

# INTERNATIONAL ORANGE

## About the Exhibition

Celebrating the 75th anniversary of the Golden Gate Bridge, *International Orange*—named in honor of the unique paint color of the span—offers fresh perspectives on an enduring landmark. The exhibition presents new works of art responding to the bridge as icon, historic structure, and conceptual inspiration.

The 16 contributing artists approach the bridge with diverse and distinctively individual aesthetics, materials, and points of view. Some investigate the bridge's history, while others contemplate the natural history of the environment around it, exploring the conditions of water and weather particular to the Golden Gate. Some convey the grandeur of this monumental structure; others document the everyday details that bring it down to human scale.

While the Golden Gate Bridge is the central focus of *International Orange*, the artworks on view were developed specifically for installation at Fort Point. The interplay between two compelling structures—the bridge and the fort—has influenced the artists' projects and added layers of history, complexity, and meaning to the exhibition as a whole.

The result of a unique partnership between the FOR-SITE Foundation, the Golden Gate National Parks Conservancy, and the National Park Service, this exhibition aims to encourage innovative and inspired thinking about historic sites. By engaging the senses, the mind, and the imagination in unexpected ways, art can provide an intuitive and vital understanding of place. The Golden Gate Bridge may be 75 years old, but the artwork in *International Orange* invites visitors to discover it anew.

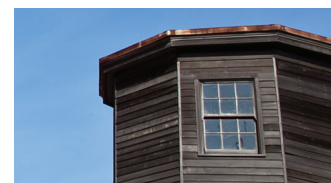
See exhibition map on reverse

## About the Artists

**Anandamayi Arnold** was born in San Francisco in 1975. Based in Berkeley, California, she is regularly commissioned to create objects and costumes from crepe paper. **6**

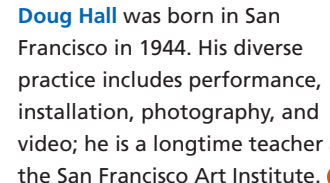


**Mark Dion** was born in New Bedford, Massachusetts, in 1961. He is known for incorporating elements of biology, archaeology, ethnography, and the history of science into his work. **Dana Sherwood** was born in New York in 1977. A frequent collaborator with Mark Dion, she studied at the University of Maine and the Maryland Institute College of Art. **11**

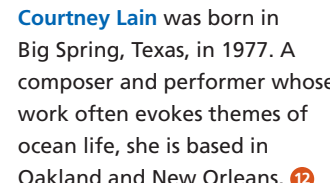


**Bill Fontana** was born in Cleveland, Ohio, in 1947. For the last forty years, he has created site-specific aural installations using sound as a sculptural medium. **17**

**Andy Freeberg** was born in New York in 1958. An artist and photojournalist based in San Francisco, he develops work that ironically challenges the fine art world. **5**



**Doug Hall** was born in San Francisco in 1944. His diverse practice includes performance, installation, photography, and video; he is a longtime teacher at the San Francisco Art Institute. **8**

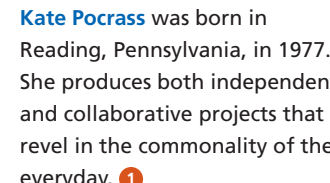


**David Liittschwager** was born in Eugene, Oregon, in 1961. Based in San Francisco, he is a contributing photographer to *National Geographic* and other magazines. **7**

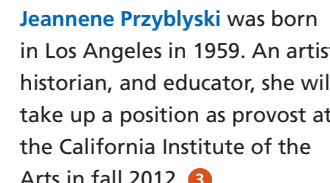


**Abelardo Morell** was born in Havana, Cuba, in 1948 and is based in Boston. He is known for making dreamy, large-format photographs using camera obscura techniques. **14 15**

**Cornelia Parker** was born in Cheshire, England, in 1956. Internationally recognized for her sculptural installations, she is a past recipient of the prestigious Turner Prize. **9**



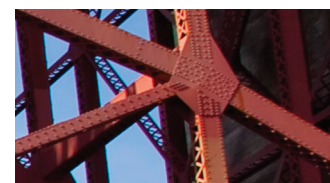
**Kate Pocrass** was born in Reading, Pennsylvania, in 1977. She produces both independent and collaborative projects that revel in the commonality of the everyday. **1**



