

Suzanne Lacy – Silver Action I BMW Tate Live (2013)

Audio Transcript

00:03:35

Suzanne Lacy:

“When you walk in the room. You see this very expansive tableau of women sitting around yellow cloth copper cables.

The audience has been drawn into the sphere of the visual. They are also part of the performance. Genetic illness. Children finances,

Each projection has in front of it, a person sitting at a computer, spend some time in South Africa. In the early 70s That person is transcribing their personal narrative as they write themselves into history.

It was a million word corpus and half of them spoken, I should say very clearly this is actually not a project about aging, and not a sentimental project about older women and is that nice, we should take care of them. This is a project about discrimination and inequality.

So, they understood that in paid learning. They created a series of workshops.

They brought 250 Women who participated in helping us frame the discourse that would take place during the piece.

Women inserted their histories on a timeline on their expressed moment of revelation, something that prompted them to activism something they noticed early on.”

Participant 1:

“We were told at school we had to wear suspender belts and stockings instead of socks, it was just the school rules. And I thought, I'm not doing this.”

Participant 2:

“I rang up my mom and said, Oh, I've been to Greenham today. And she said: ‘Oh, did you see the picture of you that I've been on the fence?’”

Participant 3:

“Because I've become aware of what a mess we're leaving this world in. And I feel responsible.”

Suzanne Lacy:

“The last element of the project was the kitchen table.

They were actually videotaping a series of for conversation because you started the whole questioning, don't you, why are things like this. First thing many people in the media will want to do is say that feminists have sold out. What do you decide Am I gay to have food

on the table, because it's still the exact near enough the same in different ways, or am I going to go to that meeting those women participated in a very intense and directed conversation about the various forms of activism and their histories, and what they thought was needed, you know, going forward, we're here because other people campaigned for equal rights for women to be educated, you know, even if we felt we had resolved it in some way through so scoping is still struggled over now.

Damage didn't occur, the image evolved over six months of people talking, so it's a truly participatory work and my role as an artist is to help facilitate the process, but it's really not my work.”