RECIPES

RECIPES FOR AN ENCOUNTER

Edited by
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Recipes for an Encounter

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PREFACE

Marisa Jahn
Candice Hopkins
Berin Golonu

This book takes its impetus from *Kits for an Encounter,* an exhibition co-curated by Marisa Jahn and Candice Hopkins that took place at the Western Front in Vancouver, Canada from 25 April to 31 May 2008. The exhibition emerged from an initial interest in artist-made "kits" and works that either instigate or trouble the notion of an encounter, social, viral, spiritual, romantic, or otherwise. While kits provide the necessary components for completing an action, recipes provide a set of ingredients and instructions. Over the course of our research, we learned that curator and writer Berin Golonu was also looking into the publication format as a site of artistic production and contemplating curatorial and editorial ideas regarding the informal cultural practice of sharing recipes. We shared a fascination with the way in which recipes take a highly schematized form, and the way in which quotidian or ephemeral moments become abstracted. For example, as familiar cuisines get passed down onto successive generations, family recipes become retainers of cultural identity and ancestry for immigrants and replace the loss of a native tongue. Given the schematic and discursive nature of recipes and their ability to be disseminated within the format of a

book, we see this volume as both a curatorial extension of the exhibition and a catalyst for other encounters.

Recipes for an Encounter explores the anticipatory nature of recipes together with the promise of what will unfold, take place and be consumed. The reader is encouraged to test out the recipes in order to complete the work. Inherent in this invitation is the notion of production as an open-ended process, malleable by the vicissitudes of incidence and time. For many artists, this collective notion of authorship is an explicitly political act that holds revolutionary potential. A well-known precedent that engaged this collective spirit within the creation of a work of art was Fluxus, an avant-garde movement founded in the 1960s. Working as a loose collective, Fluxus artists upheld notions of process over finished object and created projects that had an open-ended character in order to critique the commodification of art. Fluxus events were often structured around artists' kits or printed materials that served as instructionals or scores to be enacted or played out over the course of multi-media events or performances. The incorporation of audience members as active participants of a performance was an important element. This challenged the audience members' impulse to be passive observers and encouraged a more engaged relationship between the audience and the work.

Sixteen contributors have been brought together within these pages, combining expertise from different areas of study—visual art, computer science, design, architecture, and anthropology—and bringing forward divergent propositions.

The book's four separate sections outline different types of encounters envisioned and induced through the contributors' recipes. In the section "Choreographing Encounters," a recipe takes the form of a choreographic script to either bring about a spiritual encounter or break the social rules of a codified environment and usher in the unexpected. Through their decidedly political nature, the recipes in the chapter "Encountering Communion" attempt to dissolve borders—either tangible or ideological—and promote a world that is inclusive of greater diversity. "From Encounter to Infiltration" includes recipes with more aggressive tactics with which to disrupt dystopic systems and agitate social change. "Textual Encounters," the final chapter, calls attention to the indexical nature of a recipe book and suggests methods of reordering language in order to usher in new meanings and yield new signs.

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INTRODUCTION

On Recipes

Recipes are axioms in a sense; they reduce complex logic into language and mathematical operators. Recipes refer to broader circumstances but in a highly mannered, ascetic logic. The underlying desire to create recipes is the motive to distill a complex situation into a set of indivisible units and variables. The recipe stands at the point where the individual touches chaos and then attempts to order it. In their reduced state, recipes are transferable and translatable and often gain agency or currency by being shared.

Code Cooking: The 09 F9 Archive, examines how a string of numbers becomes significant through its morphogenesis. Produced by Kristina Lee Podesva and Alan McConchie in 2007, the project is comprised of the collection of a motley set of performances, musical acts, recordings, and do-it-yourself interpretations of a thirty-two hexadecimal digit code used to copy commercially-produced HD DVDs. Similar to a computer virus (a mathematical formula that, when ordered to run what it has been programmed to do, results in endless social consequences), the 09 F9 is a code disseminated to transgress systems of authority and control. The collection portrays a battle between individuals who replicated the code through analog and digital means, and the Motion Picture Association of America (MPAA) who sought to minimize the widespread publication of the code. An important precedent in intellectual property was established through these events: the public right to openly replicate a code that is essentially made up of segments of the alphabet and the number system.