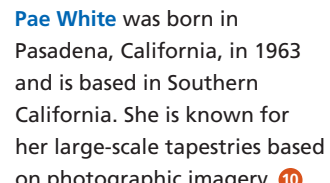
**Allison Smith** was born in Manassas, Virginia, in 1972. Based in Oakland, she creates works on paper, sculpture, and collaborative events that invite audience participation. **2 4**



**Stephanie Syjuco** was born in Manila, the Philippines, in 1974, and lives in San Francisco. Her sculptural and installation works play along the borders between art and commerce. **13**



**Camille Utterback** was born in Bloomington, Indiana, in 1970. The recipient of a MacArthur Foundation Fellowship, she uses custom-designed technologies to create interactive installations. **16**



**Pae White** was born in Pasadena, California, in 1963 and is based in Southern California. She is known for her large-scale tapestries based on photographic imagery. **10**

## Exhibition Organizers and Sponsors

*International Orange* is organized by the FOR-SITE Foundation—a nonprofit organization dedicated to the creation, understanding, and presentation of art about place—in partnership with the Golden Gate National Parks Conservancy and the National Park Service.  
[for-site.org](http://for-site.org) | [parksconservancy.org](http://parksconservancy.org) | [nps.gov](http://nps.gov)

### Exhibition Sponsors

#### Towers

Roger Evans and Aey Phanachet

#### Piers

Ray and Dagmar Dolby Family Fund

Carla Emil and Rich Silverstein

Jackie Evans

Sakurako and William Fisher

Steve Strandberg

Carlie Wilmans

#### Pillars

City Park

David and Carla Crane Philanthropic Fund

Timothy Dattels and Kristine Johnson

Dolby Laboratories

Graue Family Foundation

Kevin King and Meridee Moore

Paul Sack

Bobbie and Mike Wilsey Fund

### Lead Corporate Sponsor

Bank of the West

### In-Kind Contributions

artMRKT Productions

BayCor Consulting

BBI Engineering

Brüel & Kjær

Cavallo Point

Da-Lite

Dolby Laboratories

Heath Ceramics

InFocus

Meyer Sound Laboratories, Inc.

Paulson Bott Press

San Francisco Bar Pilots

San Francisco Media Archive/

Oddball Film+Video



75th Anniversary Sponsors



## Golden Gate Bridge 75th Anniversary

The Golden Gate Bridge opened on May 27, 1937. In 2012, organizations throughout the Bay Area are celebrating the bridge's 75th anniversary with an array of public events, including the Golden Gate Festival on the San Francisco waterfront on Sunday, May 27, and 75 Tributes to the Bridge, a yearlong series of community-based cultural programs. Information: [goldengatebridge75.org](http://goldengatebridge75.org)

## Fort Point National Historic Site

Fort Point was constructed between 1853 and 1861 to protect San Francisco Bay from attack by foreign powers. In the late 1930s, plans for the Golden Gate Bridge called for the demolition of Fort Point; fortunately, the fort's architectural value was recognized and a special arch was engineered to allow the construction of the bridge over the fort. Fort Point was named a National Historic Site in 1970; it is now managed by the National Park Service. Information: [nps.gov/fopo](http://nps.gov/fopo)

## Plan a Visit

Admission: Free

Dates and location: May 25–October 28, 2012, at Fort Point, San Francisco. Hours, directions, and transit information: [international-orange.org/visit](http://international-orange.org/visit)

Accessibility: Artworks are installed throughout the three-floor fort, which is wheelchair accessible on the ground floor only. An open-captioned multimedia program documenting the entire exhibition is presented on the ground floor. A large-print version of this brochure is available at the information desk in the guard room. Descriptive tours for people with visual impairments are offered by reservation; to reserve, call 415.362.9330.

