2013

Harrell Fletcher with Adam Moser

Harrell Fletcher

Adam Moser

HARRELL FLETCHER

WITH ADAM MOSER

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Portland State University
Art and Social Practice
Reference Points

INTRODUCTION

ADAM TO HARRELL

Dear Harrell,

Often times in casual conversations with friends and strangers people will ask, “What brought you all the way out here?” (regarding my decision to pursue my MFA at Portland State University)—I say, “Harrell Fletcher.”

I usually continue by asking them if they’ve ever heard of you. If they have, we talk about some of your projects and if they haven’t I explain, “It’s kind of like having the chance to study with Michelangelo or something” and they nod their head in approval.

I know that comparison between Michelangelo and yourself may be quite silly. The thing is, art historical convention teaches Michelangelo as a master artist, and not to question that, so most of the time this quick explanation works.

However, where this connection is wrong (something I explain if the conversation with the person goes deeper) is that along with Michelangelo or any other obvious choice of "master artist" comes the idea of artist as genius. This is where you are different, and quite frankly why I am drawn to your work. Through countless projects, like Corintine's Turtle or Come Together for instance, you have subverted this notion and created a space that often acknowledges and celebrates the work of others—what they have to offer.

I have to say, this very premise for making work has tremendously influenced my practice—from End Credits to The Hammer Yearbook. It's not about being creative or original in the traditional sense. It's about recognizing the contributions of others, seeing what they bring to the table, and highlighting over looked aspects of life.

Even when we first met in the summer of 2009 at Oxbow School of the Arts it was clear that your teaching methodology was nearly identical to your approach as an artist and that breaking down conventions in this way is equally vital to your approach to pedagogy. I quickly began to realize this by listening in on conversations happening down the table at dinner those summer evenings at Oxbow. These conversations were full of references to the Social Practice program (which at that point was only in its second year) and other alternative educational models that I hadn't really ever consciously considered. Little things like the fact that your classes played basketball together, and focused on experiential learning—field trips, hikes, having class in student's living rooms, etc. I couldn't believe something like this was happening. I was blown away.

The day before you were scheduled to leave Oxbow they put a small chalk board up in the cafeteria so that people could put their name on it if they wanted a studio visit with you. The list wound up being quite long and I hesitated to sign up because I didn't have a studio or anything to really show you. Somehow word got around to you and you assured me that a studio wasn't necessary so we made arrangements to meet later that day. Now I can't imagine working any other way, but at the time the idea of making work out-

side of a studio and out in the world seemed so radical, but it also made perfect sense.

In lieu of my studio visit we agreed to take a ride on a tandem bike, something neither one of us had much experience with. This experience speaks, in a lot of ways, to how you approach art and education. We didn't talk about work or projects much, partly because we were trying to figure out how to maneuver that clunky old green tandem, but mostly because it didn't matter. That's where the power lies, for me—it's about figuring out something new, talking through it, and working together to get somewhere. As I wrap up my course of study here in the program I have to say thanks, for that bike ride, and all the ones that have followed. They have taught me a lot.

—Adam

HARRELL TO ADAM

Adam,

Thanks for the nice letter, glad to have been helpful to you in whatever ways that I have been. The Michelangelo reference is of course totally crazy, but thanks for the thought anyway. I did enjoy the tandem bike ride back at Oxbow, and it has been a pleasure working with you as part of the Art and Social Practice Program as well as on the Hammer Yearbook.

This is a little weird, but I'm flattered that you have chosen me to work with on this book project.

Harrell

INTERVIEW

ADAM MOSER To start, I have to say, this interview format is a little uncomfortable for me. Not because I don't like interviews, but because what I enjoy most about talking to you is the fact that our conversations are organic. Natural and flowing. I am sure I'm not the first person to encounter this either. Can you talk a little bit about how you approach talking to people?

HARRELL FLETCHER That's an interesting question. Just the other day I was meeting with one of your fellow students. We talked about our lives for the first forty-five minutes and then at the end talked a little about some of the recent work she is doing. Afterwards she commented that meetings with me were always very conversational and not focused very much on critique. Somehow I was surprised to hear that because I think that my meeting style has just become normal to me. I guess I think that there is as much to be learned from talking about what's going on in our lives as there is in more directly addressing work. It is also an opportunity to practice listening and question asking skills, and to improve on opening up and talking about things that matter to us. I guess those are some of the reasons why I tend toward conversation when interacting with people—students, project participants, etc. Though one irony is that generally I'm rather shy when it comes to informal situations outside of teaching and work, so in that case I don't tend to interact with people very much at all.

