



# An Index of Possibles

Participating Artists  
Acknowledgments & Contributors

share their work. Time is precious, and, with so many people finding time to contribute in between other work and life responsibilities, the effect of the contribution is even more potent. The deepest thanks go in all directions and I hope that each contributor will go forward with a sense of the balance of giving and receiving practiced within this experiment.

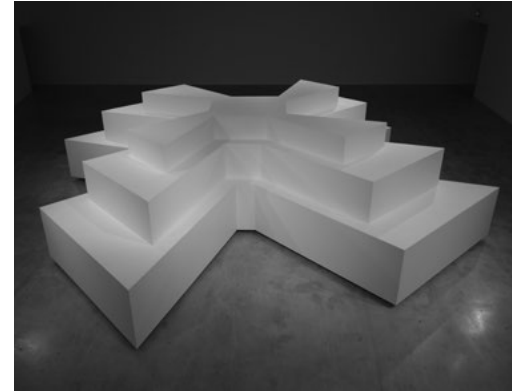
Now, lets take some time to offer thanks.

*The Possible* was built by those who participated in it. We constructed a framework that could support improvisation, experimentation, and a rolling invitation to involve new ideas and participants in one shared situation. But it was the inspiring cast of individuals who became involved that made *The Possible* at BAM/PFA into more than an installation—they created a place that could support a convergence of people, and then they played out the potential of the place as a platform for action, creation, and exchange. The only way this place-making could have happened is through the many layers of generosity that defined the spirit of the project. It is profound to think of how many people have stepped forward to open up their practice to see what can happen when an artists



13

12



First, I must thank **Larry Rinder**, as it was his invitation, trust, and advocacy that opened it all up. The Bay Area is richer because of his support of emerging artists, believing in not just those who have long proved their merit but also in those who are actively growing. We are lucky to have him at the helm of such an incredible institution and we are honored to be included in the transformation he is leading at BAM/PFA.

*The Possible* grew like a snowball, with incredible people joining in at all different times, but

17

# THE POSSIBLE

## DEAR FRIENDS

WELCOME TO **THE POSSIBLE** AN EXHIBITION THAT RECONCEPTS THE MUSEUM AS A SITE FOR CREATIVE CONVERGENCE. IT IS GROUNDED IN PRODUCTION AND GROWTH. **THE POSSIBLE** OFFERS ITSELF AS A TEMPORARY SCHOOL, A FORM THATCHES/OWNS. CONVENING THAT RESIDES TO THE DAM/BEA BUILDING AND HISTORY AS ITS HOME BASE. RATHER THAN PRESENTING A FINISHED IDEA THIS SHOW BEGINS IN A STATE OF POTENTIAL AND WILL ASSEMBLE UNFOLD AND EXPAND THROUGH THE PARTICIPATION OF ALL INVOLVED. IT IS DESIGNED TO PRESERVE THE VITALITY OF THE UNKNOWN.

YOU ARE STANDING IN THE MIDDLE OF A SPACE ACTIVATED BY ARTISTS WHO HAVE OPENED UP THEIR PRACTICES AND OFFER ENTRY TO THEIR INSPIRATIONS. CONTAINING STUDIOS, CATHEDRAM, LIBRARY, GALLERY AND STAGE. **THE POSSIBLE** IS AN OPEN PLATFORM FOR CREATIVE EXPERIMENTATION. WANDERING THROUGH THE GALLERIES YOU WILL FIND A MULTISENSORY LIBRARY PROVIDING REFERENCE MATERIALS RELATED TO THE WORK OF THE PARTICIPATING ARTISTS. A TEXTILE STUDIO/DYE LAB, A PRINT SHOP, A CERAMICS STUDIO, THE *DOMESTIC INTERLUDES*, GATHERING SPACE, A RECORDING STUDIO,

THE *SOMETHING* SPACE FOR VIDEO AND SOUND, LITERATURE, AND PERFORMANCE, **KIDS CLUB** AND AN OUTDOOR SHOWER AND GARDEN TOOL.

