

# BROLAB

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Originally meeting at the Bronx Museum of Fine Arts, BroLab grew out of a series of studio visits that subsequently evolved into a collaborative group of artists. At our core, we want to see what we can create when we put our collective minds together advancing issues such as social agency, micro urbanism and the general impact of accessible art in communities and contemporary art institutions alike. BroLab has an ad-hoc operating structure and encourages each of its members to maintain their individual practice. BroLab creates exciting contemporary and experimental art for a wide range of venues and forums as well as generate opportunities for artists everywhere. BroLab has received critical attention from L Magazine, NY Daily News, New York Press, The Times Ledger and artcritical.com. They have exhibited with notable venues and institutions such as Art in Odd Places, The Bronx River Arts Center and The New Museum, NYC. BroLab recently completed and installed Humps and Bumps, a public sculpture commissioned through the Jamaica Center for Arts & Learning in partnership with NYC Department of Transportation's Urban Art Program.

- 2012 *Stack & Rack*, **Newark Open Doors**, Newark Arts Council, Newark, NJ  
*Spontaneous Interventions*, **Venice Architecture Biennale**, US Pavilion, Venice, Italy  
*Summer Streets*, **NYC DOT Presents**, New York, NY  
*Piazza Gratissima*, **Mott Haven Public Library**, Bronx, NY  
*Humps and Bumps*, Sponsored by **Jamaica Center for Arts & Learning** in partnership with the **NYC Department of Transportation's Urban Art Program**, Jamaica, NY  
*Adrift (A Drift): Rootless, Fragile, Poetic*, **The Bogart Salon**, Brooklyn, NY
- 2011 *Congress of the Collectives*, **Flux Factory**, Queens, NY  
*Letting Go*, **Newark Open Doors**, Newark, NJ  
*Shifting Communities*, **Bronx River Arts Center**, Bronx, NY  
*Festival of Ideas for a New City*, **Organized by the New Museum**, New York, NY  
*Grid Scenes*, **Urban Art Festival**, New York, NY  
*BroLab: Pump 14, 3rd Ward*, Bushwick SITE Fest, Brooklyn, NY  
*Habeas Corpus*, **Bushwick SITE Fest**, Brooklyn, NY
- 2010 *AIOP: Chance*, **Art in Odd Places**, New York, NY

## Publications, Reviews, and Write-Ups

- 2012 Pinto, Fausto. "A European-style piazza opens in Mott Haven." *Mott Haven Herald*, July 17.  
 Samuels, Tanyanika. "New 'piazza' to debut at the Mott Haven Library." *NY Daily News*, June 29.  
 Urban Art News, *New York City Department of Transportation, Issue 2*, May 23.  
 Bockman, Rich. "Jamaica Art Peaks Curiosity." *Times Ledger*, May 10.  
 Chinese, Vera. "BroLab Artists to Display Humps and Bumps." *NY Daily News*, Apr 19.  
 Costella, AnnMarie. "Sit on it! New art will serve purpose." *Queens Chronicle*, Mar 29.  
 Samuels, Tanyanika. "New 'piazza' coming to Mott Haven Public Library." *NY Daily News*, Mar 29.
- 2011 Samuels, Tanyanika. "Art group builds 'Thrust of Sorrows' catapult to relieve burdens in new show." *NY Daily News*, Sep 20.  
 "In the Spirit of a World Fair, but Greener: The New Museum's Festival of Ideas for the New City." *artcritical.com*, May 3.
- 2010 Lorraine, Marian. "Why Are There Men Carrying Water Along 14th Street?" *thelmagazine.com*, Oct 8.  
 Tran, Pauline. "Finding Art in Odd Places." *New York Press*, Oct 1.  
 "A frARTernity of artists: BroLab Collective." *artinoddplaces.blogspot.com*, Aug 18.

## Artist Presentations

Tactical Urbanism, **Flux Factory**, Queens, NY  
 Collaborative Presentation, **Jamaica Center for the Arts**, Jamaica, NY

# Pump 14

Custom yokes, diaphragm pumps and rubber hose,  
water from the Hudson River & East River

October 3rd – 9th 2010



*Pump 14*, a labor-intensive filtration system where the members of BroLab and volunteers transported water back and forth between the East River and the Hudson. Water was manually pumped from the river and carried by foot with the aid of individually constructed yokes along 14th St. (NYC – a distance of 2.3 miles in each direction). The cycle was completed by dumping the water into the opposing river. *Pump 14* took place over a 24 hour period where 168 gallons of water was transported a distance of 33.6 miles from one river to the other.

*Pump 14* featured multiple performances with one 24-hour performance during the run of Art in Odd Places.









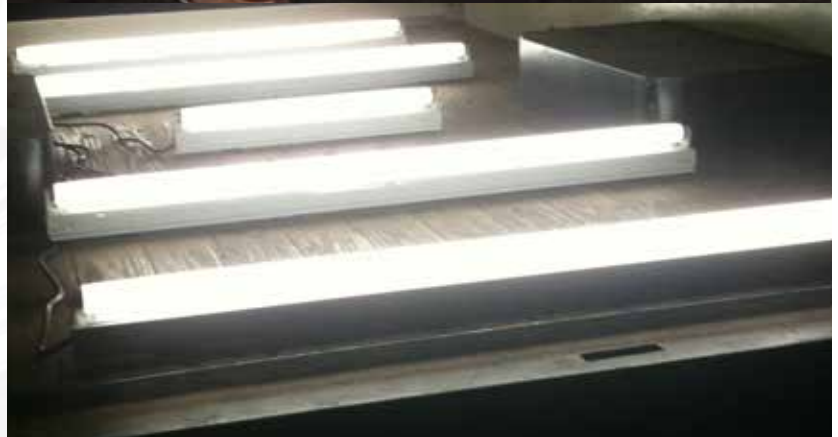


# Autopsy

10ft Box truck, tire with rim,  
car jack, tire iron,  
and fluorescent lights

Sat March 5th, 2011 7pm

Autopsy took place on Moore Street in Bushwick Brooklyn, Brolab collective drove a 10 foot box truck and parked catty-cornered to the curb, as if it broke down. The rear of the truck was facing the street, leaving just enough room for oncoming traffic to negotiate its way by. In the back of the box truck were 5 florescent tube lights placed every two feet. The trucks back door was left ajar, allowing for light to pour out of the truck into the street. Brolab rotated the tires counter clockwise, from rear to front and from front to rear, in 35 minutes. Once the tires were rotated the truck was backed up and reentered into the flow of traffic where it departed from the scene down the street.







## Peer Review

Plywood and 2x4 wood object, hotel room telescope, cameras, and live internet feed  
Sat May 11th, 2011 11am - 7pm



*Peer Review* took place simultaneously in Sarah Roosevelt Park and the Hotel on Rivington, linking the two locations through a line of sight. In Sarah Roosevelt Park a minimal wooden object placed for the passerby to negotiate. The members of BroLab were stationed four blocks away on the 14th floor of the Rivington Hotel where cameras and a telescope were positioned to provide surveillance of the object from afar as it was interacted with. Volunteers handed out flyers beside the object inviting members of the public to see the artwork from our hotel room and engage in a discussion with BroLab on the nature of public art. A live feed of the hotel room was played close by to the object in the park so that both spaces were aware of one another.

