

Homeless Statue in Santa Monica Intended to Confront Public

November 21, 2019

“In The Image” by Ed Massey on display at former Savings and Loans building

By Sam Catanzaro

A seven-foot-tall sculpture of a homeless man at the former Savings and Loans building in Santa Monica asks the public to “contemplate their views and elevate their discourse on the issue,” of homelessness says the artist, who has a history of generating buzz in Santa Monica through art.

The statue, titled “In The Image”, sculpted by Ed Massey, is of a bearded homeless man wearing baggy clothes with a red blanket draped on his shoulders, depicting a man the artist came across 20 years ago.

“Good people — progressive to conservative, secular to religious — are confronted by the issue everyday...Yet, few know the stories of the homeless with whom we come in contact. What don’t we know of those we pass without a glance? What could be their potential contributions? What does the sculpture evoke or say about us?” Reads a part of the description. “The ‘In the Image’ work was always intended for the public realm, so viewers and passersby could contemplate their views and elevate their discourse on the issue — one that has now come to affect us all where we work and live.”



“In The Image” by Ed Massey on the corner of Wilshire Boulevard and 26th Street in Santa Monica. Photo: Sam Catanzaro.

For 50 years, the property, located at Wilshire Boulevard and 26th Street, was home to the historic Millard Sheets “Pleasures Along the Beach” glass mosaic. Earlier this year, however, the mosaic was moved to the Hilbert Museum of California Art at Chapman University in the City of Orange, despite its landmark designation.

“The loss is the result of the City’s settlement of a lawsuit brought against it by the property owner, reversing the landmark designation in 2013 as well as the Santa Monica Conservancy’s appeal to City Council, which once again confirmed the designation in 2017,” said the Santa Monica Conservancy in June.

In an online thread, Twitter account Santa Monica Problems

(@SantaMonicaProb) took aim at city officials for allowing the statue to be erected.

“Only in [Santa Monica] would a statue of a family be replaced [with a] statue of a homeless man. Why not honor a resident, rather than glorify homelessness?” reads the Tweet. “[Santa Monica’s] homeless situation is nothing to be proud of.”

Santa Monica City Councilmember Ted Winterer, however, wrote in a reply to the tweet that the City has no authority over the statue’s subject matter citing the owner’s First Amendment rights.

“You realize it’s private property right? The owner made the decision to remove the mural and previous sculpture and replace it with the new one, not the city. Can’t stop the owner from exercising her/his First Amendment rights,” Winterer wrote.

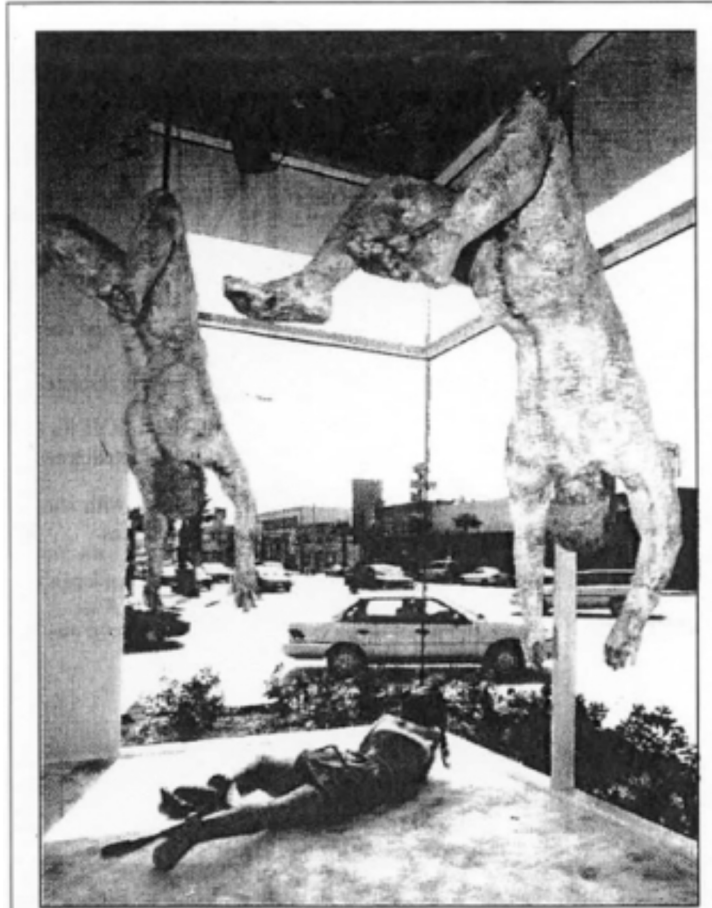
The installation will be on display for six weeks.