AM Yeah, I would agree with that. That's what it's all about to me, focusing on each other. Listening. I guess that's why I'm trying to figure out a way to merge the two (art and life). What if we called it Life and Social Practice? Anyways, before we get too far ahead of ourselves, what do you think is the thing that actually draws you to this kind of work then? You mentioned the irony of how you are outside of your work and teaching. I mean, you don't have to operate this way, but something pushes you to do so.

HF I just think that when given the opportunity it is interesting to use my work to challenge myself to do things that are not normal or easy for me, I think I learn more that way. Also when in the past I have tried to have regular exhibitions that are about me and my work alone (as opposed to more collaborative and participatory projects) it always leaves me feeling embarrassed. Maybe that's something that I would have gotten over if I'd pursed that line of work more, and who knows maybe I'll try it again in the future and will find a way to feel better about it.

AM I see. That makes sense. Derek Jeter, who has been playing shortstop for the Yankees since '95 says if he's not nervous, he is doing something wrong. Being nervous keeps him on his toes. This sort of connects to that challenge you speak of. You have been doing your thing since the early nineties too. Do you still feel challenged? What keeps you on your toes?

HF I think that working with people in the various capacities that I do, teaching, projects, etc, always presents unexpected situations and questions. That dynamic, in and of itself, is probably the thing that keeps me most in shape. I don't do much prep work, I just use all of my past experiences and all of the thinking and discussions that I've had as material to respond with and rework depending on the situation. The nature of most of my work being site and context specific is useful in that capacity too. I can't just make more of the same objects and ship them off to a gallery somewhere. I'm always having to respond to a new set of possibilities and limitations and that is both challenging and fun.

AM Right, I like the broadness and freedom of a practice that operates in this way as opposed to the more traditional studio model of an artist who makes things then puts them in the world. I am really interested in how you have managed to convey this type of working to the various institutions and groups of people you have worked with over the years. Can you talk a little bit about building a reputation of an artist that works in this way?

HF Yeah, I think my career developed by doing self-initiated projects in the public when I was in graduate school, and even before that. Since the work was out in the world and site-specific people became interested in it, articles were written about the projects, word of mouth happened, and then eventually the internet showed up in a big way and people were able to see what I was doing all over the world that way. Traditionally, artists work with galleries to represent them, but I've always just represented myself and allowed my work to do that for me. In some ways I have been going against the grain in that way and others and as a result of that I have probably missed a lot of opportunities, but on the other hand I have had a nice slow controlled career development that has now lasted for over twenty years and seems to be continuing.

AM It seems like from the start, at least grad school anyway, that your unorthodox approach to art has been a huge part of your success. It also has a lot to do with the immediacy of your work. The fact that it doesn't wait for a rarified setting to speak. People get it. At the same time, though, there is an incredible depth to a lot of your projects. Is this balance something you aim for, or does it just happen?

HF Well, if that does happen that's great, I suppose it is an aim, but it also mostly just happens, because those are the things that are important to me in my work, that's what my work is all about.

AM Right. Why do you think that this seems so unorthodox to people though? I mean, it seems like a really simple, obvious thing—making work about things that are important to you.

HF I don't know. I tend to blame these sorts of things on capitalism.

AM Does capitalism work for you?

HF It works okay for me, though I don't find it ideal, but I'm concerned for the rest of society. In general I think capitalism is a very bad system, and it's current effect in the US and the rest of the world, including the art world, is a disaster.

AM What do you suggest?

HF For starters a Scandinavian style socialist model, free health care, free education, lots of social services, etc. Lots of taxes and regulations on industry and big corporations. The major problem is a wealth and power imbalance. Rich people keep getting richer, everyone else suffers along. I'd like to live in a society where no one made over a million dollars a year, anything past that amount would go to the government to use for all of the public services (not military spending or oil and corn subsidies etc). Who needs more than a million dollars a year? US capitalism and US art world capitalism is all about greed, power, celebrity. I'd rather live in a system that promoted cooperation, sharing, and general regard and caring for all people (and animals, and ecosystems, etc.)

