times,
slippery slope 2)," 2011/2012/2015/2017
Adhesive wall material
Dimensions variable
Edition 1/1, 1 AP
Courtesy of the artist and Metro Pictures, New York

The image, in other words, succumbs to the
physical demands of the building. It adjusts its
digital settings in order to accomodate its
physical setting. (AH)

21

Jacob Kassay
(b. 1984, Lewiston, NY)

"Untitled," 2016
Immiscible acrylic on canvas
94.96 x 69.02 x 2 in. (241.2 x 175.3 x 5.1 cm)
Courtesy of the artist and 303 Gallery, New York

"Untitled," 2016
Immiscible acrylic on canvas
93.1 x 43.32 x 2 in. (236.5 x 110 x 5.1 cm)
Courtesy of the artist and 303 Gallery, New York

This series of irregularly shaped paintings originated
in the scraps discarded from other canvases that lit-
tered the floor of Kassay's studio. From paintings
long lost, sold, or otherwise disappeared, Kassay uses
these accidental forms as blueprints to produce wooden
stretchers, which then become auto-determined shapes
for a series of new paintings. Trimming these new
canvases in turn yields further scraps and remnants.
Once the procedure of cutting and stretching begins
propelling itself, Kassay's waste-saving system
becomes a waste-producing one. (JG)

Patricia L. Boyd
(b. 1980, London, England)

(from left to right)

"Untitled (SL-1200MK2)," 2017
Used restaurant grease, beeswax, damar resin
12 x 4 in. (30.5 x 10.2 cm)
Courtesy of the artist

"Untitled (Aeron)," 2017
Used restaurant grease, beeswax, damar resin
26 x 33 in. (66 x 83.8 cm)
Courtesy of the artist

The grease is sourced from a refinery that collects used cooking fat from restaurants, cleans it of contaminants, and sells it to biodiesel refineries, where it is transformed into fuel. The grease used in these works has not yet been cleaned and refined; in energetic term, it is spent but not yet replenished.

The negative imprints were made from components of an office chair and a turntable that were purchased in a liquidation auction of a company undergoing intensive restructuring. Liquidation auctions allow companies to monetize their assets (furniture, equipment, intellectual property.)

Both materials have been extracted from their circulation routes. The sculptures bring exhausted material into contact with assets that have been dispensed with to make forms in relief: negatives. (Patricia L. Boyd)

Jacob Kassay
(b. 1984, Lewiston, NY)

"II," 2017
16mm film
24 min
Courtesy of the artist and 303 Gallery, New York

Two machines--a 16mm projector and a tandem helicopter --are overlaid on each other, with the looping reels of the projector overlapping the twin blades of the helicopter. After taking off and hovering a few feet above the ground, the aircraft appears uncannily inert, as the frame rate of the camera synchronizes with the rotation of the helicopter blades. The film fuses the machine active and the machine depicted into one harmonized assembly that negates the functions of both: a helicopter seems to levitate without an engine running, a projector runs without images varying. (JG)

24

Harun Farocki

(b. 1944, Novy Jicin, Czech Republic; d. 2014, Berlin)