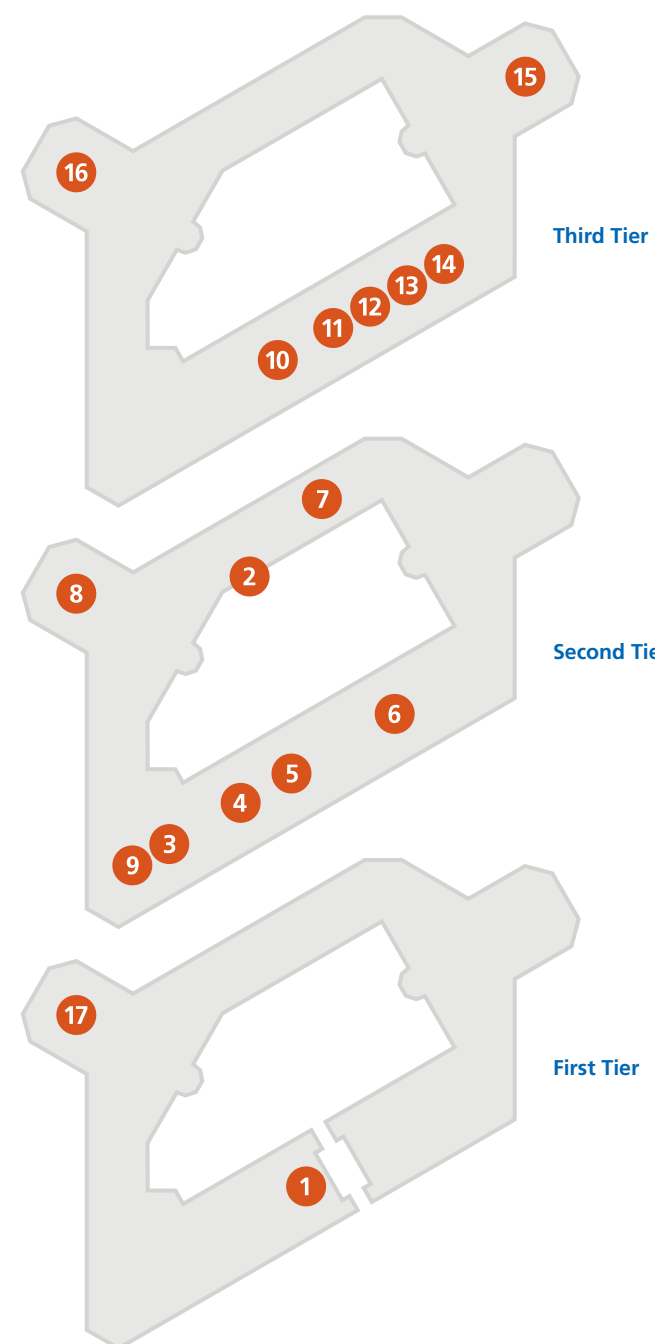
Fort Point info line: 415.556.1693

## Learn More

Explore *Inside International Orange*, an interactive multimedia presentation featuring video interviews with the artists, in the powder magazine on Fort Point's ground floor. Visit [international-orange.org](http://international-orange.org) for videos, podcasts, and more.

© 2012 FOR-SITE Foundation  
Photos: Jan Stürmann

## Exhibition Map



**1 Kate Pocrass**  
**Average—The Golden Gate Edition**

Pocrass offers a free special edition of her magazine *Average*. She worked with National Park Service and Golden Gate Transportation District staff and visitors to produce a playful field guide exploring the bridge and its surroundings. Rather than focusing on the structure's official history or architectural features, the publication brings to light the quiet details and human stories of daily life at and around the bridge.

**2 Allison Smith**  
**Fort Point Bunting**

Smith has created 75 swags of bunting to adorn the railings around the fort's courtyard. Replacing the traditional color scheme with a gradation from international orange to safety orange, the installation shifts the significance of bunting, moving from patriotism and celebration toward a gesture of communication and urgency. In conjunction with this installation, Smith offers a display of trench art (4).

**3 Jeannene Przyblyski**  
**K-BRIDGE**

Przyblyski's virtual radio station presents an expansive array of sounds and stories suggested by the bridge—some true, some too good to be true. Three series of programs evoke crossing over, under, across, and up the bridge; capture conversations with scholars, artists, bridge workers, and others; and broadcast the voices of young people from San Francisco and Oakland. Programs also available at [international-orange.org](http://international-orange.org).

**4 Allison Smith**  
**Trench Art**

Smith curated this exhibit of trench art, a type of folk art created in the context of war. Both this display and *Fort Point Bunting* (2) relate to Smith's larger project *Arts & Skills Service*, which attempts to bridge the gap between civilians and military personnel through arts and crafts workshops.

**5 Andy Freeberg**  
**Gatekeepers**

Freeberg's photographs portray individuals whose personal histories intersect in various ways with the history of the bridge, as well as workers for whom it is a daily backdrop on the job. Freeberg's images are presented alongside historic portraits of lighthouse keepers, military nurses, and others, creating a multilayered tribute to the men and women whose stories have become part of the larger story of this iconic place.