AM That sounds beautiful. Do you have any thoughts on beauty?

HF Not really. I mean I'm in favor of it, but it seems super subjective and arbitrary. I think beauty, like art, is just a construct, nothing intrinsic about it.

AM What is intrinsic to you?

HF Well, unless we are talking about a molecular level, some of the things that I think are intrinsically what they appear to be, not conceptual constructs, would be plants, animals, minerals of course, and then specific physical objects like furniture, houses, baseball bats, books, etc. etc. What I mean by non-intrinsic are abstract concepts like art, beauty, religious beliefs, ethics, evil, good, personality, etc. I think it is a real mistake to confuse those things and leads to all sort of personal and global problems. I sense that you might ask me what those problems are, so I'll give you a large and

small example. A large one is religious wars, and small one could be disliking someone based on their aesthetics, like the clothes they wear. I could list more examples, but you probably get the idea. Just to steer this back into the art context one thing that I always say is that art is not intrinsic so anyone can call anything art and that would be valid, that's why over time and subjectively some things are considered art and some things aren't, but that can change because it is just a construct (often times used for commercial purposes). You can't take a painting into a lab and do a chemical test on it to see if it is really art or not. Initially many people said that Impressionistic paintings weren't art, but now Monet, Degas, Renoir, etc. are canonized as makers of the some of the most important art ever.

AM Thanks for reeling it back in. This notion that art is not intrinsic is one I agree with, for the most part. I think this also connects to enjoyment in some way. It's interesting, the definition of "intrinsic" (on my Macbook Dictionary app) gives an example after the definition. It reads, "access to the arts is intrinsic to a high quality of life." This example is problematic for a lot of different reasons but I think what they were getting at it is that art is intrinsic to one's well being, which ultimately comes down to enjoying something or experiencing something that moves you. If art is not intrinsic that means that people, over time, have come up with ways to create artistic or moving experiences like a painting or sculpture or music. We label these people as "creative" types, which is another problematic word when speaking in these terms. I know you wrote an essay a while back called Against Creativity or something like that. I haven't had a chance to read it yet, but would like to. Could you elaborate on this topic a little bit? Does this make sense?

HF In that essay I was mostly just addressing what I thought of at the time as a situation in which it seemed like people thought that to be "creative" you just needed to do strange, shocking, obscure work. I was trying to say that creative people can also work in more subtle, and literal ways.

AM OK. Is there such thing as too subtle?

HF Subjectively.

AM How do you determine a project's success?

HF I don't really think about that very much, success or failure, but it is important to me that whoever I've collaborated with feels happy with what we have done. There are lots of different ways to determine success, but mostly for me it is something that I just feel—a project will feel satisfying, challenging, good, etc. and I guess that's what I see as successful.

AM I See. That seems like a good place to stop, for now. Thanks for everything.

ESSAY

HARRELL FLETCHER: OPERATING IN THE GREEN WORLD

Donovan McKnight

In the literary world there is a unique but recurring element of Shakespeare's comedies called the "green world." It is the physical and also figurative setting where power dynamics are turned upside down; the traditional, human characters, in many cases of royalty, enter the green world—usually a forest—and eventually become the pawns and playthings of the characters dwelling there. Think, A Midsummer Night's Dream. Four young Athenian lovers enter the forest and are continually and irreparably changed by Oberon's fairies and their magical manipulations. It's not all revelry and mischief, however. The green world is also the place where "city world" problems are given the necessary environment (more loose and unstructured) for solutions to emerge. Characters and relationships which are troubled before entering the green world often re-emerge from this place improved and centered, anew.

As an artist and educator, Harrell Fletcher operates in the green world by inverting traditional systems and empowering those who would normally lack any apparent agency.