"Deep Play," 2007

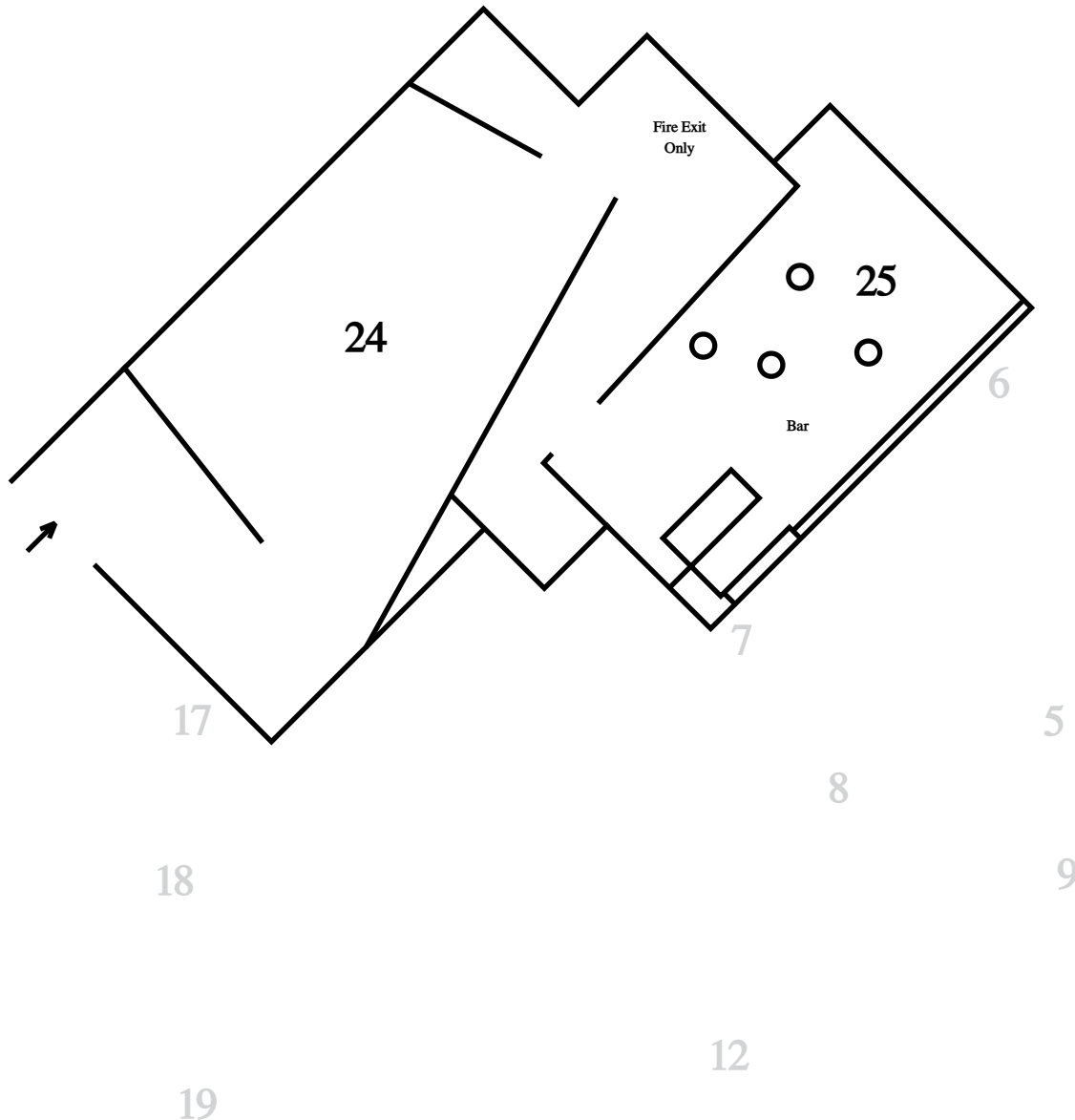
12-channel installation, 2 hr 15 min, loop

Courtesy of Harun Farocki GbR and Greene Naftali Gallery,
New York

"Man has become another kind of object, machined to
ensure maximum dependability." (Harun Farocki)

It is July 9, 2006. We are at the World Cup Final,
between France and Italy, in Germany. Over a billion
people are watching. There are the players, the fans,
and a television audience, but also the producers,
cameramen, game theorists, statisticians, and the
security guards. There are the commentators, but also
their many types of analysis and measurement tools.

"Deep Play"'s 12-channel video installation reveals
the real-time production (and construction) of this
moving image reality. Cameras not only show us how players
move around the field but also how security guards
patrol the parking lot and how producers analyze data.
We see computers tracking movement, performing simulations,
and making predictions. (EM)



SCREENING EVERY SATURDAY AT 5 PM.