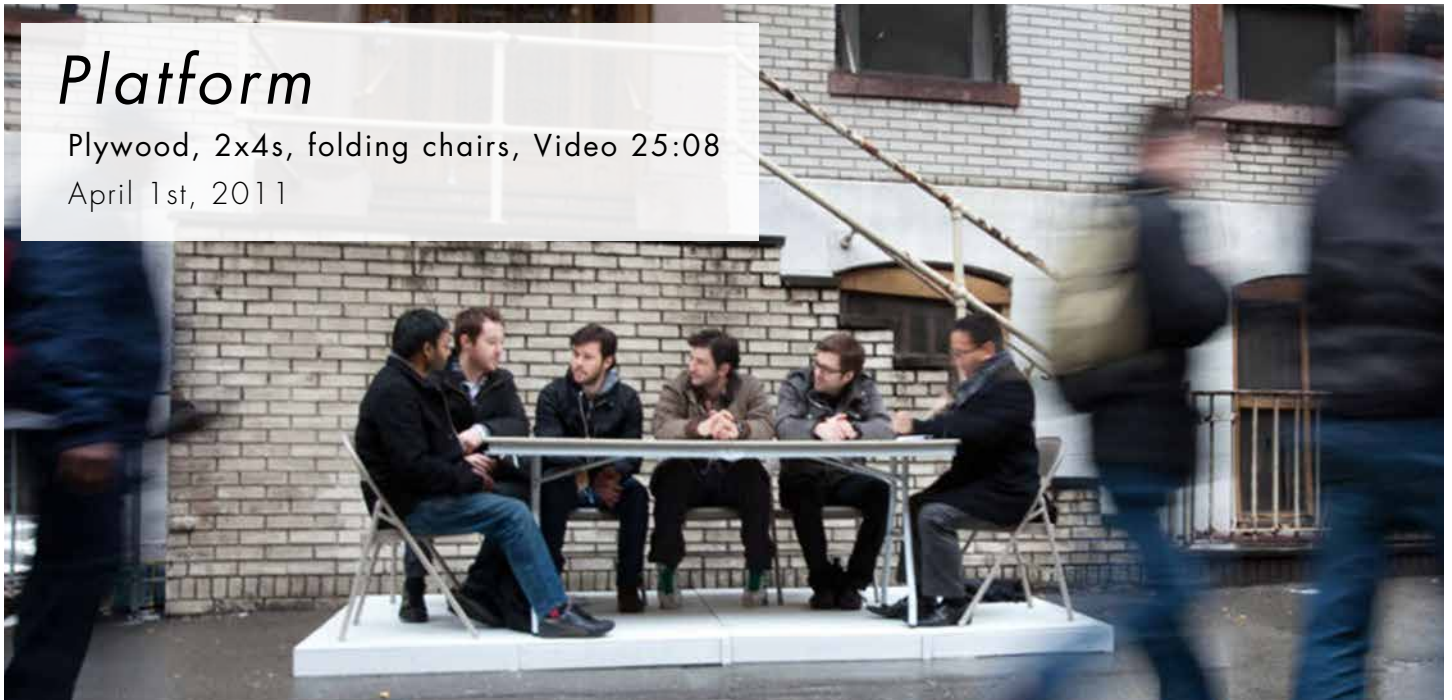




# Platform

Plywood, 2x4s, folding chairs, Video 25:08

April 1st, 2011



Brolab presented *Platform* at the Urban Festival's Grid Scenes, a partnership of the New School and Art in Odd Places. *Platform* uses the model of an interview as a public intervention. Brolab placed a white platform on the sidewalk in front of 143 West 14th, at 5pm. A table and chairs were placed on the platform and AIOP social coordinator Cesar Jesena interviewed the members of Brolab. Documentation was taken in the form of video, audio and still images. The overall effect was to blur the lines between interview, performance, and art object.

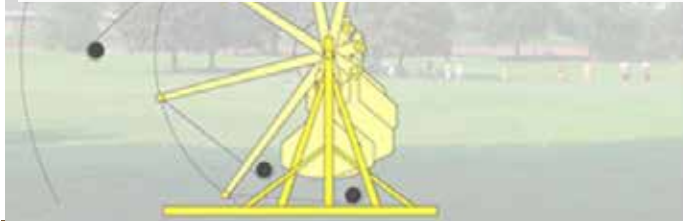




# Thrust of Sorrows

Plywood, 2x4's, hardware, webbing, a poster, and donated objects

September 2011



*Thrust of Sorrows* takes the form of a 12-15' trebuchet. Historically, this medieval weapon was used for both offense and defense in war. The trebuchet was housed in the Bronx River Arts Center where BroLab initiated a campaign to illicit objects that had an emotional weight to the viewers so that they may find release. The campaign included English and Spanish handouts the gallery, an article by the New York Daily News, and tabling done on the street where BroLab discussed the project with the surrounding community.







## Bench Press

Plywood, hardware,  
NYC busses, and bus stops

October 14th, 2011 4am to 9pm

*Bench Press* took place along the Q39 and B57 MTA bus routes using Flux Factory in Long Island City (Queens) and Momenta Art in Bushwick (Brooklyn) as anchor points. Between the two, lay a vast range of industrial parks and neighborhood enclaves where little to no seating can be found at the adjoining bus stops. BroLab fabricated a series of portable commuter benches that can be broke down into manageable bundles. These benches were then assembled and disassembled at bus stops to provide temporary seating for the public.







## *Humps and Bumps*

Wood and rubber surface  
44 x 96 x 120 inches  
2012

*Humps and Bumps* is a parabolic and transformative wave encouraging the passersby to slow down and take in the significance of their urban surroundings. This functional sculpture is made from wood and rubber incorporating the iconic patterns of speed bumps on the streets.





# Piazza Gratissima

Cedar decking, reclaimed scaffolding boards, aluminum planters, plants, digital images, text, and donated money

2011 - 2012



A community-based project, *Piazza Gratissima* is a public intervention built with the support of residents and community organizers. *Piazza Gratissima* serves as a multi-use space for library goers and act as an avenue for civic discourse. This project was successfully funded on Nov 18, 2011 using Kickstarter, an online fundraising tool. Having successfully raised funds Brolab held a series of community meetings to direct how the space could best serve the community. A final design was then agreed upon and local community members were hired to work along side Brolab to construct the Piazza at the Mott Haven Public Library on the corner of 141st Street and Alexander Ave in the Bronx.

*Piazza Gratissima* opened to the public on June 30th, 2012.