COLLABORATING WITH ONE ANOTHER AND WITH US PROVIDES A DIVERSE RANGE OF GUEST ARTISTS WILL USE THESE PLATFORMS TO ENGAGE IN THEIR WORK IN A PUBLIC FORUM. THE *SOMETHING* SPACE AND GARDENS WILL OFFER INTO THE GALLERY'S DISPLAY STRUCTURE, PROVIDING A UNIFIED VISION OF THE EXHIBITION ACCUMULATING OVER TIME. WE HOPE TO INVITE A SPIRIT OF INTERDISCIPLINARITY AND PLAY BY PROVIDING OPPORTUNITIES FOR ARTISTS TO GO BEYOND THE USUAL TO DISCOVER EXPERIMENTAL NEW PRACTICES AND SHARING IDEAS DURING A SERIES OF SHARED WORKSHOPS. THE STUDIOS WILL BE FUNCTION AS PUBLIC CLASSROOMS, AND AUDIENCES WILL ALSO BE INVITED TO PARTICIPATE IN PROJECTS. PERFORMANCES AND FIELD TRIPS DURING THE COURSE OF THE EXHIBITION THERE WILL BE MANY SPONTANEOUS PLANS BEING MADE IN STAY TUNED FOR NEARLY ENIGMA ANNOUNCEMENTS.

WE WELCOME YOU AND INVITE YOU TO INITIATE YOUR OWN FORMS OF ENTRY INTO THIS OPEN FORM. THANK YOU FOR BEING HERE AND SUPPORTING THIS EXPERIMENT.

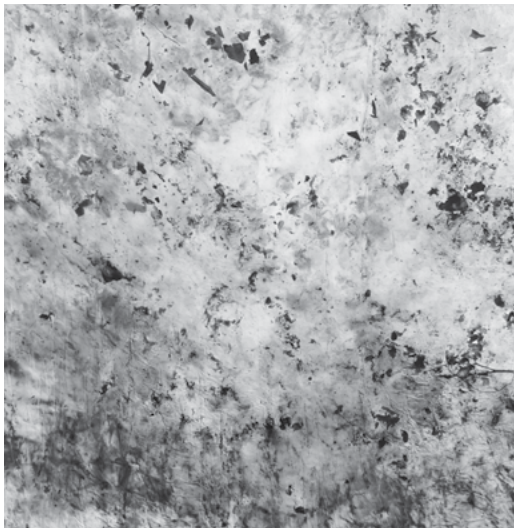
TALLY  
DAVID WILSON

## PARTICIPANTS



there were a core few who joined the conversation at its earliest, most amorphous moment, and saw through the murkiness to the potential, enough to stick with it and create the foundational elements of the show. I would especially like to thank **Alexander Kori Girard** who has acted as a primary collaborator since day one, and who shaped so much of the show: from creating the mail-art invitations, to designing and facilitating the display platform, to embodying the spirit of it all during his extended residency by creating so much inspired work and helping run the space.

15



From the start, amazing teams of artists came together to create each of the primary spaces. In the dye lab, thanks go to **Deepa Natarajan** for being the first person to open me up to the depth of inspiration of natural dye, **Sasha Duerr** for her dedication to creating the space, and **Tessa Watson** for directing the epic journey to the indigo vat, which is the first of its kind. Thanks to **Rebecca Burgess** for mentoring us in the indigo process and for making it a priority to farm indigo and spread awareness of sustainable textiles, **Rowland**

**Ricketts** for his constant guidance, and to **Mark Rogero** of Concrete Works for the most generous support in building such a beautiful and functional vat. Thank you to **Kristine Vejar** for joining the team once things began and offering so much experience and thoughtfulness to the lab. Also, thanks to **Sierra Reading** for her assistance in running the studio, as well as **Aline Dargie**, **Heidi Iverson**, **Adrienne Rodriguez**, and **Yoshiko Wada**.



Thanks to **Luca Antonucci** and **Carissa Potter** for sharing their skills and offering so much support to guest artists in the print shop. Luca, thank you for making your Risograph equipment available as a resource and turning so many people on to this incredible process. Additionally, thank you to **Lauren McIntosh** and **Ian Dolton-Thornton/Publication Studio** for providing support and helping expand what artists could create while visiting *The Possible*.