Neil Beloufa
(b. 1985, Paris, France)

"Desire for Data", 2015
HD video, color, sound, 50 min
Courtesy of the artist and Ghebaly Gallery, Los Angeles

Scene #1: a summer house party. Twenty-somethings drink, gossip, and flirt their way through the evening. A winked at B, B's best friends with C, who is A's ex. D's jealous of E, because E's talking to F. G teases H. J tries to impress K, with L looking on, nervous whether M and N have noticed. P takes a moment to speak to the camera, a-la "Real World" confession. And so on.

Scene #2: a meeting between math university students. Watching video documentation of the party, they work on an algorithm capable of predicting who will go home with whom. They watch C going over to sit next to H right after E left with F, which they determine makes it more likely that B will forgive D. They analyze behavior, clothing, and body language. They determine appropriate parameters (common interests, hormone levels, alcohol intake) and adjust for deviations (past affairs, jealousy, sibling loyalty). Concluding their compatibility calibrations, they find the perfectly logical formula for desire amongst the partygoers. In the meantime, one math student might be developing a crush on another. (EM)

Public Programs

Lecture by Jennifer Alexander
October 17, 2017, 6:30 pm
Cultural historian and mechanical engineer Jennifer Alexander discusses the notion of efficiency: What is it? How has it evolved? What is its history? Alexander is the author of "The Mantra of Efficiency: From Waterwheel to Social Control" (2008).

Curator's Tour
November 7, 2017, 6:30 pm
Wattis Director & Chief Curator Anthony Huberman gives a tour of the exhibition.

Critic's Tour
January 23, 2018, 6:30 pm
Artist, writer, and curator Michele Carlson gives a tour of the exhibition, focusing on a selection of artists and their broader practices. Carlson is associate professor in Visual and Critical Studies at CCA and the Executive Director of Art Practical.

Machines: An Exhibition History
February 2018 (exact date TBD)
This panel discussion features presentations on five exhibitions: "The Machine as Seen at the End of the Mechanical Age" (1968) at The Museum of Modern Art in New York (and SFMOMA); "Software" (1970) at the Jewish Museum in New York; "Bachelor Machines/Le Macchine Celibi" (1975) at Kunsthalle Bern; "Ghosts in the Machine" (2012) at the New Museum, New York; and "Mechanisms" (2017-18) at the Wattis Institute. Speakers to be announced.

"Mechanisms" is on view at CCA Wattis Institute from October 12, 2017 to February 24, 2018.

Texts by Jeanne Gerrity (JG), Anthony Huberman (AH), and Eva Mak (EM) unless otherwise marked.

"Mechanisms" is curated by Anthony Huberman and organized with Leila Grothe. Lead support for "Mechanisms" is provided by Daniel and Manizah Rimer and Kaitlyn and Mike Krieger. Major support is provided by Etant Donné's Contemporary Art, a program of FACE Foundation, developed in partnership with the Cultural Services of the French Embassy in the United States, with lead funding from the Florence Gould Foundation, the Helen Frankenthaler Foundation, the French Ministry of Culture and Communication and Institut Français-Paris; and by the National Endowment for the Arts. Additional support provided by Robin Wright and Ian Reeves, Carla Emil and Rich Silverstein, Patricia W. Fitzpatrick, The Jay DeFeo Foundation, and the Danish Arts Foundation.

A second and expanded version of "Mechanisms" opens at the Secession, in Vienna, in the summer of 2018.

The CCA Wattis Institute program is generously supported by The Andy Warhol Foundation for the Visual Arts, San Francisco Grants for the Arts; by Leadership contributors Patricia W. Fitzpatrick, Daniel and Manizah Rimer, and Sonya Yu and Zack Lara; and by CCA Wattis Institute's New Commissions Circle and Curator's Forum. Phyllis C. Wattis was the generous founding patron.