**ARCHITECT** THE MAGAZINE OF THE AMERICAN INSTITUTE OF ARCHITECTS**Design**

2012 VENICE BIENNALE

Posted on: August 13, 2012 | From: ARCHITECT August 2012

**Get Local**

By Mimi Zeiger

If there's a common question to be answered by the dozens of projects collected in Spontaneous Interventions, it might be: "What is the role of a local project in a global age?" The individual projects represented—pop-up parks, community agriculture, ad-hoc street furniture, guerrilla bike lanes—are not necessarily overt as they position themselves against the effects of global capital. However, taken as a group, these interventions run counter to the unchecked boom-and-bust development of what David Harvey and others critically describe as the neoliberal city. Small-scale and socially engaged, spontaneous interventions use design to enrich public space and foster civic life at a time when the disparity between daily life and the governmental and corporate mechanisms shaping cities is at an all-time high.

Over the last decade, and especially during the slow recovery from the 2008 financial crisis, interventionist and tactical practice organically emerged as a global phenomenon. Design actions led by artists, architects, urban planners, and community organizers cropped up across Europe, South America, and Africa. These interventions, like those in the United States, are wholly determined by local conditions and defy the top-down strategies of traditional master planning. Consider the series of acupunctural projects proposed by Venezuelan NGO Caracas Think Tank for the city's informal settlements and a 2010 series of playful and educational interventions installed around a soccer stadium in Mafikeng, South Africa. Although they vary in whom they serve and why, both projects are specific to a place.

If we look closely at these two examples, we find that the conceptual instigators and financing come from outside academic and governmental institutions, a situation not uncommon in developing countries. For another example, the much-lauded, rainbow-colored Favela Painting project in the Santa Maria slum of Rio de Janeiro positively impacts the local condition. Brazilian youths receive training and a paycheck during the month-long project, but the ideas and funding come from nearly 6,000 miles away. The project is the brainchild of Dutch artists Jeroen Koolhaas and Dre Urhahn, who developed the idea while filming a documentary about informal settlements for MTV, and their backing comes from the Amsterdam-based Firmeza Foundation.

At times, the critique that's leveled at these kinds of projects is that they represent a kind of "parachute-in" approach that offers press and praise for the do-gooders without accounting for long-term impact. To be fair, in Europe—and especially in France, Germany, and the Netherlands—artistic interventionist practice draws on a history of support for arts and culture funding. In 2009, for instance, Amsterdam's Stedelijk Museum underwrote *The Cook, the Farmer, His Wife and Their Neighbor*, which is a community garden and kitchen in an Amsterdam suburb by Slovene artist/architect Marjetica Potrc and design collective Wilde Westen.

In South America, where the sheer scale of need due to poverty, crime, and slums often outweighs the limits of tactical practice, architecture and infrastructure projects are implemented from the top down. When New York Times architecture critic Michael Kimmelman visited Medellín, Colombia, he reported on "a cadre of young architects being aggressively nurtured and promoted, and a commitment by local businesses to improve social welfare that begins with the city's biggest business: its state-owned utilities company, E.P.M."

And it's in this relationship between maker, user, and funder where the U.S. strain of interventionist practice veers from many of the international models. Individuals and small teams created the bulk of the works represented in Spontaneous Interventions to benefit their own communities. Because of the limited scope of these projects, but not due to any lack of ambition, funding comes in small-to-medium allotments from personal resources, nonprofit grants, and microfunding sites such as Kickstarter. Matt Tomasulo's Walk Raleigh project—an act of guerrilla wayfinding that consists of 27 unsanctioned street signs installed around Raleigh, N.C.—was created for \$275 dollars in supplies. Support from the community led the City Council to approve the project as a pilot education program.

In many ways, these projects capture a decidedly American can-do drive to make things better, starting in your own backyard. This is as true for BroLab's portable commuter benches installed along the Q39 and B57 MTA bus routes in Long Island City, N.Y., as it is of Urban Operations Parkman Triangle, in Los Angeles, which is a small slice of urban landscape that sits a few doors down from its designer's office.

These efforts fly in the face of NIMBY attitudes that spring up in boom times. Small-scale interventions reaffirm the local, the practical, and the hands-on. They return to an older pioneering spirit, once about setting off to the West and now about rejuvenating the territory outside our front doors.

# NEW YORK OBSERVER

STILL LIFE

## These Streets Were Made for Walkin': Summer Streets Returns This Weekend

By Michele Narov 8/02 9:58am

Brace yourself for traffic jams and honking horns, the event of the summer that infuriates New York City drivers the most is back with a vengeance. Summer Streets begin this Saturday and while bridge and tunnel commuters across the city are throwing up their hands in frustration, DOT commissioner Sadik-Kahn tells pedestrians, don't forget to try the zip line!

August 4 is the first of three consecutive Saturdays this month when New Yorkers are encouraged to hang out in the nearly seven miles of car-free streets that will stretch from the Brooklyn Bridge to Central Park. In addition to programs held in previous years such as picnic areas, exercise and dance classes, bicycle and rollerblade rentals and a rock-climbing wall, this year summer streets will also feature a yoga pop-up park and a 160-foot zip line.

Some of the more bizarre events on the program highlight the urban backdrop. "Truck's Eye View" encourages summer street attendees to get behind the wheel of a truck to see how truck drivers see the roadway as part of a safety initiative. And, in a venture that would only truly jive with a populace raised on 90's hip hop and urban heat waves, a fire hydrant sprinkler will be available at 52nd Street.

The programming this month will also include collaborations with the Urban Art Program to create four temporary installations. BroLab's "Bench Press" will offer collapsible benches exploring public seating in major areas. "Bus Roots" will repurpose bus rooftops into mobile gardens. "Cyclo-phone" is an exhibit of two bike powered musical instruments that will be found at Astor Place. And lastly, "LOVE TV" will invite New Yorkers to share stories of New York City.

Overall, the summer streets program will highlight the recent initiatives put forth by the city, encouraging fitness and environmentalism. In what perhaps might be a reference to the notion of spending a portion of your Saturday at summer streets in the front seat of a truck, Commissioner Sadik-Kahn said in a press release he hopes that "New Yorkers can reach new heights of fun on the first three Saturdays in August."



# MOTT HAVEN HERALD



SERVING MOTT HAVEN, MELROSE & PORT MORRIS



The BroLab five

## Art, Culture

A European-style piazza opens in Mott Haven

By Fausto Giovanni Pinto on July 17, 2012 10:27 pm

### Artist collective makes its mark at local library

When Rafael Ramos moved into a building on Alexander Ave. eight years ago, he remembers the courtyard of the Mott Haven Branch Library across the street was an abandoned, lot filled with garbage.

Now when Ramos, 63, relaxes on his front stoop, he sees Piazza Gratissima, a public space where people can gather to share ideas or just shoot the breeze.

“As they were building it, people would pass by and mention how nice it is,” said Ramos. “It’s very creative and an effort worthwhile.”

The five artists who designed the site call themselves BroLab when working jointly on projects like Piazza Gratissima. They hope the 250-square-foot courtyard flanked by plywood seating, and eventually by greenery, will become a prominent gathering space for the community.

The artists proposed the idea for the piazza as part of an exhibition at the Bronx River Arts Center in the fall, and presented their idea to a public gathering at the library in March.

“We walked around and saw this part of the library in disrepair and we knew we wanted to build it out for community use,” said BroLab artist Travis LeRoy Southworth.