Thanks to **Travis McFlynn**, **Jessica Niello**, and **Daren Wilson** for their combined efforts and

17



16

talents in facilitating the ceramics studio—you each brought such an amazing amount of energy to the project. Thank you to Travis for helping coordinate with the installation of our onsite kiln, and for connecting us with the incredible **John Toki of Leslie Ceramics**, who we thank for his most generous contributions to the project; thanks also to **Michael Haney of East Bay Clay**. Thank you to **Richard Carter**, who hosted and guided our wood-firing event at his Pope Valley property, and to the amazing anagama and noborigama firing crews with whom we had the privilege of working so closely.

The ever-expanding artists of *The Something* kept the free thoroughly embedded in the free-form design of this project. Thank you to **Zina Al-Shukri**, **Justin Hurty**, **Raphael Noz**, **Shaun O'Dell**, and **Benjamin Vilmain**, who spent over a year working towards the installation and programming of the space. Also, in the sound and video realm of the project, we thank **Jamie Dutcher** for designing and facilitating the recording studio and producing such high-quality recordings, which will live on and transmit this moment.

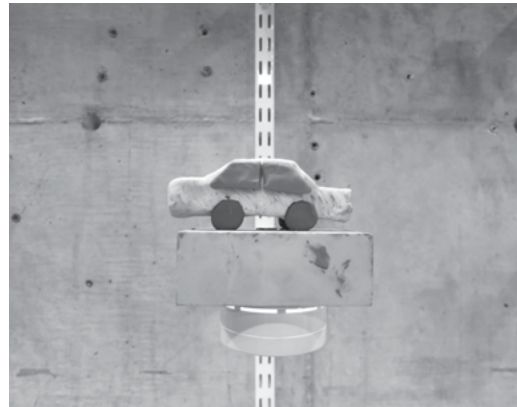


I would like to thank **Drew Bennett** for pushing to include what may be remembered as the far reaches of experimental museum practice with his outdoor shower and garden deck. He worked to keep us aware of the importance of planning moments to directly engage the body and the outdoors.



Thank you to **Fritz Haeg** for sharing a piece of artwork that is itself an offering. *The Domestic Integrities* rug is a charged field for interaction and so many enjoyed getting lost in its rings. Thank you to **Travis Meinolf**, who, with the help of **Stacy Martin**, **Lisa Ruth Elliott**, and **Grace Kang**, developed a weaving program that opened the practice to so many.

The furniture of *The Possible* was the first layer of artistry and I thank **Lucas Ford** and **Kelly Best** for creating such handsome and thoughtful studio furniture. Thank you to **Jonathan Anzalone** and **Joseph Ferriso of Anzfer Farms** for creating the inspired furniture pieces in the Library, and laying the foundation for all that happened.



I am grateful to BAM/PFA Director of Engagement **Aimee Chang** for organizing Kids Club as part of *The Possible*; and thanks to **Ashley Helvey**, **Charles Long**, and **Jay Nelson** and for contributing work that sparked the creative experiences of all the kids (and the adult kids) who came to visit.

Thank you to all who so generously contributed materials to the Library gallery. Thanks to **Mandy Aftel** and **Jana Blankenship** for creating the scent installation and to **Max Goldberg** for harvesting such a thoughtful collection of correspondence.

Thanks to the following record labels for sharing their hard work in discovering and releasing such inspiring listening materials: **Dust-to-Digital**, **Marriage**, **Mississippi**, **New Albion**, **RVNG**, **Sublime Frequencies**.



Thanks to all the artists who lent books for all to enjoy. Thank you to the Library of Congress for sharing materials from the **Alan Lomax Archives**. And a special thank you to BAM/PFA Assistant Curator **Stephanie Cannizzo** for helping select materials from the BAM/PFA collection, including publications and ephemera featuring the MOCA Archive, *Semina*, *Aspen*, *General Idea*, *SMS*, *Artists and Photographs*, *View*, and *Vision*, as well as Fluxus materials from Nathaniel Dorsky's collection, and materials from BAM/PFA's exhibition archives documenting *Space as Support*, *The Eighties*, and *Funk*.