In the essay "Spirited Gestures, Rational Views," new media theorist Francisco J. Ricardo writes about the infamous ELIZA computer program that was written between 1964 and 1966. The program was a naïve attempt to computationally simulate a woman. It was tested by asking subjects to conversationally interact with a computer that would respond to queries through text. The presuppositions of the scenario—the assumption that human subjectivity (specifically, *female* subjectivity) could be measured through interaction between computers—expose the technological faith and gender biases of the era in which ELIZA was written.

As a genre of writing that privileges structure and a highly schematized form, recipes normalize a certain order. But what is proscribed, omitted, and assumed is as significant as what is written. Vahida Ramujkic's *Schengen with Ease* (2006) critiques the limits of language and other systems of structured rules. The textbook's exercises and lesson plans intend to "teach" non-European Union citizens how to properly enter and assimilate into the EU. The book draws upon the artist's experience as a Serbian immigrant to Spain during the Balkan conflicts of the late 1990s. To receive her papers, Ramujkic followed the Schengen Treaty, a set of instructions that describes the strict process of how to become an EU citizen. Fused with Ramujkic's scrapbook-like autobiographical chronicle are references to *Assimil,* a book written by Alphonse Chérel in 1929 to assist in the process of becoming a European citizen. By alluding to both historical and contemporary codes of etiquette, *Schengen with Ease* exposes the classist and biased assumptions underlying either text's

notions of European citizenry. The humour in Ramujkic's book lies in pointing out the historicity and fallacy within any universal code for human behaviour.

Other recipes in this book also point towards the historically contingent, and therefore alterable, nature of power. *Radio Ballet* by the German collaborative LIGNA was a participatory performance-intervention that took place in Leipzig Central Station on June 22, 2003. Choreographed through broadcast radio, individuals listening to the broadcast were instructed to perform movements based upon Lepzig station's regulations for acceptable and unacceptable behavior. By embodying and making visible what the station had deemed as appropriate and inappropriate behavior, the performers and LIGNA drew attention to the codification of bourgeois etiquette and the mechanisms of gentrification. The broadcast instructions of the *Radio Ballet* simultaneously ruptured one order in order to stabilize and emplace another.

Matt Volla's *Situaesthetics* (2008) also displays a desire to create rupture within an equally codified pre-established order. The work is constituted by a set of text-based rules and pseudo-scientific diagrams that offer an ordered way of analyzing chance as part of a historical trajectory. Volla sets up intricate operations with strict parameters in which to conduct various experiments, but adheres new values to arbitrary rules so that they yield new outcomes. The process is similar to a famous Situationist exercise in which a map of one city is used to trace its routes in an entirely different location. By developing a lexicon of illogical outcomes and alternate pos-

sibilities, Volla creates a system that frames both order and its interruption, utilizing familiar routines in hopes of making new discoveries.

Recipes canonize a certain process, seeking to preserve specific ingredients, ratios, and/or preparatory methods. Sometimes they stabilize accidents that result in auspicious inventions, such as the discovery of the antibiotic properties of an ordinary household mold (*Penicillin notum*) that we now know as Penicillin. What often cannot be ascertained is whether a recipe's curative strength lies in its chemical, psychosomatic, or ritualistic properties. This is an acknowledgement that accedes to the functional similarity of medicines, potions, curses, or spells. For example, in his essay "Love Magic and Political Morality in Central Madagascar, 1875 -1990," anthropologist David Graeber suggests that the practice of love medicine or *odi* and its development by the Merina, an indigenous group in Madagascar, in the late nineteenth and early twentieth centuries is perhaps symptomatic of the need for agency in the face of French Colonialist oppression.[i] Although *odi* was utilized equally by men and women to bring about various means and ends, this practice was generally attributed to Merina women, because they (like any group with little or no access to the formal mechanisms of power) tended to acquire a reputation as manipulators, which, in turn, reinforced the impression that they were more likely than men to have access to mysterious powers to influence others through invisible means.[ii] In other words, if a Merina woman was able to exercise influence and power over her spouse, family, or community, it was assumed that she used

witchcraft, calling upon supernatural or occult forces, rather than utilizing her own intellect or powers of persuasion. In turn, being viewed as commanding the supernatural may have accorded these women more protection, since aggressors with ill intentions may have steered clear of them for fear of the unknowable powers they may have possessed. A syncretic recipe formed from indigenous traditions and the specters of colonialism, the mechanisms and "effectiveness" of *odi* raise larger epistemological questions about causality and agency.