“This is the oldest library in the Bronx, it has amazing architecture and history to work with,” he said, pointing out that the project showcases the century-old building’s striking exterior.

The original idea later grew into conversations with neighborhood residents, community activists, and library-goers about what people wanted to see replace the ornate building’s empty lot.

The group then turned to Kickstarter, a website that allows people to raise funds to finance their pet projects. The artists raised \$5,180 for construction of the piazza through the site, but, according to Southworth, fundraising was the most troublesome part of the project. Kickstarter allows fundraisers a maximum of 60 days to finance their projects, and BroLab’s piazza got off to a rough start.

But the Bronx River Arts Center came to the rescue, using its non-profit status to ensure all donations to the cause were tax deductible, and by promoting the fundraising campaign.

BroLab worked with another small arts group, the Bronx Green Machine, to incorporate two small vertical gardens into the Piazza. The artists hope the new green spaces will help prompt the library to offer gardening classes.

Branch manager, Jeanine Thomas-Cross, said the timing of the project is perfect. Crumbling debris had been falling into the courtyard from the facade of the building next door for some time, but recent renovations have finally ended that.

“It was a great empty space not being used,” said Thomas-Cross. “We hope to have movie nights, garden workshops, and read aloud for kids here.”

The project’s June 30th public unveiling coincided with the library’s summer reading program for kids and adults.

“Sometimes it gets loud in the library, with all the kids,” said 13-year old Kareem Gupton, a regular at the branch. “But over there it feels quieter and calmer. It’s a nice place to chill and do my homework.”



## Two art studios coming to Jamaica

■ GJDC will be hosting Chashama and BroLab at the Shops at Station Plaza

by AnnMarie Costello, Assistant Editor

Thursday, July 5, 2012



BroLab artists Travis LeRoy Southworth, left, Ryan Roa, Jonathan Brand, Rahul Alexander and Adam Brent at work on the "Humps and Bumps" sculpture.

Two arts groups are coming to Jamaica at the recently opened Shops at Station Plaza courtesy of the Greater Jamaica Development Corp. One studio, occupied by Chashama, will host various exhibits starting with one of youth art, while the other, occupied by BroLab, will display its past work and provide a sneak peak into future projects.

The Shops at Station Plaza, also known as the Long Island Railroad Underpass at Sutphin Boulevard Project, is located on Sutphin Boulevard between Archer and 94th avenues under the LIRR tracks. Renovations, which began in fall 2009, have transformed the loading dock area in the middle of the Jamaica transit hub into a more pedestrian-friendly space.

Chashama will host a youth art exhibit as its first show in the space, according to spokeswoman Anita Durst, where those ages 18 to 25 can display their work. The exhibits should change every two to four weeks, and the gallery will be open to the public.

"Their presence is very desirable," GJDC spokesman Fred Winters said in an email. "They do not pay rent; just their utility bills. They previously had the same arrangement in two other GJDC-controlled properties on 161st Street and their presence helped GJDC sell both properties. EDC has put them in others of their properties, including the Brooklyn Army Terminal, for similar reasons."

For the last three years, Chashama has had a studio about a half a block away at 147-16 Archer Ave., also donated to the group by GJDC. Presently it features the sculptures of artist Lishan Chang. He catalogues, taxidermies and displays roadkill.

Founded in 1995, Chashama, a nonprofit arts and culture group, transforms vacant properties into creative spaces for artists to display their work. It also houses youth programs for free or at highly subsidized rates. The goal is to enliven communities and bring attention to otherwise overlooked areas.

The other space is to be occupied by BroLab, a group of Brooklyn-based artists, who recently unveiled a public art project in downtown Jamaica called "Humps and Bumps." The temporary sculpture, which will remain at the corner of Archer Avenue and Union Hall Street for one year, is an artistic spin on the traditional speed bump.

"It's a bit too early to remark on how we'll be using the space, other than a working studio, as we have yet to move in," Rahul Alexander, an artist with BroLab, said in an email. "Right now we are focusing on completing a community-based project in the Bronx at the Mott Haven Public Library."

Ryan Roa, another artist in the group, said they would be using the space to display past work as well as to allow people to see them creating future projects through the glass facade of the storefront. He added that the contract with GJDC has not been finalized and so they do not have an exact address for the location nor has it been determined if it will be rent-free.

In addition to Alexander and Roa, three other principal artists are part of BroLab — Jonathan Brand, Adam Brent and Travis LeRoy Southworth. The organization is primarily privately funded, but does receive some public grants. It has an ad-hoc operating structure and encourages its members to maintain their individual careers.

The Shops at Station Plaza project cost \$12.7 million and the funding was provided by the Port Authority with other money from the U.S. Department of Transportation, the city's Economic Development Corp. and MTA capital funds. The GJDC will lease the other available spaces to commercial tenants.



NYDailyNews.com  
**DAILY NEWS** Bronx

## New “piazza” to debut at the Mott Haven Library

TANYANIKA SAMUELS  
Friday, June 29, 2012



Ryan Roa and other artists and community members build a piazza at the Mott Haven Library. The effort converts an unused space into a meeting place for the neighborhood.

The new Piazza Grattissima is set to open at the Mott Haven Library.

The small plaza - a 250-square foot lot outfitted with a deck, wooden benches and elevated gardens - will be a multi-use space for the library and residents.

“It’s looking good,” cheered library manager Jeanine Thomas-Cross. “We’re very happy to have this here because before it was just this empty space that wasn’t being used.”

This latest addition to the Mott Haven landscape comes courtesy of the artist group, BroLab.

The collective of five artists dreamed up the idea last fall as part of the Shifting Communities art series at the Bronx River Arts Center.

The unveiling on Saturday is the culmination of a year of careful planning.

“It’s been such a great experience all around,” said BroLab artist Ryan Roa. “We really wanted to take this unused space and revitalize it. We’re really happy with it. I think it looks great.”

The artists met repeatedly with community members who provided input on the piazza’s design.

“We wanted the design to fit into the existing architecture,” Roa said. “The library has a lot of history, so in the design, we want to accentuate that and give it a little contemporary twist.”

After a successful \$5,000 fund-raising campaign, the artists went to work securing community board approval and hiring local workers.

BroLab artist Adam Brent said the group really got “wrapped up” in the project.

“You can’t help but feel invested or responsible,” he said. “With a project like this, you’re not just an artist in a studio working by yourself. You’re doing something that affects how people enjoy that area in that community.”

The artist group is also partnering with the library and nearby Brook Park to use the elevated gardens as a teaching tool for local youth.

“The whole project is about getting as many people involved in the space as possible,” Roa said. “Having an educational component will help the kids connect more to the space and have ownership of it.”

The piazza’s deck is made of cedar, and its planters and benching are built out of about 30, 10-foot boards of scaffolding lumber donated by Queens-based non profit Build It Green. The group already included some annuals and perennials as “starter plants” but will leave it up to the community to further develop the gardens.

The opening coincides with the library’s annual summer reading program, which encourages youth to pick up books while school is out.

Library staffers are eager to host the summer reading program and other special events in their new piazza.