I had the opportunity to visit Harrell and the Art and Social Practice program at Portland State University. Through my visits and interactions with the Social Practice program, I've come to see it as yet another work by Harrell, with his co-director Jen Delos Reyes. The two have created an ongoing project in which the student is given much of the onus. The program is most often noted for being student-led, a pedagogical model that resembles Harrell's works and writings, much of which is a reaction to his own frustrations with his education as a student and his experiences as an artist. Each year, students collectively review and select from applicants for the next term. Each outgoing class provides suggestions based on their experiences in the program, which are implemented immediately the next term. The program is famous for its Monday Night Lecture Series, which features some of the best and brightest thinkers and practitioners from all applicable disciplines. These lecturers are nominated and selected by the students. Once selected, each student is responsible for hosting their selected nominee. Harrell states, "I like to think of this method as a way to lessen my role as the authority in the classroom and instead we share that role and all become collective learners."

This sentiment pervades one of Harrell's recent ventures, The People's Biennial, which he co-curated with Jens Hoffman and opened in the summer of 2011. Prior to the touring exhibition, Harrell and Jens combed through the many interesting and unassuming creative individuals who make up a town near you. The locations were a bit far afield from the usual sites one thinks of when paired with "biennial." Herein lies the crux of The People's Biennial:

> "...[A] response to the fact that many so-called 'national' exhibitions in the United States focus primarily on art from a few major cities. An even larger problem is the art world's exclusivity, which has turned the spaces where art is produced and exhibited into privileged havens detached from the realities of everyday life. In contrast, this exhibition display[ed] work

originating from overlooked locales by artists who have not had significant exposure. The People's Biennial offers a model for community-based, grassroots projects to live and thrive on a national stage."

Presley Ward, a precariously-housed man in my town was chosen as an artist for the exhibition. Presley frequents the public library, as many transient citizens are known to do. Steve Sumerford, assistant director of the public library and longtime community activist, spoke to me as he flipped through a stack of Presley's mail, which comes to Steve's home. "During the time I've known Presley he's lived under bridges, crashed with friends, stayed in a trailer in the country in exchange for yard work. But there's a group of us around town who continue to buy his drawings and walking sticks. They're very surreal and strange, but beautiful. Of course, Presley needs money, he's always trying to encourage people to buy his sticks, 'Steve, I've got a new stick with your name on it!' But The People's Biennial wasn't a money thing. It was about recognition of the power of his art." Steve arranged with Presley to drive him to the opening and accompany him throughout the event that was a strange and uncomfortable time for Presley. "People were stopping and looking and pointing," says Steve, "really taking time with each piece. I think that was a very powerful thing for Presley. Now, don't get me wrong, he's still as broke as the day he was chosen for the show, but it was a really transformative experience for Presley." It's this kind of empowerment that attracts me to Harrell's work. The simple act of putting Presley's work in a gallery, rather than seeing it on a roadside or underpass, suddenly people stop, take notice, and truly believe that it's important.

As the opening of The People's Biennial was approaching my town, I wrote to Harrell to see if he'd be giving a talk in conjunction with the opening. As is his fashion, he replied with a couple of brief lines: "No plans for a talk, Donovan. Unless you want to organize one." Sitting at my computer, I thought, "Yeah, why not?" I threw a quick flyer together, attempting to make it as straightforward and digestible as Harrell himself. I blasted it out around the community and told Harrell, "I organized a talk at this coffee shop downtown. If no one comes, you and I can just hangout." This correspondence

occurred only a couple of days before Harrell's arrival, so neither of us expected much of a turn out. The two of us grabbed a coffee and started chatting. We began with a small table of folks, but, bit by bit, we had to keep making room for more people, and by the end of our talk, we had changed location several times to accommodate the audience, now crowded shoulder-to-shoulder in the back of the coffee shop. I looked around and saw museum curators, art professors, students, but about half of the crowd were of the "nonart" audience, people not engaged in art, in the traditional sense. This was striking to me.

I didn't realize it at the time, but looking back, this very brief interaction with Harrell was a great example of his mode of operation: empowering others while upending traditional systems. I'm not even sure he thinks about it that overtly, but this unassuming interaction empowered me a great deal. For whatever reason the institution hosting Harrell didn't schedule a talk, so we just put one together. And it went really well. The same would have been the case if it was just a few of us around a table, or even just me and him. As artist Lee Walton said to me once, "I've never had a conversation with Harrell that didn't stick, like years-later-type stick." After the coffee shop talk Harrell told me how surprised he was at the turnout considering the circumstances, "I've given talks at institutions that weren't as well-attended as this." That's something our little community can be proud of, something we did on our own. A small feat, but not any less important.