For artist Aaron Gach, founder of the Center for Tactical Magic (CTM), it is only through this faith in the irrational that transformation and authoritarian subversion can be achieved. CTM's mission states:

> With its occult origins, revolutionary insinuations, and magical permutations, our understanding of "transformation" possesses the potential to manifest as a unifying strategy capable of truly transforming our rhetoric into reality [...] For those engaged in politics, "transformation" is the reformative or revolutionary remedy sought to resolve a desperate state of affairs—a reality wrought with illusions.[iii]

Along with this appeal to the supernatural to bring about change, there comes the possibility of having one's wishes, prayers, or spells yield a totally different outcome than what was originally intended. As Gach writes, "It is the process of transformation, and not the outcome, which dictates the

magical moment, the mysterious reality which permeates all reality."[iv] Perhaps it is this adherence to an open-ended outcome—one that may not even be imagined in advance—that gives a recipe for an encounter its transformative power.

On Encounters

An encounter often suggests the unplanned or accidental (whether welcomed or not). Framing the encounter accedes to the prospect of disaster, windfall, fate, and chance. It calls up what literary theorist Maurice Blanchot refers to as the "sovereignty of the accidental,"[v] a force that may evade rational containment, but that nonetheless acts upon or binds. In its most frequent usage, the word "encounter" implies a confrontation with the Other. Not necessarily a person, the Other can be understood as a psychic apparition, a landscape, or even one's inevitable eventual encounter with death. Max Goldfarb's text piece *Jump Kit* (2008) for example, starts out as a standard list of equipment one would bring on an outdoor trek (e.g., flashlight, gauze, airtight container). But the enormity of the list and the objects included quickly becomes absurd, paranoid, and somewhat dangerous in its very un-usability (e.g., Chloropheniramine, Triamcinolone, Dimenhydrinate , potassium permanganate crystals) and ends with throwing stars as the last of the inventory of necessary items. The kit conveys a survivalist's impulse to take time to prepare for an unknown future. Yet the future sketched out by the items in the kit have the potential—like some sort of self-fulfilling prophecy—to deliver calamity, especially through the potentially toxic and explosive mix of chemicals included therein.

For some artists, the recipe becomes fetishized as a tool that is perceived to alter the environment or define what the British

psychoanalyst Christopher Bollas calls a "transformational object."[vi] Bollas suggests that an early childhood experience with transformational objects persists through adulthood, often in the form an aesthetic quest for continuity with an object. "It is usually on the occasion of the aesthetic moment [...] that an individual feels a deep subjective rapport with an object (a painting, a poem, an aria or symphony, or a natural landscape) and experiences an uncanny fusion with the object, an event that re-evokes an ego state that prevailed during early psychic life."[vii] An artist's desire to invoke a sense of continuity with the world via an object is often transferred into an impetus to draft a recipe. A recipe, therefore, becomes intimately associated with an event, taking on almost magical properties that precipitate what may (or may not) take place.

Some artists exploit frameworks in which the encounter and its capacity to thrill or shock become fetishized and the unknown possibilities of a future encounter become heightened. Lisa Anne Auerbach's *Driving Gloves* (2006) offer step-by-step instructions on how to knit a pair of gloves that use colour to pronounce the middle finger—a useful feature for the artist whose habitation in Los Angeles necessitates the right car culture accoutrement and aggressive stance. Reflecting on the pleasurable tension between prediction and outcome, Umberto Eco writes, "While there is inhibition, there is also the pleasure of expectation, a feeling of impotence in front of the unknown; and the more unexpected the solution, the greater the pleasure when it occurs."[viii] As in Auerbach's recipe, developing a schematic to derive pleasure from the unknown serves as a way to confront fear through a means of empowerment.