“It’s going to be so nice. We can have our programs out there and people can just come and sit there with their laptops,” Thomas-Cross said. “(The piazza) will be open to the community when we’re open, so it will give them someplace to go so they don’t have to stay inside.”

The opening celebration, with live performances, food and children’s activities, will run from noon to 4 p.m. Saturday at the Mott Haven Public Library, 321 E. 140th St.



Thursday, May23, 2012

It has been a very busy year for the DOT Urban Art Program with nearly 10 new temporary artworks installed on New York City streets since January. [Visit DOT's Flickr](#) to peruse our project archive or [download a list of current installations](#) to take a quick peak at our most recent additions to the public realm.

The second edition of our quarterly e-newsletter includes a few program highlights: updates on the recent Barrier Beautification Day, presented in partnership with the Mayor's Community Affairs Unit and New York Cares; an interview with the artists of BroLab who recently installed "Humps and Bumps" in Jamaica, Queens; and the latest open call information for the pARTners program track. We hope you'll enjoy and as always, feel free to share with colleagues and friends to help us continue to spread the word about the DOT Urban Art Program!

Wendy Feuer, Assistant Commissioner for Urban Design & Art  
Emily Colasacco, Urban Art Program Manager

## Artist Interview

The iconic pattern and shape of the speed bump has been reimagined by the artist collective known as BroLab, encouraging passersby to slow down and take in the significance of their urban surroundings. "Humps and Bumps" serves as a reminder that there is always something that merits attention in a place repeatedly traveled – something of significance that is worth experiencing beyond a glance.

While "Humps and Bumps" was in production, we spoke at length with the five members of BroLab to gain a better understanding of their artwork, their interest in the public realm, and how the collective operates as a unit:

### **NYC DOT: What inspired the original concept of Humps and Bumps?**

BROLAB: The original concept was inspired by the common speed bump and the location. It was vague at first. We thought of making a ton of little bumps and some large amorphous ones. In the end we honed it down to one form derived from our initial sketches and renderings.

### **NYC DOT: Why did you propose this sculpture for this site?**

BROLAB: The site called for [urban] renewal so we thought the best way to do that is engage the public and make something that asks one to pause and take in their surroundings. The speed bump motif made sense in that regard inasmuch as its iconic pattern and one's immediate response to it. That being to take caution but more so to be mindful of the area - look left, right, etc. In a way, it is a call to see where you may pass through every day on your way to work or what have you. Perhaps it will be the seed or agent for change or continued improvements and attention to the area.



**NYC DOT: What type of impact do you hope to have on the surrounding community?**

BROLAB: We hope that it adds to it. Perhaps it will make it a bit lighter, brighter and just plain cool.

**NYC DOT: What drives BroLab's work in the public realm?**

BROLAB: Without getting complex... BroLab reacts to the community or each community we work with in different ways. In the Bronx, with Piazza Gratissima at the Mott Haven Library, we are making a project that employs local workers to make a functioning courtyard for the community. It is a work of pure social agency. Here we wanted to make something that visually impacts the community- something that has a two-fold effect of function as a place to stop and hang out, and as an optical play on a common pattern and meaning. Elsewhere we may perform something that is all about labor or endurance to get a point across. It really depends on which community we are talking about.

**NYC DOT: What roles do each member of BroLab play during artwork production?**

BROLAB: We try to play all roles on all projects. Meaning, we share the load and maximize on our competencies. We also share knowledge and teach each other along the way. It is a model that we encourage others to employ. We are not a collective where each artist makes separate things to meet an end. Rather we are a collective that makes more of the collaboration - all affecting each element of a project in full.

**NYC DOT: How do you, as artists, interact with community partners to complete a project?**

BROLAB: We work with whomever we have to and need to in order to get it done. We like working with people that want to get involved. In some cases we have volunteers. But in the end, its art. At some point you have to make decisions that the community cannot play much of a role in. But for the most part we want to make something that is right for the site and community.

NYCDOT Urban Art Program, pARTners Track  
Humps and Bumps by BroLab Collective  
Presented with Jamaica Center for Arts and Learning Archer  
Avenue between 153rd Street and 158th Street, Queens

# TIMES *Ledger*

SERVING QUEENS SINCE 1919

MAY 10, 2012 / NEWS / ART / JAMAICA

## Jamaica art peaks curiosity

By Rich Bockmann



Photo by Rich Bockmann.  
A woman sits on a public art installation, which is part of "Humps and Bumps."

A newly installed speed bump near the corner of Archer Avenue and 153rd Street has Jamaica commuters slowing down — with some even coming to a complete stop.

The bump behind the Jamaica Center for Arts and Learning is not designed to slow down motorists, though. The bench-like public art installation near the transit hub invites passersby to stop, take a load off and give their urban surroundings a second thought.

The work, entitled "Humps and Bumps," was designed and created by a collective of five artists known as BroLab, and commissioned by the city Department of Transportation under its Urban Art initiative.

Heng-Gil Han, JCAL's visual arts curator, said the functional sculpture takes the iconic, everyday image of a speed bump and reappropriates it in a way that forces the public to reflect on their urban surroundings.

"It talks about the transit system," he said, noting how the curves of the yellow and black-striped piece mimic the contours on the roof of the nearby subway station. "It doesn't look like their image of sculpture, and that's the point. It shifts our preconceived notion of what art is and what it looks like."

The piece — which is 8 by 10 feet and about 3 1/2 feet tall — is in the shape of a speed bump turned back against itself, creating sloping curves that invite worn-down passers-by to relax. It is a wooden frame coated with rubber pellets normally used for playground surfaces.

After the sculpture was installed last week, people making their way to trains and buses had varied reactions. Some looked on curiously and others sat and talked on their phones. Some simply walked up and poked at it to investigate.

"I like those behaviors," Han said. "It breaks down the distance between contemporary art and daily life."

Kevin Lin, 15, stared at the sculpture perplexedly as he was waiting to catch a bus to Fresh Meadows.

"It looks like a chair," he concluded, a bit unsure.

Adam Brent, one of the BroLab artists, said the group met in 2009 at an artists-in-residency program at the Bronx Museum. Their first collaboration was a performance art piece for Art in Odd Places entitled "Pump 14," in which 12 individuals carried buckets of water on yokes back and forth along 14th Street in Manhattan between the Hudson and East rivers.

"We walked roughly 26 miles each and carried 400-some-odd gallons of water," he said. "I was delirious at one point. It was so exhausting and staggering. We worked in shifts and we were usually by ourselves. Walking like that was somewhat lonely and contemplative and meditative. I think that's an underlying tone in all our projects."

The performance was the first time Han had seen BroLab's work.

"I thought it was nonsense," he said with delight. "They were wasting so much energy! But I was quite interested in the project."

Brent, 38, said the most gratifying thing about seeing the sculpture completed is seeing how it enhances its environment.

"It's rewarding to see young people — I have a son — chilling and talking on their cell phones," he said. "It makes the place much more functional, more celebratory."

"Humps and Bumps" will be on display for the next 11 months.