Like Shakespeare, Harrell Fletcher imagines an alternate world and uses his power as author to create situations where others are more free to thrive. His practice drips steadily into the stream of every aspect of his life, and in turn stirs those who "enter the forest": the students who are positioned to take true responsibility for, and individually shape, their education; the homeless maker hustling for daily bread who gets a spotlight, however temporary; the community that is given the freedom to realize its own potential. We, as characters and participants emerge from Harrell's worlds with agency to take forth, "once more, unto the breach, dear friends, once more."

CASE STUDIES

CASE STUDY #1

LEARNING ABOUT THE WORLD AT THE GROCERY STORE

TIME FRAME
2010

DESCRIPTION
I was asked by a nonprofit art center in Indianapolis, Indiana called Big Car to come up with a project that would happen in conjunction with a city-wide festival which was focusing on food systems. The director of Big Car, Jim Walker, took me around to various neighborhoods that he thought might be good spots for a potential project. The last stop was an older somewhat vacant shopping center that contained in it a thriving international grocery store called Saraga. I was immediately excited by the Saraga environment. Indianapolis is not a place that you normally associate with ethnic diversity, but Saraga was an unexpected exception or maybe just an example of the incorrect assumption that the Midwest is only white and homogenous.

The grocery store is set up so that most of the aisles are identified by geographical areas—India, Mexico, Venezuela, Iraq, etc., and contain food products from those places. As I walked around the store I observed various shoppers who appeared to connect with the geographical locations named on the aisles. I couldn't help but think how interesting it would be to hear from them directly talking about various topics related to their countries origin—politics, histories, personal stories, and of course cuisine. Over the years I've created a number of projects that allow me to tap into local knowledge in the places where I have been commissioned to do work. I choose to do that primarily to satisfy my own desire to learn about new things, and then I try also to extend that experience to larger publics as well through exhibitions, events, publications, etc.

Reading and watching films offers an important but mediated form of knowledge acquisition, so I really enjoy the opportunity for first hand experience and learning from primary sources. In the case of the Saraga project the way that I set things up was that I worked remotely with the people at Big Car, Jim, Shauta, and Tom, and they found local volunteers to go to Saraga and approach customers and workers to see if they would be willing to make presentations at the store about their country of origin. The volunteers then worked with the participants to create display boards depicting aspects of their countries of origin. We then held an event at Saraga called Learning About the World at the Grocery Store. It took place for several hours on a Saturday afternoon.

The participants set up their display boards in a row at the front of the aisles in relationship to the geographical areas that they were representing. The event was advertised, so some people came specifically for it, others were just there shopping and experienced the presentations spontaneously. Many of the participants did cooking demonstrations or had sample foods that they had prepared in advance. After people mulled around and talked casually for about an hour we went down the row and each participant took a turn talking to the crowd about their country of origin. It is amazing how well people do when given the opportunity to present something that they know and care about, and how much can be learned from the people that are all around us.

FUNDING
Funded by a grant that Big Car got to do local projects in public places.

BUDGET
Something like 10K.

CONTEXT
An international Grocery Store.

AUDIENCE
Random shoppers, participants, and people from the local arts community, and people from the general community.

CONTINUITY
The event was video taped and I think Big Car screened the video as part of a show at IMOCA.

Mexico: Lucia Inojosa and his daughter.
Assisted by Kristin Hess.

Saraga International Market Indianapolis, Indiana.

Senegal: Moustapha Bodian Abib Ba, assisted by Laura Small.

South Korea: Song Keum Lee Hae-Young Song.
Amy Lee assisted by Anne Lakert.

Venezuela: Maryori Duarte-Sheffield, assisted by Jessica Bowman.

CASE STUDY #2

INTERVIEWS WITH CHILDREN

TIME FRAME
It was for a year starting sometime in 2011.

DESCRIPTION
A magazine in Australia called Dumbo Feather asked me to do the back covers for their magazine. They are a quarterly, so I did four of them. At the time and still now I go to a park near my house with my daughter and our dogs on a regular basis. I started taking photos of the my daughter climbing in trees and things like that at the park and I liked the images, so I gave them four of those photos to use, one for each issue, and then I conducted an interview with my daughter on various subjects. I did a new interview each time an issue of the magazine would come out. The interviews were posted on the magazine's website, and other people were encouraged to also submit their own photos and interviews with children to the website. When the project concluded there was a nice set of photos and interviews with children from all over the world.