Some artists contributed as documenters and reflectors. Thank you to **Lauren Mackler of Public Fiction** and **Luke Fischbeck** for finding the form for this publication as both a catalog and a distinct moment to collect the experience of this exhibition as a printed artwork. Thank you to **Terri Loewenthal** (with the help of **Lightwaves Photographic**) for amassing a major collection of portraits. Thank you to **Sarah Rara** for her series of 16mm film chronicles, and to **Nikki Grattan**, **Dana Laman**, and **Klea McKenna of In The Make** for their documentary video.

I would like to thank all the guest artists, performers, and workshop leaders who came and created work, helped lead projects, and enlivened this situation: **Anna Acquistapace**; **Gwen Allen**; **Levi iDummy Allen**; **Siobhan Aluvalot**; **Marisa Anderson**; **Mark David Ashworth**; **Christa Assad**; **Binta Ayofemi**; **Alyce Barr**; **Sarah Barnard**; **Stephen Beck**; **Tamar Beja**; **Andrew Berg**; **Alan Bishop**; **Book / Shop**; **Bouquet**; **Diedrick Brackens**; **Aya Brackett**; **James Bradley**; **Brancusi Brothers**; **David Brazil**; **Zoe Brezsnj**; **Bobby Brown**; **Nicola Buffa**; **Todd Bura**; **Ron Burns**; **Sean Burns**; **Sarah Cahill**; **Frank Callozzo**; **Austin Cesear**; **Caroline Charuk**; **Ajit Chauhan**; **Alan Chin**; **Melanie Ida Chopko**; **John Corbett**; **James Cordas**; **Creative Growth Art Center and Runway Team** [**Karen Anderson**, **Liz Baca**, **Fennis Brown**, **Madelyn Covey**, **Rachel Cebra**, **Anne Hartford**, **Joe Kowalczyk**, **Jennifer O'Neal**, **Meadow Presley**, **William Scott**, **Peter St. Lawrence**]; **Abby Crain**; **Jay Critchley**; **Hagen Crosby**; **Shelly Cush**; **N. Dash**; **DavEnd**; **Kathryn Anne Davis**; **DIY**; **Rae Diamond**; **Matt Dick**; **Anna Dimitruk**; **Atelier Dion**; **Jay Dion**; **Rie Dion**; **Kristin Dickson**; **Paul Discoe**; **DJ Don't Tell Mom**; **Maya Dorn**;

**Chris Duncan**; **Edible Schoolyard**; **Emily Erb**; **Yukako Ezoe**; **Kelly Farley**; **Kyle Field**; **Sam Fleischner**; **Hora Flora**; **Margit Galanter**; **Gautam Tejas Ganeshan**; **Erica Gangsei**; **Linda Geary**; **Pattie Gerrie**; **Daniela Gesundheit**; **Marshall Girard**; **Julia Goodman**; **Alison Gopnik**; **Akiko Graham**; **Gravel and Gold**; **Rafaela Ruiz Gutierrez**; **Adam Hatch/Starline Social Club**; **Charlie Hallowell**; **Anna Halprin**; **Brittany Ham**; **Jeremy Harris**; **Liz Harris/Grouper**; **Keenan Hartsen**; **Healing Arts Collective**; **Katherine Heater**; **Leif Hedendal**; **Ryan Heffington**; **John Held, Jr.**; **Cliff Hengst**; **Kathleen Henderson**; **Angela Hennessy**; **Jacob Heule**; **Lonnie Holley**; **Michael Hurley**; **IATA**; **Eric Isaacson**; **Sandy Jacobs**; **Chris Johanson**; **Megan Lavelle**; **Matt Katsaros**; **Nirit Gur Karby**; **Rachel Kaye**; **Helena Keeffe**; **Jeff Kelley**; **Molly Keogh/Osei-Duro**; **Kenny Kong**; **Leonard Koren**; **Joan La Barbara**; **Amy Lam**; **Land and Sea**; **Sandra Lawson-Ndu**; **Dohee Lee**; **Zachary Leener**; **Lightwaves Photographic**; **Lobot**; **Johnny Lopez/Turf Inc.**; **Ellie Lum**; **Frank Lyon**; **Magi Magic Roses**; **Mariano Sosa Martinez**; **Willie McBride**; **Ivy McClelland**; **Jessica Meinolf**; **Mekanix**; **Jim Melchert**; **Masako Miki**; **Kenya Miles**; **Rob Millis**; **Bryan Morello**; **Brian Mumford**; **Beth Nelson**; **Lila Nelson**; **Ruby Neri**; **NguzuNguzu**; **Shin Okuda**; **Naoki Onodera**; **Meara O'Reilly**; **Garbiñe Ortega**; **Shari Paladino**; **Ingrid Pankonin**; **Kamau Patton**; **Paulson-Bott Press**; **Katy Payne**; **Marisa Prefer**; **Renny Pritikin**; **Laurie Reid**; **Clare Rojas**; **Brion Nuda Rosch**; **Oliver Halsman Rosenberg**; **Talia Rossi**; **Sangati Center/Bhajana crew**; **Jesse Schlesinger**; **Nancy Selvin**; **Nancy Servis**; **SFAQ**; **SK**