NYDailyNews.com  
**DAILY NEWS**

QUEENS

**BroLab artists to display 'Humps and Bumps' public art project in Jamaica**

DOT, Jamaica Center for Arts and Learning commission abstract speed bump sculpture

BY VERA CHINESE / NEW YORK DAILY NEWS

THURSDAY, APRIL 19, 2012, 6:00 AM



BroLab artists Adam Brent, Jonathan Brand, Ryan Roa, Rahul Alexander and Travis LeRoy Southworth (not in picture) assemble the plywood base for their upcoming installation Humps and Bumps. The project will be displayed at the corner of Archer Ave. and Union Hall St. in Jamaica for a year, starting on April 26.

A group of New York City bros are getting ready to show off their “Humps and Bumps” on the corner of a busy Queens intersection.

Don’t worry, it’s not as obnoxious as it sounds.

The artist collective known as BroLab is putting the finishing touches on a 4-foot high sculpture that was commissioned by the city Department of Transportation Urban Art Program and the Jamaica Center for Arts and Learning.

The “Humps and Bumps” sculpture, which is an abstract representation of the common speed bump, will be officially unveiled on the corner of Archer Ave. and Union Hall St. on April 26. It will stay there for about a year.

“It’s been an outlet for us to put something out in the world that’s accessible to the public,” said BroLab member and artist Adam Brent. “We’re really excited to see what it adds to people’s every day commute.”

The DOT, through its Urban Art Program, partners with city nonprofit groups to install temporary art works to “enhance these streetscapes and make them more attractive and inviting,” an agency spokeswoman said.

The artists chose a soft, malleable surface known as PlayTop to coat the sculpture, which they hope will invite passersby to touch it or have a seat. The frame is made of plywood.

BroLab artist Ryan Roa said he hopes the project, which took about eight weeks to complete, will encourage passersby to be more mindful of and perhaps reinterpret their surroundings.

“We generally try to focus on things that are very apparent in an area or are very subtle, but have a big influence,” he said.

But don’t look for a deeper meaning in the sculpture’s name, Roa said.

“It really came from looking at the speed bump something that refers to that, but is also very playful,” he said. “Something not too serious or influential or too directive for the viewer to really have to think about.”

The artists worked with a \$5,000 budget for materials. They donated their artist fees toward the project, Brent said.

DOT engineers assisted in the design phase.

Heng-Gil Han, curator with the Jamaica Center for Arts and Living, said he was drawn to

BroLab’s proposal in part because they work as a collective. And a project of this magnitude would have been nearly impossible for one artist to complete in time, he said.

“Since BroLab collectively fabricates the sculpture and they share know-how with each other, they save a lot of funds there,” he said. “It’s a changing landscape in the art field, more artist working together.”



## Sit on it! New art will serve purpose

■ Sculpture made possible through DOT grant will be in Jamaica for one year

by AnnMarie Costello, Assistant Editor

Thursday, March 29, 2012



PHOTO COURTESY JCAL

People will be able to sit on this art installation that will be going up in Jamaica.

With the weather getting warmer and more picturesque, the opportunities to sit outside and enjoy spring are increasing — and soon there will be a new art installation in Jamaica to provide passersby with an opportunity to do that.

The large, wavy, bumble-bee-colored structure entitled “Humps and Bumps” employs what the Jamaica Center for Arts and Learning calls “the iconic patterns of the urban speed bump.” JCAL commissioned it in furtherance of its mission to bring art to the community and encourage more tourists to visit the area.

The art installation will be placed at the corner of Archer Avenue and Union Hall Street. Construction will start in approximately three to four weeks and the unveiling is expected to happen in April, according to Heng-Gil Han, curator at JCAL. The structure will remain there for about one year.

“It is a bank that people can sit on,” Han told attendees at the March 21 Community Board 12 meeting. “We intentionally wanted the stop sign there so people wouldn’t walk past, but stop and sit.”

The sculpture will be eight feet wide, 10 feet long and four feet high at its highest point. It will cost \$5,000, according to Han. JCAL obtained the funds from the city Department of Transportation’s Urban Arts Program.

A group of five artists known as BroLab of Bushwick, Brooklyn came up with the neon yellow-and-black-striped design. It was one of many ideas JCAL presented to the DOT, before the agency settled on that one and then chose the location, Han said. The area was selected because it attracts little pedestrian traffic and the art addition was seen as a way to change that.

The sculpture will be made of wood with a thick rubber coating, similar to the padding found at playgrounds, and will weigh several hundred pounds. There will be a plaque crediting JCAL for its installation. The parts will be constructed first and then they will be assembled on site, Han said.

The DOT is taking care of any city requirements for putting it outside, but Han contacted CB 12 and the area police precincts to make them aware that the art would be arriving soon.

No one at the board meeting objected to the installation. Member James Heyliger, however, was concerned before seeing the design that it might not fit in with its surroundings, but was content after being shown a rendering. Another board member grumbled quietly that the sculpture was aesthetically unappealing.

Asked if he is concerned that the structure might be vandalized, Han replied, “It’s art and people in the community respect that. We have done other projects and there has not been any noticeable vandalism.”



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## New “piazza” coming to Mott Haven Public Library; artist group wins approval to renovate courtyard

Open-air square to grace library branch

BY TANYANIKA SAMUELS / NEW YORK DAILY NEWS

Thursday, March 29, 2012



Rendering of Piazza Gratissima to be built at Mott Haven Public Library this summer.

COURTESY BROLAB

At first, the idea to transform the overgrown courtyard at the Mott Haven Public Library into an open air square seemed like a long shot.

The artist group BroLab came up with the plan for “Piazza Gratissima” last fall as part of an art show series at the Bronx River Arts Center.

“Some of us were more sure than others that we were going to be able to pull this off,” artist Ryan Roa laughed.

But then their fund-raising campaign on Kickstarter.com successfully reached its \$5,000 goal and now the improbable is about to become a reality.

BroLab will present their idea for “Piazza Gratissima” at Thursday’s Bronx Community Board 1 meeting slated for 6 p.m. at 3024 3rd Ave. in Melrose.

“It’s pretty amazing,” Roa said. “We’re just really happy and excited to actually be able to do it.”

The plans call for the 250-square foot lot to be outfitted with a wooden deck ringed with benches. The seating is built into an elevated garden to be filled with flowering plants, perhaps even vegetables.

“It’s a unique little nook that will represent something more for the community,” said BroLab artist Adam Brent. “It will be a place for people to come together with a literary backdrop that I think will really bolster the community.”

The artist group is partnering with the Bronx River Art Center to hire local unemployed workers to help build the piazza, which is to open in June, in time for the library’s popular summer reading program.

Library Network Manager Gesille Dixon predicts the piazza will be an instant hit with patrons and a way for the library to better reach the community at large.

“Many times people think of the library as being all about books. But we’re more than that,” Dixon said. “By having this outdoor space, people will get to see more of what’s going on.”

Organizers are planning three other meetings at the Mott Haven Library in April to gather more community input about the design and building process.