FUNDING
The magazine paid for everything, including giving me $500 per issue which I put into a bank account for my daughter.

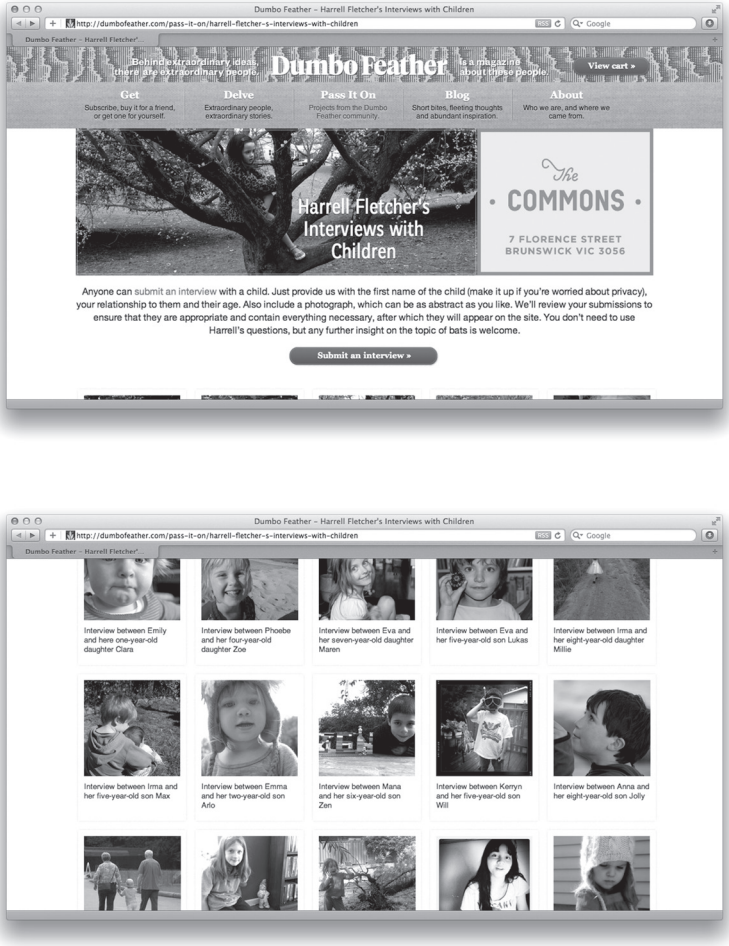
ACKNOWLEDGEMENTS
Beatrice Red Star Fletcher, all of the various participants in the project.

CONTEXT
An internationally distributed magazine and a website.

AUDIENCE
Various

CONTINUITY
The web project exists as an online archive.

Photo of Beatrice Red Star Fletcher for Dumbo Feather magazine.



Interviews with Children on Dumbo Feather website.

All four issues of Dumbo Feather magazine featuring Beatrice Red Star Fletcher.

CASE STUDY #3

THE KNOWLEDGE

TIME FRAME
It took about a year to produce and was started I think in 2009.

DESCRIPTION
It was a percent for art public art project located on a large blank wall at the corner of SW 5th and Hall on the Portland State University campus. I worked with Avalon Kalin on the project and we contacted as many people on the PSU campus—students, faculty, staff, and asked them to recommend a book that they used in their teaching or studies that was available in the PSU library. We then pulled those books off the selves, stacked them up and had them photographed by Motoya Nakamura. The photo was then enlarged by a billboard company and attached to the wall. A plaque is included with all of the names of the people who participated in the project.

FUNDING
Percent for Art through the Regional Arts and Culture Council.

BUDGET
I think it was 50k, something like that.

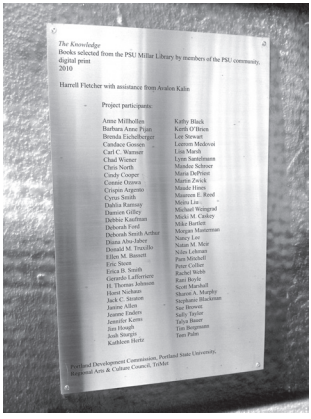
REFERENCE POINTS
I like books and libraries.