**Kakraba; Marc Silber; Robert Shimshak; Roy Slaper; Kaitlyn Aurelia Smith; The Space Lady; Jody Stecher; Subterranean Art House; Sun Foot; Swarm dance crew; Skip Sweeney; Hadi Tabatabai; Emily Tareila; Annie Temmink; Alayna Tinney; Ehren Toole; Amy Trachtenberg; Tuning/Releasing dance crew; Ken Ueno; Upturned Table crew; Deborah Valoma; Jerome Waag; Tali Weinberg; Matt Werth; Jocko Weyland; Sam White; Austin Willacy; Maija Williams; Rob Wilson; Asia Wong; Adam Wynne; Ido Yoshimoto; Callen Zimmerman; Zoo Labs; and John Zurier.**

*The Possible* grew with the help of so many volunteers who worked together to make ambitious parts of this project come to life. Thanks to **Jason Libsch** for designing and facilitating the epic delivery route, and to the following volunteers who traversed the Bay Area, hand-delivering 2,500 invitations: **Sennett Allard, Ethan Avey, Hannah Barr-DiChiara, Dan Battle, Andy Baumgartner, Dena Beard, Austin Boe, Ajit Chauhan, Ola Dlugosz, Susannah Dotson, Andrew Dunlap, Hannah Fletcher,**



**Mariah Gardner, Cadence Jacobsen, Colter Jacobsen, Matt Katsaros, Amber Keig, Yerin Kim, Rumi Koshino, Lex Kosieradzki, Matthew Kotzin, Anthony Lamurri, Rivhak Beth Medow, Kyle Metzner, Masako Miki, Anna Morton, Raphael Noz, Lindsay Reed, Rochelle Reichert, Laurie Reid, Renee Rhodes, Larry Rinder, Leah Rosenberg, Martin Salata, Sanaz Rezaei Sarabi, Greta Schluenz, Fanny Singer, Nick Stephens, and Ben Vilmain.**

**Lucas Ford** and **Kelly Best** led two crews, in their respective woodshops, building the furniture for the studios: **Sennett Allard, Ethan Avey, Gwynessa Balvanz, Bryce, Tatiana Butterworth, Dustin Clark, Sarina Eastman, Marshall Elliot, Obhi Hazarika, Matt Katsaros, Julia Mandell, Raphael Noz, Alyssa Pitman, Luke Volpini, Willis Bigelow, and Asia Wong.**

A team of attendants helped **Drew Bennett** keep the outdoor shower open and available: **Ethan Avey, Nisha Gulati, Matt Katsaros, Josie Larimer, Ingrid Pankonin, Andrew Potner, Elias Reitz, Matteo Saxon, Greta Schluenz, Luke Volpini, Rob Wilson, and Micah Wood.**

**Fritz Haeg** recruited rug crochet deputies: **Valentina Castro, Francesca Ferreira-Caruana, Rumi Koshino, Natalie Palms, Natalie So, and Caroline Walters.**