“We didn’t want to come in and say ‘This is our idea and this is what we’re doing,’” Roa said. “We really want to work with the community members because nobody knows the community better than the people who live in it.”

To learn more about “Piazza Gratissima,” visit [brolab.org](http://brolab.org).

NYDailyNews.com  
**DAILY NEWS**

## Art group builds 'Thrust of Sorrows' catapult to relieve burdens in new show

BY TANYANIK SAMUELS  
DAILY NEWS STAFF WRITER

Tuesday, September 20, 2011



The Thrust of Sorrows catapult will go on display at the Bronx River Arts Center in Mott Haven. The device can catapult up to 50 pounds of "burden" as much as far as 200 yards.

Perhaps it's a picture of your ex, a pile of bills or that pair of too-tight jeans that taunts you from your closet.

Whatever the burden, the artists at the BroLab art collective want to lighten your figurative load - with a 12-foot medieval-style catapult.

As part of the Bronx River Art Center's four-part "Shifting Communities" exhibition series, the artists have built a catapult on display in the BronxArtSpace gallery in Mott Haven.

The idea is for people to bring in these unwanted objects - then launch them. Dubbed "Thrust of Sorrows," the catapult can hurl up to 50 pounds of "burden" as far as 200 yards in the spring event. Date and time aren't known yet.

"People have a lot of stressors in their lives and need to be relieved of that," said BroLab artist Ryan Roa. "So we want people from the community to bring in objects we can actually throw."

The current recession was the inspiration for the catapult, which is made of plywood and two-by-fours.

"It feels like there's been general hardship in our communities for the almost past decade," said Roa. "These are troubling times. There's a need for this release."

Curator Chad Stayrook invited artist collectives from across the city to show their works alongside borough artists.

"We charged the artists to create a piece that responds to a community need or that has some dialogue with the South Bronx or the Bronx in general," he said.

Artists must also host roundtable events for the community.

In addition to the catapult, BroLab has a video installation piece on display and is rehabbing the courtyard at the Mott Haven library.

The group has started a fund-raising drive at [kickstarter.com](http://kickstarter.com) to raise money for the project.

Also participating in this first exhibit is Bronx artist Nicky Enright, who created a free international calling card called the Glocal Card. Community members can use it in exchange for filling out an anonymous survey.

In addition, Brooklyn artist collective J&J is looking after city trees, clearing away weeds and trash in Mott Haven as part of an art piece, "Web of Invisibility." A map at the gallery will chart their progress.

"Thrust of Sorrows" is on display through Oct. 8 at the BronxArtSpace gallery, 305 E. 140th St.



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THE REVIEW PANEL

ARTWORLD • NEWSDESK

Tuesday, May 3rd, 2011

**In the Spirit of a World Fair, but Greener: The New Museum's Festival of Ideas for the New City**

by THE EDITORS



Festival goers interact with Peer Review, a project by the collective BroLab installed in Sara D. Roosevelt Park at the corner of Rivington & Forsyth streets, May 7, 2011

The New Museum is to the Lower East Side like a great prospector, swinging its pickax into a transforming urban landscape. Its newly inaugurated Festival of Ideas for the New City, taking place May 4 – 8, is intended as a “dynamic laboratory for creative thinking” with participants invited from many disciplines to present ideas, projects and products related to urban living.

The festival parallels events like the 1939–1940 New York World’s Fair, Building the World of Tomorrow, in the grand, utopian tenor it sets. The event is certain to stir economic life, and to brand the particular neighborhoods of the Lower East Side, East Village, Soho, Nolita and Chinatown with the New Museum ordained creative center.

The Festival takes three distinct forms: a three-day conference, including symposia, lectures and workshops; a one-day StreetFest of local and grassroots vendors; and a series of over 100 projects exhibited throughout the weekend on the street and in downtown venues. Rem Koolhaas is to provide the keynote address at the conference (7pm, May 4, Rosenthal Pavilion, Kimmel Center, NYU, 60 Washington Sq South) and will be discussing the urban landscape through distinct perspectives: the heterogeneous city, the networked city, the reconfigured city and the sustainable city. Various professionals from arts, architecture, politics and technology fields will participate at the New Museum, New York University and the Cooper Union.

The StreetFest, the name having the abruptness of urban lingo, strays from the institutions towards the local and grassroots while retaining an instructive air. Taking place on Saturday, May 7, along the Bowery and in Sara D. Roosevelt Park from 11:00am to 7:00pm, it promises to transform the normal street environment with architectural propositions with two environmentally-inspired tent modules commissioned for the event: The Worms by Family and PlayLab. As is typical with street festivals there will be a focus on food, with cooking demonstrations, classes on urban gardening and vendors toting locally grown products. But with StreetFest’s ambitious goal of zero waste, even the task of disposing of one’s trash promises to be pedagogic with uniquely designed garbage receptacles.

It is the 100 plus projects, hosted by numerous venues, art galleries in particular, and displayed on the streets that are aggressively unearthing the creative might of Downtown. Saturday and Sunday promise to be fervent affairs, with projects occurring simultaneously. Many venues will be burning the midnight oil: White Box, for instance, will be open 31 hours straight. Nuit Blanche New York will transform the night with site-specific light, sound and projection art.

The New Museum is conscious of its role in the gentrification of the Bowery, and the irony that it is, itself, part of the dispersion of an art community that contributes to its content. But being that the capitalist clock keeps ticking, the New Museum is proactive, carefully crafting, labeling and nudging its surrounding community to a visible creative fervor.

For times, venues and ticket reservations for related events, visit [www.festivalofideasnyc.com](http://www.festivalofideasnyc.com)

<THE L  
MAGAZINE>**ART Why Are There Men Carrying Water Along 14th Street?***Posted by [Marian Lorraine](#) on Fri, Oct 8, 2010 at 3:29 PM*

Something odd is happening on 14th Street. A slightly built man is carrying an antique wooden yolk across his back, ambling down the sidewalk. Attached are two buckets of dirty water. Behind him, by about three blocks, is another man, this one toting a yolk made of broom handles; behind him, a third, his yolk made of PVC. A final man follows, his yolk made from aluminum, padded by a florescent pink and black kerchief. When I ask what they're doing, they explain they're carrying water from the East River to the Hudson, and back again, all afternoon, as if it's the most natural thing in the word. Yes, this is a performance art piece, called Pump 14, by the new collective Brolab (a spin on the 1970s Manhattan art collective CoLab.)

At the edge of the island, the group dumps the buckets in the East River (a fish pops out of one) and uses a pump to refill them. "We want to slow things down a little, go back in time," says Ryan Roa, an artist who usually works with light sculptures and installations. "The futility is part of it. We're not doing something that different than everyone else on this street."

Travis Southworth, who recently received a fellowship in photography from the New York Foundation of the Arts, says, "The heart of Brolab is really our connection to each other. This is obviously a sisyphian task." He adds, "The city forgets it is surrounded by water. We're bringing it through, and people recognize and interact with it. It's about futility, but also about masculinity and labor."

