

A: Which is your favorite performance from Suzanne Lacy?

*N: At first, when I was reading the texts I found one performance that really grabbed my attention: Ablutions. I didn't understand everything about the performance (why she used eggs for example) and tried looking up online but nothing really explained everything about it. This is what really intrigued me and got me thinking on my own. Then, looking at her website, I realised that this was probably one of the only performances that Suzanne Lacy staged inside a museum, had a proper audience and used artists to perform. The other and more recent ones are mostly all in public spaces, with public performers and viewers. So this intrigued me even more because it's an original approach to me. Finally, I really liked "Ablutions", "De tu puño y letra" and "Between the door and the street".*

A: To what extent do you think the performance "de tu puño y letra" is powerful?

*N: I think "de tu puño y letra" is a very powerful performance for many reasons. First of all, I was shocked to see that most of the people participating are men. Usually, women are the ones who always fight and communicate issues like domestic violence. Secondly, the variations in the work drew me in even more. The performance started out with each man reading a letter written by a woman, then with the overlaying of their voices, it became more and more overwhelming but also more and more powerful because you can see how many letters were written. I also found that the choice of the location was interesting. Usually, a bullfighting ring is a place where a lot of violence and blood take place. I thought this adds up very well to the issue communicated in the piece.*

**N: How do you think Lacy's own work fall into the genre 'new genre public art'?**

A: While reading the text regarding New Genre Public Art, it was clear how well Lacy's art fell into the genre. Her work is consistently performed in front of larger audiences, inserting themselves into public spaces, lasting long periods of time, involving outside people that are both audience and participant. Lacy consistently blends mediums of performance, installation, lighting, music, etc. to enhance and immerse her work. I think "de tu puño y letra", the performance we chose to focus on, shows this well. There are performers, who are not professional, life musicians in the fourth act, a sense of choreography in the movement and voices of the performers, lighting, etc. Furthermore, in the video posted on her website, the audience's reactions are filmed almost as much as the performance itself. It's clear how integral they are in the piece itself. Each of these elements defies conventionality and instead blends many forms together to create this 'new genre public art'.

A: What do you like/dislike about her artistic style and approach?

*N: One thing I noticed and appreciated very much in Suzanne Lacy's work is that she goes to a place to stage a performance for example about a social issue, but not any social issue, she chooses a subject that relates to the specific area where the performance takes place. For instance, "de tu puño y letra" is staged in Ecuador because the piece addresses domestic violence problems and Ecuador is a place where it's really high (or another performance she staged in Korea). I also enjoy seeing the public interact with each other and the space they occupy instead of the usual artist/gallery artworks. There's a quote from her text that I found very interesting: "an art that addresses public issues should be in a public space".*

**N: Did you find a throughline in Lacy's work over the years?**

A: I think one of the themes that stuck out to me the most while looking through Lacy's work was the way she addresses power dynamics. In "de tu puño y letra" for example she specifically addresses the power dynamics between men and woman in cases of domestic abuse and sexual violence. Although not necessarily a gendered issue, Lacy shines a light on the way in which the power imbalance between men and women in society translates into this issue. Other works like "Anyang Women's agenda", "Storying Rape", and "Between the Door and the Street", all tell stories centred around women and their struggle in these power dynamics. Honestly, this throughline especially of sexual violence made it hard to go through some of her pieces as many of them were emotionally stressful to watch. I agree that "de tu puño y letra" was especially powerful.

**N: What role do you think the male voices play in Lacy's work 'de tu puño y letra'?**

A: I really like this excerpt from Lacy's website that I think summarizes it well: "De tu Puño y Letra (By Your Own Hand) explored the difficulties of including men more centrally in this issue." In the context of this performance, Lacy addresses the way sexual violence is socially interpreted as a woman's responsibility to prevent, and rather than that of the man. "Including men more centrally in the issue," shifts the burden of this trauma into the hands of the perpetrators. The chorus of the men's voices, often voicing the stories of women, creates a really powerful atmosphere of blame and guilt. The title itself, "By Your Own Hand" shows the way men must be held accountable for these traumas.