CONTEXT
PSU campus, general public.

AUDIENCE
PSU people, general public.

CONTINUITY
Its been up for a couple of years and is intended to stay up for many more years.

The Knowledge, *installed on SW 5th Avenue on PSU Campus.*



Placard for **The Knowledge**.

CASE STUDY #4

VARIOUS WALKING TOURS

TIME FRAME
I've been doing them for years and continue to do them.

DESCRIPTION
When asked to go to an unfamiliar place to do a lecture and workshop I often ask local people in that place to organize a walking tour where a set of people each select a location and person at that location to discuss what goes on there, we then walk from place to place as a group. I've organized these types of tours in various locations, college campuses mostly, but also in a small town in the Yukon, etc.

FUNDING
Funded by the sponsoring organization.

BUDGET
Generally no budget, but they usually are paying me a lecture fee as part of the larger visit to the place. Sometimes a small publication will be produced and distributed after the walking tour that documents the experience, the costs for that are paid for by the sponsoring school or art center.

REFERENCE POINTS
I like to walk and learn about new places.

ACKNOWLEDGEMENTS
All of the various participants over the years, too many to list here unfortunately.

CONTINUITY
Sometimes a publication or website that documented the process.

Following photos are documentation from various walking tours.


THRIFT
SHOP
UNIVERSITY OF HAWAII


INES

CASE STUDY #5

HAMMER YEARBOOK

TIME FRAME
April 2011–June 2012

DESCRIPTION
The Hammer Yearbook is a project in conjunction with the Public Engagement Artist in Residency Program at the Hammer Museum in Los Angeles, and made in collaboration with Adam Moser. The Hammer Yearbook documents investigates the inner workings of a museum—the visitors that come through it, the artists that provide the motivation to come in the first place, and the staff that make it possible—through the lens of a school yearbook. Through regular visits to the museum, UCLA students created the texts and documentation for the publication over the course of the 2011–12 academic year.

FUNDING
Public Engagement Artist in Residency and the James Irvine Foundation.

BUDGET
Around 50–60K.

REFERENCE POINTS
The site specific, audience specific nature of traditional yearbooks.

ACKNOWLEDGEMENTS
Elizabeth Cline, Allison Agsten, Alexandra Shabtai.

CONTEXT
Hammer Museum visitors, staff, artists.

AUDIENCE
Hammer Museum visitors, staff, artists.

CONTINUITY
There was a website that participants could follow to track the accumulating information over the course of the project. Yearbooks will be published and given to the entire staff. The yearbook will also be made available in the Museum's book store.

Curatorial Department at the Hammer Museum.

Harrell photographing someone for the yearbook.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2012
2012
2012
HAMMER
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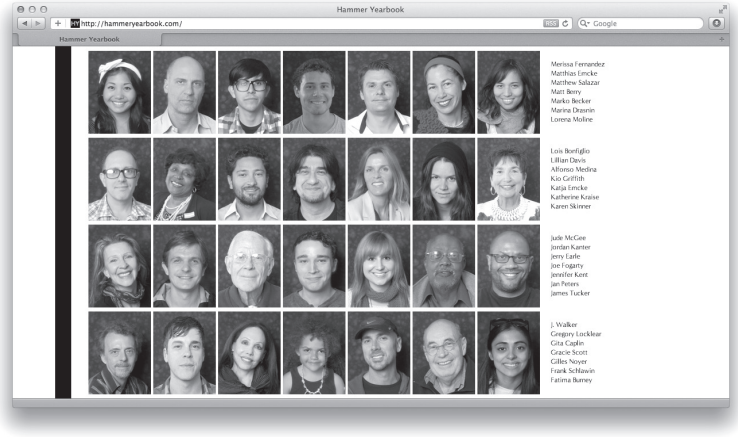
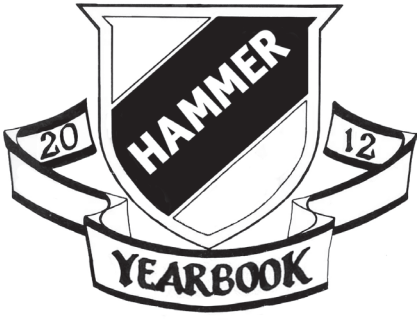
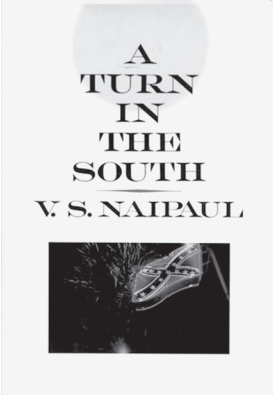


