



Washington
Project for the Arts

CORCORAN
GALLERY OF ART • COLLEGE of ART + DESIGN

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Caroling Mayorga Photo by Craig Garrett

**Corcoran and Washington Project for the Arts Announce
Maid in the USA by Carolina Mayorga**

Performance part of *Take It to the Bridge*, a series of installations and performances in the Corcoran's
Performance Bridge from July 18 – September 15

Washington, D.C. (August 28, 2012) – The Corcoran Gallery of Art and College of Art + Design and Washington Project for the Arts are pleased to announce *Maid in the USA*, a performance by Carolina Mayorga. The performance will take place on Saturday, September 1, from 10 a.m.-5 p.m.

Maid in the USA examines stereotypes of Latin American immigrants and makes visible labor that often goes unseen. Clad in a dress typically worn for Cumbia, a traditional Colombian dance, the artist will clean the inside of the glass structure surrounding the Performance Bridge, from the Museum's opening at 10 a.m. until its 5 p.m. closing. Coinciding with Labor Day and utilizing the Performance Bridge's transparency, the artist exposes work that is often hidden from view or simply ignored.

Installed 9 feet above the ground, within the museum's glass entryway, the Performance Bridge creates a transparent glass box, visible from both the street and the museum's interior. This seemingly neutral space evokes the use of the cube throughout 20th and 21st century visual art, from the white cube gallery environment to the neutral cubes of Minimalist sculpture. Mayorga disrupts this supposedly neutral space, foregrounding issues of race, immigration, and labor. While the work necessary to maintain these pristine, neutral spaces normally goes unseen, Mayorga calls attention to this labor and our assumptions about the people who perform it.

Mayorga's assumption of the maintenance role harkens back to earlier performance work, most specifically Mierle Laderman Ukeles' *Manifesto for Maintenance Art* (1969) and *Hartford Wash: Washing Tracks, Maintenance Outside* (1973), which involved the artist scrubbing the steps of the Wadsworth Atheneum in Hartford, CT. Mayorga builds on this canonical work of feminist performance art, engaging with contemporary issues surrounding labor, immigration, and visibility.

ABOUT THE ARTIST

Carolina Mayorga is an artist working in a broad range of media, including video, performance, photography, and installation. She has had one-person exhibitions in Colombia, Mexico, at the University of Kansas and in the Washington D.C. area and participated in group exhibitions in Europe, Central and South America, and numerous cities in The United States. Her work is represented in the collections of the Art Museum of the Americas of the Organization of American States and the National Museum of Women in the Arts in Washington D.C., Light Street Gallery, Baltimore, MD, Andres Institute of Art, Brookline, NH, Museum of New Art, Pontiac, MI, Universidad Nacional de Colombia, Bogotá, Colombia, and Kronan Sculpture Park, Lulea, Sweden. Mayorga received a BFA in Art and Textiles from Universidad de los Andes, Bogotá, Colombia and a MFA in sculpture from the University of Kansas, Lawrence Kansas. She lives and works in Washington, DC.

Maid in the USA is part of *Take It to the Bridge*, a nine-week series of installations and performances taking place through September 15 in the new Performance Bridge located inside the Corcoran's glass entryway on 17th Street. The Performance Bridge was first constructed at the Corcoran Gallery of Art as the stage for Holly Bass's performance *Moneymaker*, a seven-hour endurance work that took place on February 11, 2012, during the final weekend of the Corcoran's landmark fall exhibition *30 Americans*. For *Take it to the Bridge*, eleven artists living and working in the DC-Baltimore region will present nine installations and performances, investigating the Bridge's physical characteristics and pushing the boundaries of this non-traditional space to explore a variety of social, political, and aesthetic issues. Installations will open on Wednesday and remain on view through the following Sunday for all museum hours. Performances will take place on Saturdays, from 10 a.m. to 5 p.m. unless otherwise noted. The first seven weeks of the series coincide with the Corcoran's Free Summer Saturdays promotion, which run from May 26 - September 1, 2012.

See the full *Take it to the Bridge* schedule below and more information online at <http://www.corcoran.org/summer/bridge> and wpadc.org

July 18 – July 22: *Ubuntu*, Maya Freelon Asante

Saturday, July 28, 10 a.m. – 5 p.m.: *Sleep*, Chajana denHarder

August 1 – August 5, all museum hours: *Canaries in McMansionland*, Jennifer Coster

Thursday, August 9, 7 p.m.: Public Talk with Esa Nickle, Managing Director/Producer of Performa

Friday, August 10: WPA Member meetings with Esa Nickle@WPA

Saturday, August 11, 10 a.m. – 5 p.m.: *Save the Date*, Kathryn Cornelius

Saturday, August 18, 12 p.m. – 5 p.m.: *Procedures for Ground Loss Safety*, Sarah Levitt/ Dance Exchange

August 22 – August 26, all museum hours: *The Airborne Leaflet Campaign (ALC)*, COLON:Y (Chukwuma Agubokwu and Wilmer Wilson IV)

Saturday, September 1, 10 a.m. – 5 p.m.: *Maid in the USA*, Carolina Mayorga

Saturday, September 5 – September 9, all museum hours: *Bridging the Light*, Annie Albagli

Saturday, September 15, 10 a.m. – 5 p.m.: *This Space Occupied (by Maida)*, Maida Withers with composer Steve Hilmy

ABOUT WASHINGTON PROJECT FOR THE ARTS

Washington Project for the Arts (WPA) is an independent, nonprofit 501 (c)(3) organization whose mission is to serve as a catalyst for contemporary art. WPA supports artists at all stages of their careers and promotes contemporary art by presenting exhibitions, issues, and ideas that stimulate public dialogue on art and culture. www.wpadc.org.

WPA is supported by its members, Board of Directors, invaluable volunteers, and by generous contributions from numerous individuals and the D.C. Commission on the Arts & Humanities, William C. Paley Foundation, The Morris and Gwendolyn Cafritz Foundation, Susan and Dixon Butler, Abramson Family Foundation, Ray Garcia, Carol Brown Goldberg and Henry H. Goldberg, Haleh Design, Hickok Cole Architects, Giselle and Benjamin Huberman, Betsy Karel, Russell and Randy Katz, Yvette Kraft, Marshfield Associates, Richard Seaton and John Berger, MD, TTR Sotheby's International Realty, UBS Financial Services Inc., Sarah Valente, Vivo Design, Alexia and Roderick von Lipsey, and The Washington Post Company.

ABOUT THE CORCORAN

Established in 1869, the **Corcoran Gallery of Art** was America's first museum of art—dedicated, in the words of founder William Wilson Corcoran, to “encouraging American genius.” Today it is Washington, D.C.'s largest nonfederal art museum, known internationally for its distinguished collection of historical and modern American art as well as contemporary art, photography, European painting, sculpture, and the decorative arts. A dynamic schedule of special exhibitions complements a range of educational programming, which together enrich the perspectives of the visiting public, support the local arts community, and encourage thoughtful interpretation of today's most compelling social issues. **The Corcoran College of Art + Design** was founded as a school of art in 1890 and stands as Washington's only four-year accredited college of art and design. The College is one of the few in the nation whose educational model includes an integral relationship with a museum, fostering the talent of the next generation of artists. For more information about the **Corcoran Gallery of Art and College of Art + Design**, visit www.corcoran.org.



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