

Talia: What were your initial thoughts after researching Suzanne Lacy's work?

Basia: I actually decided to look straight into the artist's work and explore her work without much context about the artist herself. Immediately there were couple titles that particularly caught my interest one of them being *Prostitution Notes* at the Serpentine Gallery from 2010. I think that there is a major stigma surrounding the topic of sex workers and due to that many issues related to that job form are overlooked yet they are social issues of great importance like for example the safety of those workers, do they have medical insurance are they working willingly or are they being forced etc. I thought that Lacy's approach to this topic was very insightful as she decided to approach it from a more understanding perspective - "looking for the echoes of their lives, in her life". What about you, what project or concept did you find particularly interesting ?

Talia: I also started looking at her work immediately, mostly because I'm a slow reader, and I had no idea where to start with the file that was 300 pages. I found myself drawn to her photo collages like *Autobiography of a Young Vampire, 1974-75* and *Anatomy Lessons #3: Falling Apart, 1976*. I love how playful they are. I often feel pressured to make a grand statement with every art piece I make. But I think it's pieces like this that I truly enjoy the most. Although she does have many pieces with heavier subject matter. I see many recurring themes, such as social and urban issues. In particular I saw many pieces tackling issues of feminism, such as domestic violence, rape, sex work. One piece that stood out to me was *Cleaning Conditions*, a performance piece in which "sweepers" redistribute political printed materials across the floor. I think it is a creative way to discuss topics of immigration, labor, living wage and the role of women in the care and service industries. Overall I was impressed by such a large body and variety of art pieces.

Basia: I was also really impressed that Suzanne Lacy has managed to address so many really complex social issues the world is still battling. *Cleaning Conditions* was an absolutely brilliant performance. I was actually introduced to some of Allan Kaprow's work during one of my elective classes where we discussed the different forms of performances like happenings so it was super interesting for me to see him collaborating with a different artist.

Talia: I do find it interesting that you were drawn to the piece *Prostitution Notes* at the Serpentine Gallery. I've noticed that feminism is a recurring topic in your work and is clearly a topic you are passionate about. Aside from the subject matter, I was wondering if you were feeling inspired to explore new media in the same way I was.

Basia: Yes feminism has been a prevalent theme in my work since as long as I can remember. Just like you I am definitely feeling inspired to explore new media. I actually even found a subject I could see myself potentially working with. Suzanne Lacy quite often addressed the issue of domestic violence I think this subject is especially relevant currently as it has been noted that due to the Covid-19 pandemic levels of domestic violence have significantly increased in all countries around the world.

Talia: I watched all of *Prostitution Notes at the Serpentine Gallery* after you brought it up. I think she presents all of this information in a visually powerful way. I'm taking a filmmaking course this semester and would love to implement some of the techniques she used into future projects, such as the use of the projector. My eye was also drawn to the pink car from *Auto on the Edge of Time (1993-1994)* while I was scrolling through the performance page. Although I typically find plastering statistics onto art is a bit blunt in that particular piece I felt it worked. I would like to get better at inserting and communicating information in my art.

Basia: I definitely think that a projector can be a very powerful medium of translating artistic expression! I also noticed that another technique that Lacy quite often implemented into her work was mapping. For example in the piece *Three Weeks in May* the artist placed a map of LA in a shopping mall and over the course of 3 weeks came there everyday and stamped locations where rape cases were noted onto it and in my opinion that was one of her most powerful works.