Los Angeles Times

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CALENDAR



RANDY LEFFINGWELL. Los Angeles Times

"Morality/Mortality," an installation by Ed Massey in Santa Monica.

Confronting the Reality and 'Morality' of a Brutal Crime

■ **Art:** Artist Ed Massey and activist Peg Yorkin create an installation depicting the grisly aftermath of a sexual attack.

By SUZANNE MUCHNIC
TIMES ART WRITER

Artist Ed Massey and feminist activist Peg Yorkin have joined forces to provoke a coast-to-coast discussion of rape. In a five-city, monthlong exhibition of "Morality/Mortality"—an installation of life-size painted-polyurethane foam figures that graphically depicts the grisly aftermath of a sexual assault—the Los Angeles-based team hopes to shock their audience into

confronting societal attitudes toward a brutal crime.

In the artwork, which was created by Massey and funded by Yorkin, a female victim rises up on her elbows and attempts to crawl along the ground while her male assailants hang from a beam above her—strung up by their genitals. Nearly identical versions of the piece were unveiled simultaneously on Monday in storefront windows in Santa Monica, Chicago, Miami, Washington and New York.

Please see 'MORALITY,' F3

'MORALITY': Art Installation

Continued from F1

The Santa Monica installation, in the new Wilshire Medical Building at the corner of Wilshire Boulevard and 15th Street, opened uneventfully as Massey's assistants removed bright blue tarps from a window and revealed the sculpture to a gaggle of admirers and members of the press. But Massey and Yorkin hope that "Morality/Mortality" will generate comment.

"I think we'll hear some screeching brakes," said Yorkin, who (with Eleanor Smeal) co-founded the Fund for the Feminist Majority, a women's rights advocacy group. Yorkin has produced plays in Los Angeles but "Morality/Mortality" is the first visual art project to win her backing.

Passing motorists can see the horrific pair of ghostly white men dangling in the window, but they must get out of their cars to view the anguished woman whose clothing, briefcase and purse are strewn around her. The scene is most dramatic at night, when illuminated by theatrical lighting.

Reached by phone in Miami, where he was overseeing the Florida unveiling, Massey said the artwork was inspired by his female friends' constant fear of attack.

"Some people think it's odd that a male would be concerned with this subject matter," the 30-year-old sculptor said, "but I consider rape to be the most despicable, deplorable of all crimes—no less than murder."

Art's effectiveness as a tool of social change is a topic of ongoing debate in art circles. But Yorkin believes art can make a difference.

"I think this is a subject that needs a great deal more discussion," she said, "and what better way to do it than through this work of art?"

Massey has spent more than two years on the project, casting the figures in plaster from live models, reproducing the casts in polyurethane foam and searching for financial support, as well as a suitable forum. He had hoped to persuade owners of prominently placed buildings to donate space for his artwork, he said, but his efforts were completely unproductive. Both he and Yorkin declined to disclose the cost of the project, but the artist said he created the work with "a bare-bones budget" and the help of many friends.

"It would have been a lot easier to show the piece in a third-floor gallery in Manhattan," he said, "but this has to be in a public area. The work is intended to attract attention and discussion. If it doesn't do that, I've failed."

Massey is a veteran of socially critical art. His past projects include "Corporate Ladder," a satirical interpretation of office politics that set off a storm of protest in 1990, when it was installed in a financial center in Columbia, Md. "Checkmate," another Massey creation, pits robotic Japanese businessmen against dissolute Americans on a giant chess board.

"All my work functions on a social level," he said. "I am a student of my environment."

■ "Morality/Mortality," 1502 Wilshire Blvd., Santa Monica, through May 29.

Quotable

"Some people think it's odd that a male would be concerned with this subject matter, but I consider rape to be the most despicable, deplorable of all crimes—no less than murder."

—Artist Ed Massey, whose "Morality/Mortality"—an installation of life-size painted-polyurethane foam figures—graphically depicts the grisly aftermath of a sexual assault. F1

A Los Angeles Times clipping of a 1994 article on Ed Massey's "Morality/Mortality" installation in Santa Monica.

Photo: LA Times via Ed Massey (edmassey.com).

This is not the first time artist Ed Massey has generated buzz in Santa Monica. In 1994, as part of a five-city exhibition, Massey along with feminist activist Peg Yorkin installed life-size painted-polyurethane foam figures depicting the grisly aftermath of a sexual assault titled “Morality/Mortality” in a storefront window at the Wilshire Medical Building at Wilshire Boulevard on Wilshire Boulevard and 15th Street, which had recently opened.

“It would have been a lot easier to show the piece in a third-floor gallery in Manhattan,” Massey told the LA Times at the time. “But this has to be in a public area. The work is intended to attract attention and discussion. If it doesn’t do that, I’ve failed.”