Sharif Waked's video *Chic Point* (2003) draws further parallels between fetish and trauma on the one hand, and zones of bodily pleasure and sites of physical violence on the other. In the video, handsome men with distinctly Middle Eastern features model clothing the artist developed for crossing the Israeli-Palestinian border. Using peek-through holes, mesh, and slits, Waked's costumes reveal and fetishize those sections of the Arab body—the lower back, the chest, the abdomen—inspected by Israeli border guards. *Chic Point* comments upon how sites of geo-political conflict and borders that delineate these sites are inscribed upon the Palestinian body. The work calls to mind Edward Said's definition of Orientalism:

> The imaginative examination of things Oriental was based more or less exclusively upon a sovereign Western consciousness out of whose unchallenged centrality an Oriental world emerged, first according to general ideas about who or what was an Oriental, then according to a detailed logic governed not simply by empirical reality but by a battery of desires, repressions, investments and projections.[ix]

It is this battery of desires, repressions, investments, and projections fueled by a conflicted pairing of passion and discrimination toward the Oriental subject that Waked's video teasingly reveals and engages. For this book, Waked's collaborator Molly Keogh has contributed a series of instructions on how to create one of the artist's border-crossing costumes.

On Preparation

The writing of a recipe almost always occurs as a deliberate *pause* between reflection on the past and anticipation of the future. Heard alongside this moment of self-reflection is the noise of improvisation. When similar instructionals are contrasted to one another, they display a self-reflexive impetus to interrogate, revise and perfect. *Millennial Dance (As Instructed by Angels)* is comprised of two choreographic annotations for dances performed by the seventeenth century Protestant religious sect called the Shakers. Codifying the dance through ink and paper served as a visual didactic to communicate the form, pattern, and line formation to the dancers. Written or recorded at two different eras of theological leadership, each drawing offers a different instruction of how human gesture and form embody and reinforce theological values, thereby reflecting the changing spiritual pursuits posed to a religious community at different points in time. Reacting to the former theological regime, the later version is thus fashioned with the intent of ensuring a legacy and greater aesthetic (and therefore ideological) cohesion.

Recipes also embody the potential for improvisation and experimentation over the course of their preparation, with different outcomes made possible by new ingredients thrown in. *A Dash of This and a Dash of That* (2007) is a cookbook consisting of recipes from Eastern Serbia, excerpts of which are included in this book. Compiled from a larger collection of recipes from individuals in Eastern Serbia and collected by Noa Treister and Marisa Jahn in 2007, the recipes draw from

the culinary traditions of Serbian *gastarbaiters* (guest workers who seek employment abroad), the Vlach (a once-nomadic ethnic minority existing in Serbia and Romania), and the Balkan's legacy of Turkish and Greek reign. By presenting the culinary complexity of the region, Treister and Jahn (themselves of mixed ethnic and linguistic heritage) aspired to counter the region's perception of itself as culturally homogenous and to herald a future accepting of difference.

Adrian Blackwell's *Model for a Public Space* offers another platform for fostering pluri-vocality within public discourse. The Model functions as a recipe for building a non-hierarchical seating structure that facilitates conversation between large numbers of people sitting in close proximity to one another. By building a space for both intimate encounters and political discussion, *Model for a Public Space* underscores the importance of creating the ideal in the present. Blackwell quotes the anarchist Colin Ward:

> Of the many possible interpretations of anarchism the one presented here suggests that, far from being a speculative vision of a future society, it is a description of a mode of human organization, rooted in the experience of everyday life, which operates side by side with, and in spite of, the dominant authoritarian trends of our society.[x]

