



LOS ANGELES CONTEMPORARY EXHIBITIONS  
6522 Hollywood Boulevard, Los Angeles, CA 90028  
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**FOR IMMEDIATE RELEASE**

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***Public Postage: Responses to Art Against Empire***  
**in partnership with the University of Southern California MPAS Program**

**On view at LACE: 16-18 April 2010**  
**Opening Reception: Friday 16 April 2010, 6–9 pm**

**The opening will include a screening of Finishing School's original *202-456-1414* video.**

**Featuring works by Sterling Bartlett, Finishing School, Daniel Ingroff, and Michael Obert**  
**Curated by Chloë Flores, Melinda Guillen, Megan Steinman, and Camille Weiner**

(April 2010, Los Angeles) – [LACE](#) (Los Angeles Contemporary Exhibitions), in partnership with the University of Southern California MPAS Program, is pleased to announce ***Public Postage: Responses to Art Against Empire***, a multi-format group exhibition inspired by, and incorporating *Art Against Empire—Graphic Responses to U.S. Intervention Since World War II*. *Public Postage: Responses to Art Against Empire* is the sixth installment in a series of works, events, occurrences, and interventions at LACE, providing the opportunity for viewers to participate in an intervention of their own. Public Postage will provide the tools for visitors to directly respond to the artists and political works that inspire them.

Visually provocative and politically driven art have been used for centuries as instruments of activism, dissemination, and action; publicly mounted and displayed it is a powerful step against regimes of repression and censorship. In keeping with this tradition, the MPAS curating team has commissioned a series of four unique postcards designed by artists Sterling Bartlett, Finishing School, Daniel Ingroff, and Michael Obert in response to both specific works and thematic considerations of the exhibition.

*Public Postage*, in extending the audience's engagement, aims to expand the dialogue between the viewer, artists, and geographical or institutional locals. Viewers are invited to record their own responses, thoughts, comments and/or concerns on the postcards. The postcards will later be mailed to the artists. In uniting a multitude of voices on the issues that affect us all, the visual imagery created by the artists should not be seen as limited responses confined to a singular exhibition but as sustained engagements considering the broader issues and conditions surrounding today's political climate. They are both a figurative and literal call for action.

*The artists have responded graphically to the exhibition, now it's your turn. What do you think?*



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## ABOUT THE ARTISTS

**Sterling Bartlett** is an illustrator whose work has been exhibited in both galleries and commissioned by commercial clients. He is a graduate of the Art Institute, and currently works in Los Angeles. His work offers a detailed examination of the relationships particular subcultures have with society at large, as well as with each other; they create intimacy for those in the know, and carry the unadulterated cool of adolescent discovery for those who aren't. [www.sterlingbartlett.com](http://www.sterlingbartlett.com)

**Finishing School** is an interdisciplinary artist collective that explores contemporary social, political, and environmental issues. Their projects conflate praxis, play, and activism and seek to engage audiences through various participatory models. Finishing School was established in 2001 and is based in Los Angeles. [www.finishing-school.net](http://www.finishing-school.net)

**Daniel Ingroff** is an artist and the director of workspace, a project space in the Lincoln Heights neighborhood of Los Angeles. Ingroff's work has been in exhibitions in Los Angeles, NYC, Nashville and Seattle. He is a graduate of the Claremont Colleges, and recently attended the Mountain School of Arts. [www.danielingroff.com](http://www.danielingroff.com)

**Michael Obert** is an author, journalist and photographer who writes for *GEO*, *Stern*, *Greenpeace Magazin*, *Frankfurter Allgemeine Zeitung*, *Die Zeit*, *Courrier International* (Paris), *The Journal* (New York) and *Himal Southasian* (Katmandu). He reports mainly from Africa, Latin America, and Central Asia, and has written several books on the Islamic world. Obert currently lives in Berlin. [www.obert.de](http://www.obert.de)

## ABOUT THE CURATORS

**Chloë Flores, Melinda Guillen, Megan Steinman, and Camille Weiner** are currently first-year graduate students in the MPAS Program: Art/Curatorial Practices in the Public Sphere, USC Roski School of Fine Arts. The program provides a unique platform to research art, curatorial practices, and modes of cultural organizing, and a unique context in which to investigate the work of curators, artists, organizers, theorists, and architects in relation to city/urban-space. It explores models of social collaboration and participation and tests notions of situational engagement in the contemporary public sphere.

## ABOUT THE FILM

Finishing School  
202-456-1414, 2007

**202-456-1414** is a text prompt from a previous Finishing School video (2007) with the same title quoting a challenge made by former U.S. Secretary of State James Baker. He said "Everybody over there should know that the telephone number is 1-202-456-1414. When you're serious about peace, call us." He made this controversial remark regarding Israel in 1990. 202-456-1414 invites viewers to consider the spirit of Baker's statement and make a broader call for



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peace. **Finishing School will be screening the original 202-456-1414 video at LACE during the reception on April 16 from 6-9pm.**

#### ABOUT THIS EXHIBITION

***Art Against Empire--Graphic Responses to U.S. Intervention Since World War II*** uses the power of posters to document 60 years of opposition to U.S. interventions into the domestic affairs of sovereign nations. Political, economic and military interventions, many of them covert, have repeatedly resulted in unacceptable deaths and misery for millions. These posters show hopes and dreams, and the pain of dreams destroyed.

*Art Against Empire* showcases over 100 political posters in the LACE galleries documenting more than 30 interventions including Korea, Viet Nam, the Philippines, Guatemala, Haiti, Cuba, Iran, and South Africa. It attempts to inform, challenge and inspire by confronting the viewer with images of past struggles that remain powerfully relevant today. It both raises questions about past interventions and fosters debate about present ones. The exhibition also provides insight into why the amount of devastation caused by the recent earthquake in Haiti can be linked to its long history of French colonialism and U.S. imperialism. **Curated by the Center for the Study of Political Graphics.**

#### ABOUT CSPG

The **Center for the Study of Political Graphics** is an educational and research archive that collects, preserves and exhibits graphics of social change. With more than 70,000 political posters, CSPG has the largest collection of post World War II human rights and protest posters in the U.S. Through traveling exhibitions, workshops and publications, CSPG is reclaiming the power of art to educate. For more, visit [www.politicalgraphics.org](http://www.politicalgraphics.org).

#### **Center for the Study of Political Graphics**

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#### ABOUT LACE

LACE both champions and challenges the art of our time by fostering artists who innovate, explore, and risk. We move within and beyond our four walls to provide opportunities for diverse publics to engage deeply with contemporary art. In doing so, we further dialogue and participation between and among artists and those audiences. Visit [www.welcometolace.org](http://www.welcometolace.org).

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Gallery hours: Wed-Sun noon-6pm, Fri noon-9pm

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