hammeryearbook.com



Hammer Yearbook seal

VISUAL BIBLIOGRAPHY



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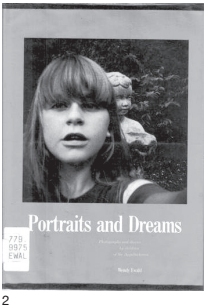

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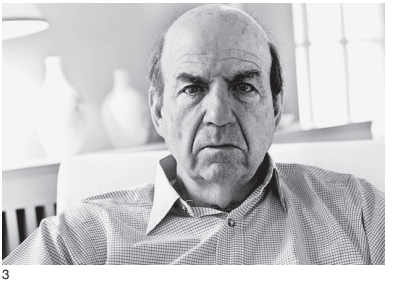

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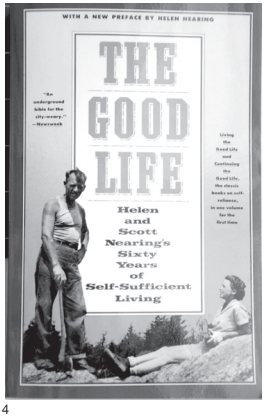

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1 *A Turn in the South*, V.S. Naipaul
2 *Portraits and Dreams*, Wendy Ewald
3 Calvin Trillin
4 *The Good Life, Helen and Scott Nearing's Sixty Years of Self-Sufficient Living*
5 This American Life radio show

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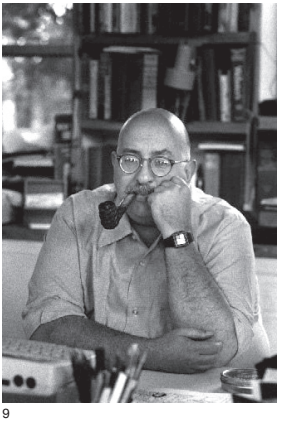
6 Walking
7 *Pictures from Home*, Larry Sultan
8 *The Long Way Home*, San Keller
9 Daniel Pinkwater
10 *My Friends*, Emmanual Bove



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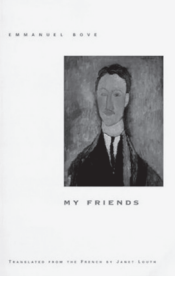

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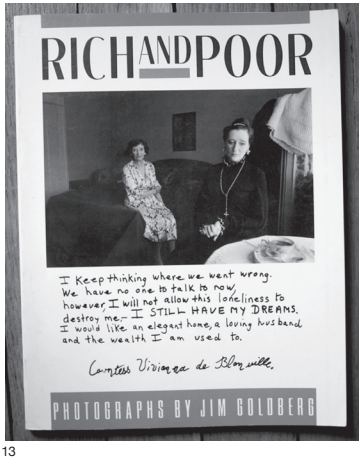

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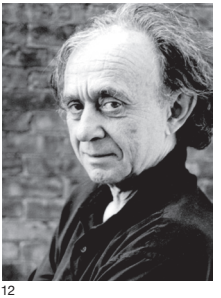
11 Los Angeles Poverty Department
12 Frederick Wiseman
13 *Rich and Poor*, photography by Jim Goldberg
14 Swimming



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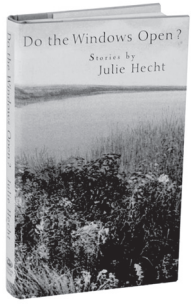

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15 Joan Didion
16 Pie Ranch
17 Project Row Houses
18 *Do The Windows Open?*, Julie Hecht
19 *Hunger*, Knut Hamsun

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Harrell Fletcher with Adam Moser

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