Blackwell's contribution in this book demonstrates the project as it was built in 2006 for Nuit Blanche, Toronto. Nuit Blanche is a city-wide annual nocturnal celebration of contemporary

art produced by Toronto's art commission in collaboration with the arts community and sponsored by a national bank. The event takes place in legitimated art institutions, public spaces, and vacant storefronts, and has been criticized by affordable housing activists as a mechanism that precipitates a neighborhood's gentrification. For his installation, Blackwell invited specific groups to use the space. No One is Illegal, activists supporting immigrants and people without status, performed a theatrical play called "Stories of Struggle: Voices of Migrants in Toronto." Regent Park Focus, a youth media arts centre in Canada's oldest and largest public housing project, recorded a radio show focused on the revitalization of their neighborhood. And anti-gentrification activists, critical geographers and other bystanders participated in a critical conversation about arts and urban change called "Struggling with the Creative Class," organized by Blackwell himself. These different constituencies challenged the festival organizers and the public to recognize the political underpinnings of municipally-supported arts.

Whereas Blackwell's *Model for a Public Space* rejects a deferred future, other recipes evidence their promissory quality by forestalling the future. Karen Hakobian's contribution to this book—instructions on how to colonize others by first promoting the desire for it—humourously points to thinly-veiled attempts at strategic geopolitical positioning for power and control over natural resources in the Caucasus region. Hakobian's instructions evoke the systematic workings of globalized capitalist production, what theorists Michael Hardt and Antonio Negri describe as "Empire's new paradigm" and

its process of self-expansion predicated on conquering new territories and creating new markets: "The new paradigm is both system and hierarchy, centralized construction of norms and far-reaching production of legitimacy, spread out over world space."[xi] They point out how "some call this situation 'governance without government' to indicate the structural logic, at times imperceptible but always increasingly effective, that sweeps all actors within the order of the whole."[xii] By alluding to overarching patterns of neocolonialism and drawing links between present capitalist expansion and a long history of imperialism, Hakobian's instructions serve as a field guide for identifying these common patterns so that they may be countered and resisted in the future.

Janice Kerbel's *Bank Job* (1999) follows a similarly preemptive logic. Here, Kerbel shares highly detailed, step-by-step instructions on how to rob a bank in central London. The artist's extensive research reveals security loopholes that may exist in even the most impervious of structures. Kerbel "blows the whistle" so to speak, on the possibility of actually committing the heist, because making these loopholes public ensures that they will be accounted for and blocked. While *Bank Job* may be a self-obviating project in reference to a specific crime, in a broader context, the project symbolically upholds the potential for an individual to transgress or infiltrate even the most restrictive of environments, circumstances and institutions.

On Performing the Recipe

Another genre of recipes offers explicit, step-by-step instructions for inciting radical change. There were manuals published during the height of late-twentieth century American radicalism that explicated the workings of ecologists, anti-capitalists, and anarchists. One of the best known is William Powell's *The Anarchist Cookbook* (1971), a collection of "recipes" geared towards both the radical left and the mainstream. As Powell notes, the book was not intended for fringe political groups; it was intended for the curious "square guy" or "the subscriber to *Reader's Digest* and *Time*" who wanted to know how to make tear gas, TNT, booby traps of all sorts, and create psychedelics from nutmeg and bananas.[xiii] Powell claimed that his hope was that mainstream America would become fed up with the course of history and would have a need for the tools to overthrow the State.

Jamie O'Shea's instructions to turn this volume into a "book bomb" subscribe to a regenerative approach to creativity by hastening its own destruction. William S. Burroughs' text "Cut-Ups" served as the inspirational starting point for O'Shea. A close reading of Burroughs' text offers an understanding of the depth of O'Shea's otherwise incediary gesture. Written in 1959, "Cut-Ups" (modeled after an idea by Brion Gyson) posits the notion that all poetry and language is, in fact, a montage of ideas and signifiers that can generate an infinity of new interpretations when rearranged:

> You can introduce the unpredictable spontaneous factor with a pair of scissors [...] The method is simple. Here is one way to do it. Take a page, like this page. Now cut down the middle and across the middle. You have four sections: one, two, three, four. Now rearrange the sections placing section four with section one, and section two with section three. And you have a new page.