Can a girl be a bro? "That's certainly a question," says Raul Alexander, a Brooklyn-based painter. "There was a young woman who volunteered and helped us this week. It's just that when you have a collective like this sometimes a mixed group ruins things. Suddenly someone's sleeping with someone, and then there's tension..." Adam Brent, a Brooklyn sculptor who focuses on domesticity, place and memory, is listening to headphones while he hauls his buckets. I ask what he's listening to. "You only live once. I'm trying to multitask. Getting the pregame for the Yankees."

What have reactions been to the piece? "We get a lot of looks. But then, a lot of people don't look. Everyone is texting. I have had people say that we have too much time on our hands," says Ryan. "But it hasn't been easy to make this time. I don't have health insurance, or go on vacation. We make sacrifices for this." Adam agrees: "This activity has given me an awareness of labor. Feeling it, and seeing it. And it's helped us interact. It's not political in any way. It's been wonderful." Alexander continues: "There's not a product, but there is a continuous process. It's about creating energy where something can happen."

I ask if they've heard of the Zen proverb "Before enlightenment, chop wood, carry water. After enlightenment, chop wood, carry water." They have not, but smile ruefully. It makes sense. On Friday and Saturday, the group will be joined by Ken Madore, who has spent the last few months in a boat building colony upstate and is traveling to the city to carry his bamboo yolk for the 24-hour cycle the group will be performing this weekend, culminating in a Happy Hour at Otto's Shrunk Head, tomorrow, from 3 to 6pm. When I mention that seems harder than the New York Marathon, considering they won't be going in shifts, Adam does some math on his phone, then buries his head in his hands. They will be covering about 40 miles in 24 hours. But Brolab is, on the whole, cheerful. They are not artists who relentlessly advertise themselves, or think they're just too talented for hard work; Brolab is passive, gently relentless, and quietly liberating.

If you see them this weekend, cheer them on. Or buy them a beer.





## FINDING ART IN ODD PLACES

In Section: **NY comPRESSed**

Posted By: **Pauline Tran**

Friday, October 1, 2010



BroLab Collective members with individual yokes.

Last night I stopped by Hawkers to catch a sneak peek of what's happening at this year's Art in Odd Places and was pleased to find the bar full of burgeoning artists sipping white wine. This year, the eccentric festival revolves around the theme of chance and brings art to every nook and cranny of 14th Street from Oct. 1 through 10.

Nibbling on beef satay, I chatted with Mary Lisa Burns about Merce Cunningham's unconventional approach to choreographing Field Dances with music by John Cage, and wondered how the boys of the BroLab Collective would fair as they endeavored to carry water with their homemade yokes from the Hudson to the East River, and vice versa, for 24 hours straight (you're invited to help them take a load on the 2.8-mile walk from river to river).

If you can't make the AiOP opening ceremony tonight at Theater Lab, check out other odd places to look for art on 14th Street this week:

**Door knobs:** Steal one of 2,500 doorknob messages hanging this week by Linda Hesh and take your photo with it to post online.

**Subway stations:** Grab a snail mail envelope addressed to a young poet taped at each station along the L train and write to Rainer Maria Rilke. Artist Sheryl Oring promises to write back.

**Pay phones:** Christopher Dameron and Annika Newell's will be calling five pay phones between 6th Avenue and Avenue A--Only be sure to look for posted times because the pay phones don't ring. What will you hear if you pick up? A historic soundscape of 14th street ranging from the 1600s to now.

**Pier 54 and East River Park:** Would you believe that the Hudson and East River sound completely different? Heather Dewey-Hagborg and Thomas Dexter share their underwater recordings of both water ways in Hydrophony. As Heather assured me, these waters are alive.

**14th Street Y:** Find out where your local green spots are in NYC and help design icons to help spot them with Green Map System. A disturbing fact: one T-shirt can have a third of a pound of pesticides, says Wendy Brawer.

**Rags-A-Gogo:** Simonetta Moro is shopping for people in the window of a thrift store for her gesture drawings in Reverse Window Shopping. Walk by and she may capture you in her panorama of NYC on the sidewalk.



Wednesday, August 18, 2010

## A frARTernity of artists: BroLab Collective



(From Left to Right) Ryan Roa, Jonathan Brand, Ken Madore, Adam Brent, Travis LeRoy Southworth, Rahul Alexander

The Art in Odd Places team is in full swing gearing up for the upcoming festival. We are thrilled to have such great artists this year to present their work on Manhattan's 14th street. Excited to know who are artists included this year? Well, check in with the AiOP blog since we will be featuring all of them.

To kick things off, we have a group composed of Rahul Alexander, Jonathan Brand, Adam Brent, Travis LeRoy Southworth, Ken Madore, Ryan Roa, collectively known as "BroLab". Each of them hail from a different background joined together by camaraderie and their passion for art. They are definitely an interesting group, emphasizing the need to grow both as a group and individual artists. One might say the name "BroLab" invokes a sense of "frattiness". But here in Art in Odd Places, we celebrate their commitment to become a brotherhood of artists in a much a higher degree with a word that fully encompasses who they are: A "frARTernity". And that, ladies and gentlemen, is something you don't see everyday in college.

Let's proceed on getting to know them better, shall we

### **Aiop: What is Brolab?**

BC: BroLab started from our semester in the AIM Program. We liked each other and the work we were doing and we thought why not continue meeting after the program is over. Essentially, BroLab is a bunch of like-minded artists who like to share ideas, have studio visits, drink, and make art. In one way it is an outlet- a way to diversify our individual work and work collaboratively. It is also great fun and we want to continue to grow our collective.

### **Aiop: So what's with the name?**

BC: long story short is that we were having a bit of fun with "colab". We had a speaker or two in AIM that leaned heavily on references to "Colab" noting the DIY art market we are heading towards that is similar to the 80's. I think it was after a studio visit with some of the guys, we were at the Sycamore Bar in Ditmas Park, that we said lets start a collective and lets call it "BroLab" given that we are all guys. The capital L came later to add a little panache.

### **Aiop: How did you hear about Art in Odd Places?**

BC: We heard about it through a fellow artist Christy Speakman who participated in it last year.

### **Aiop: What made you decide to submit a proposal for the Festival?**

BC: We were searching for a venue to pitch an inaugural project when we ran into AiOP's call for proposals for works along 14th Street. The 2.3 mile span, centralized location, and AiOP framework seemed like an ideal opportunity to explore some of our potential ideas and put them into action.

### **Aiop: How is the preparation coming along for your piece this October?**

BC: We are rolling along and have for the most part finished our yokes and taken some practice runs. We have been joking around that we should probably get in shape given that our performance includes one 24 hr bucket relay from river to river. We have come to discover that water is heavy. We still have to get volunteers and solve some water access issues.

### **Aiop: What's your favorite spot on 14th street?**

BC: To the far east and to the far west, where it is always wet.

### **Aiop: Do you have a hidden talent you would like to share?**

Sure, we can form 6-man pyramid.

### **Aiop: Any message to the people who will be in 14th street during the festival?**

BC: Come check out our performance, for more info visit [www.brolab.org/](http://www.brolab.org/) or follow us at [www.twitter.com/brolab](https://twitter.com/brolab).