**6 Anandamayi Arnold**  
**Fiesta Queens**

Arnold celebrates the bridge's 75th anniversary with a nod to the Golden Gate Bridge Fiesta that marked the bridge's opening in 1937. Arnold has fashioned seven vibrant crepe paper costumes in the style of the "Fiesta Queens" who presided over the opening festivities. Six of the dresses represent the six counties that supported the building of the bridge; the seventh pays tribute to the bridge itself.

**7 David Liittschwager**  
**One Cubic Foot: Life Under the Golden Gate Bridge**

Continuing his *One Cubic Foot* series, which observes the density and diversity of life that exists within a 12-inch cube of soil, air, or sea, Liittschwager photographed organisms found in seawater collected directly below the bridge. His pictures capture often overlooked details of the stunningly varied ecosystem that is San Francisco Bay.

**8 Doug Hall**  
**Chrysopylae**

Hall's immersive two-screen video installation challenges the familiar picture-postcard vision of the Golden Gate with a pair of contrasting perspectives. Emphasizing the monumentality of not only the Golden Gate Bridge, but also the massive container ships that pass beneath it, the installation reveals the bridge as part of an environment that is at once natural and human-made.

**9 Cornelia Parker**  
**Reveille**

Parker's sculpture is titled *Reveille* (French for "wake up") after the bugle call historically used to awaken troops. With its pair of bugles—one intact, the other flattened, rendering it useless for its traditional purpose—the piece poignantly comments on the history of Fort Point, a military site that was never called into action.

**10 Pae White**  
**muhf-uhl**

White's work attempts to capture the elusiveness of fog, weaving this ephemeral atmospheric phenomenon—an iconic condition at the Golden Gate—into a monumental tapestry. Exploring the nature of photographic images as well as the natural environment that surrounds the bridge, the digitally woven tapestry is a study in material and immateriality.

**11 Mark Dion and Dana Sherwood**  
**Encrustations**

Dion and Sherwood conduct what Dion calls "fantastical archaeology," envisioning the kinds of artifacts that one might find at Fort Point if it had been inundated by the sea long ago. Their installation presents sculptural versions of everyday items made to look as though they had spent a century underwater. These ordinary objects become hybrids of the natural and the human-made, marvelous artifacts of the historical imagination.

**12 Courtney Lain**  
**Sea Vision T.V.**

Working under the name Lady Sea and the Golden Ocean Orchestra, composer Lain and an 11-piece orchestra offer a musical interpretation of the bridge, its history, and the surrounding aquatic environment. Lain's score accompanies archival footage of the construction of the bridge and the 1937 opening festivities, screened on a specially designed vintage-style TV set.

**13 Stephanie Syjuco**  
**The International Orange Commemorative Store (A Proposition)**

Syjuco's installation playfully questions the notion of the souvenir shop, where merchandise is meant to evoke, or even replace, the experience of visiting a place. The "store" is stocked with an array of wares, all saturated in the famous color of the bridge, but nothing is for sale. Instead, visitors can take home a free postcard, a reminder that there are many experiences money can't buy.

**14 Abelardo Morell**  
**Tent Camera Photographs**

Made with a tent camera, a portable form of camera obscura, Morell's photographs of the Golden Gate superimpose landscape views onto the land itself. Presented in conjunction with Morell's *Vertigo* (15).

**15 Abelardo Morell**  
**Vertigo**

Morell creates unique, dynamic views of the Golden Gate Bridge by means of the camera obscura—a centuries-old technique that uses a tiny opening in a wall to project images of the outside world into a darkened room. Bringing images of the bridge inside the fort, Morell creates a magical sense of experiencing two perspectives at once. A selection of tent camera photographs (14) complements the installation.

**16 Camille Utterback**  
**Span**

Utterback's dynamically generated installation reveals the ways in which the Bay and the Golden Gate have changed—and continue to change—over time. On an array of monitors arranged in a curving pattern that roughly mimics the shape of the Golden Gate's shores, animated renderings of flow patterns visualize the daily and historical shifts in the Bay's shoreline, sea floor, and water currents.

**17 Bill Fontana**  
**Acoustical Visions of the Golden Gate Bridge**

In Fontana's interpretation, the bridge becomes less a "sight" than a site defined by sound. His installation features sounds captured by sensors on various parts of the bridge and Fort Point, transmitted live to the exhibition space, along with video recorded in the area over Memorial Day weekend. By focusing attention on auditory experiences, Fontana's installation suggests new ways of understanding the spaces around us.

Hear from the artists in their own words: [international-orange.org](http://international-orange.org)