> Take any poet or writer you fancy. Here, say, or poems you have read many times. The words have lost meaning and life through years of repetition. Now take the poem and type out selected pages. Fill a page with excerpts. Now cut the page. You have a new poem. As many poems as you like [...]

> All writing is in fact cut-ups. A collage of words read, heard, overheard. Cutting and rearranging a page of written words introduces a new dimension of writing, enabling the writer to turn images into cinematic variation. Images shift sense under the scissors smell images to sound sight to sound sound to kinesthetic [...] The place of mescaline hallucination. Seeing colours tasting sounds smelling forms.[xiv]

Within Burroughs' and O'Shea's solicitations to explode the text, one might see the desire to witness one's own death, transubstantiation (its mutation into another form), and regeneration.

Burroughs' work—as well as the work of many of the contributors to this book—can be characterized by its embrace of the accident, an open-ended notion of authorship, and faith in the constitutive nature of interpretation. This sentiment is echoed in the text "The Open Work" (1989), in which the Italian semiologist Umberto Eco posits the notion of an open work, which he interchangeably refers to as the "work in motion." This is also understood as art in which the work relies on its receiver to be completed. As Eco explains:

> The "work in movement" is the possibility of numerous different personal interventions, but it is not an amorphous invitation to indiscriminate participation. The invitation offers the performer the opportunity for an oriented insertion into something that always remains the world intended by the author.
>
> In other words, the author offers the interpreter, the performer, the addressee a work *to be completed*. He does not know the exact fashion in which his work will be concluded, but he is aware that once completed the work in question will still be his own. It will not be a different work, and at the end of the interpretative dialogue, a form which is *his* form will have been organized, even though it may have been assembled by an outside party in a particular way that he could not have foreseen. The author is the one who proposed a number of possibilities which had already been rationally organized, oriented, and endowed with specifications for proper development.[xv]

For Eco, the author's intention is an organizing principle that structures disorder and enables the comparison of difference: "The *possibilities* which the work's openness makes available always work within a given *field of relations*."[xvi] While Burroughs was less concerned about the question of authorship, for Eco, the structure of an open work is *predicated* on an originary author who makes possible the comparison of otherwise unrelated and inchoate incidences. In other words, authorial intent structures, pronounces, and allows for difference. For many of the contributors to this book, the question of difference, as well as its aesthetic embodiment, forms a point of departure about the political importance of plurality, dissent, and differentiation. The political philosopher Chantal Mouffe considers this question to be an imperative for the formation of democratic order:

> A project of radical and plural democracy has to come to terms with the dimension of conflict and antagonism within the political and has to accept the consequences of the irreducible plurality of values [...] Instead of shying away from the component of violence and hostility inherent in social relations, the task is to think how to create the conditions under which those aggressive forces can be diffused and diverted and a pluralist democratic order made possible.[xvii]

Taking cue from Mouffe's notion that dialog can originate from dissensus, the works included in this book address questions about the frameworks for an encounter. The recipes

investigate how an aesthetics of difference shifts emphasis from author to incidence, from inscription to performance, from product to process, from conception to enactment. Perhaps, following Burroughs, the method is simple, and relies on a deliberate inversion of the text (or the framework) through the tactical reordering of the ingredients.

Notes

i Graeber's essay is not included in the contents of *Recipes for an Encounter,* but excerpted in the preface of the book. David Graeber, Love Magic and Political Morality in Central Madagascar, 1875-1990," in *Possibilities: Essays on Hierarchy, Rebellion, and Desire* (Oakland: AK Press, 2006), 244 - 245.

ii Ibid., 244 - 245.

iii Aaron Gach, Center for Tactical magic, "Transformation Magic," http://www.tacticalmagic.org/CTM/thoughts/transformation%20magic.htm (accessed 15 June 2009).

iv Ibid., (accessed 1 September 2008).

v Maurice Blanchot, *The Writing of the Disaster,* trans. Ann Smock (Lincoln: University of Nebraska Press, 1990).

vi Christopher Bollas, *The Shadow of the Object: Psychoanalisis of the Unthought Unkown* (New York: Columbia University Press, 1989), 16-17.

vii Ibid.