**Rebecca Burgess** organized a group to help with the indigo harvest and **Tessa Watson** organized attendants for the indigo vat: **Hannah Barr-DiChiara, Cassandra Bull, Matt Dick, Jay Dion, Rie Dion, Hannah Fletcher, Amy Friebertshauer, Ann Hatch, Daisy Holman, Matt Katsaros, Sierra Reading, Adrienne Rodriguez, Olivia Rogers,**

**Laura Schooli, Kristine Vejar, Sarah Weiner, and Eriko Yahiro.**

**Amy Franceschini's** Mills College class and Futurefarmers interns assisted with the beeswax candle production: **Alice Blecker, Tatiana Butterworth, Anya Kamenskaya, Patricia Leal, Olivia Mertz, Erika Renedo, Kate Rhoades, Annie Samberg, Stagnitto, Carter Steinmann, Xander Lenc, and Asia Wong.**

**Sasha Duerr** involved her California College of the Arts Soil to Studio class in the dye lab: **Matthew Branciforte, Valentina N. Castro, Jessica Y. Cheng, Soyeon Chung, Nora L. Cohen, Francesca K. Ferreira-Caruana, Laurin Guthrie, Sindy E. Hernandez, Sae Young Kim, Amelia C. McCrea, Amaryllis D. Moleski, Kelsey A. Nibbelink, Natalie R. Palms, Shannon C. Ryan, Emma C. Walters, and Elizabeth N. Wright.**

**Maria Porges** and **Shaun O'Dell's** California College of the Arts graduate class participated as part of *The Something*: **Manuel Angeja, Alexis A. Bolter, Daniel R. Bouthot, Matthew J. Contos, Susannah Dotson, Adam Henderson, Lisa Jonas, Alexander Kosieradzki, Melissa Miller, Anysa Saleh, Sanaz Rezaei Sarabi, Joshua Stulen, and Brittany Watkins.**

On the other side of this endeavor is the enormous effort it took on the part of the BAM/PFA staff to work with, accommodate, and shape how this experiment could successfully take root. Much of this exhibition is in direct opposition to BAM/PFA's standard practices, and so many people had to work beyond the bounds of their normal responsibilities to find the balance between what's possible (idea) and what's possible (reality). On this note, I'd especially like to thank the security team, led by **Maria Cisneros**, for working so closely with

me to find that balance while expertly handling the inevitable challenges that surfaced with such a free-form exhibition.

An enormous wave of gratitude in particular to those who worked directly on the various aspects of the exhibition, including **Carla Arechar, Barney Bailey, Lucinda Barnes, Dena Beard, Kim Bender, Karen Bennett, Kelly Bennett, Alison Bernet, Gary Bogus, Lisa Calden, Stephanie Cannizzo, Sean Carson, Peter Cavagnaro, Aimee Chang, Genevieve Cottraux, Olivia Delao, Rachael Dickson, Rick Dufrene, Grace Engels, Steve Fujimura, Sherry Goodman, Louise Gregory, Laura Hansen, Rebecca Hoag, Lauren Hostetter, Nina Lewallen Hufford, Elisa Isaacson, Kate Johnson, Lynne Kimura, Dennis Love, Michael Meyers, Relando Miller, Mary Kate Murphy, Scott Orloff, Pamela Pack, Frances Pomperada, Orlando Sánchez, Steve Seid, Jesse Slee, Beth Shippey, Jim Sugarman, Dave Taylor, Richard Tellinghuisen, Morgan Wadsworth-Boyle, Phillip Woodward, Janet Wu, and Shawn Yeh**, as well as curatorial intern **Greta Shluenz** and all the UC Berkeley student gallery attendants.

This project filled my life with energy and inspiration, and it filled it all the way to the brim, so I thank my wife, **Hannah Barr-DiChiara**, for her endless support and patience as I worked through evenings, nights, mornings, afternoons, and evenings again to connect the dots.

This list of contributors is a statement of the shared effort and experience that was the central quality of the project. The only way this became meaningful was through the important contributions of all those involved. You carried this.

— David Wilson