viii Umberto Eco, *The Open Work,* trans. Anna Cancogni (Cambridge: Harvard University Press, 1989), 75.

ix Edward W. Said, *Orientalism* (New York: Vintage Books, a division of Random House Press, 1978), 8.

x Colin Ward, *Anarchy in Action* (London: Freedom Press, 1973), 18, quoted in Adrian Blackwell, "Model for Public Space – [a manual]" in *Public Art in Canada: Critical Perspectives*, ed. Annie Gérin and Jim McLean (Toronto: University of Toronto Press, 2009).

xi Michael Hardt and Antonio Negri, *Empire* (Cambridge: Harvard University Press, 2000), 13-14.

xii Ibid., 14.

xiii William Powell, *The Anarchist Cookbook* (New York: Lyle Stuart, 1971), 149.

xv William Burroughs, "The Cut-Up Method of Brion Gysin," in *RE/Search #4/5: William Burroughs, Throbbing Gristle, Brion Gysin* (San Francisco: RE/Search Publications, 2007), n/p.

xvi Umberto Eco, *The Open Work*, trans. Anna Cancogni (Cambridge: Harvard University Press, 1989), 19.

xvii Ibid.

xviii Chantal Mouffe, *The Return of the Political* (London, New York: Verso, 2005), 153.

Introductions to the artist projects are written by the editors except where noted.

CHOREOGRAPHING ENCOUNTERS

SMOKE PAINTING

Light canvas or any finished painting with a cigarette
at any time for any length of time.

See the smoke movement.

The painting ends when the whole canvas or painting is gone.

Yoko Ono, 1961 summer

ALCATEL
SUPER CUT

Radio Ballet:
an Exercise in Lingering Not According to the Rules

LIGNA: Ole Frahm/Michael Hueners/Torsten Michaelsen

Radio Ballet took place on June 22nd, 2003 between 6:30 and 8:00 pm in Leipzig Central Station. This radio broadcast was a participatory event that explored the potential for radio to re-imagine a highly controlled public space. In this event, an unforeseen number of radio listeners arrived at the station, equipped with portable radios and earphones, and collectively performed a "ballet" as they listened to instructions being broadcast.

The spoken choreographic instructions described both permitted and forbidden gestures that challenged the regulatory limits of its location. Since the mid-1990's, the station has been under the private control of the German railway company, Deutsche Bahn (DB), and is a space that generally resists unauthorized "performances." Surveillance cameras, security guards, and a layout free of dark corners ensure that all activities are monitored. Regulations that attempt to prohibit behaviour characteristic of panhandling or homelessness are broadcast via audio speakers.

For ninety minutes, approximately five hundred participants enacted an alternative system of regulations through both scripted and unscripted movements. The public space

of the station was thereby made more open, interactive, and, above all, uncontrollable. *Radio Ballet* has been subsequently performed in public railway stations in Vienna, Barcelona, Liverpool, Dublin, and, most recently, London.

An Exercise...
(Excerpt)

The following radio ballet examines the grey area between permitted, dubious and forbidden gestures. It will aid displaced gestures in rejoining the privatized public space.
A first voice will announce the name of the gesture. A second voice will describe the gesture that is to be performed. (...)
Have a good time! (...)
Dispersion: Spread out in the train station.
Space: Take care that there is sufficient space around you. (...)
The radio ballet is an exercise in lingering not according to the rules.
Lingering makes situations uncontrollable.
The radio ballet does not organize the dispersal of persons in a certain space. (...)
Stand: Stand firmly. Lower your arms. (...)
Hello: Stretch out your hand as if you were about to shake hands with somebody.
Please: Turn your palm up.
Strolling. Lower your arm. Stroll around. Look at the goods in the shop windows. (...)
Children's game: Walk without stepping on the cracks.
Children's game: Walk and always step on the cracks. (...)
The radio ballet counters centralized surveillance with dispersion. The paranoid delusion of surveillance that aims at controlling every inch of space, is materialized in the dispersion. (...)
Good-bye: Take the red sheet with your right hand out of your right pocket. Wave goodbye to the imaginary train of the revolution.

Locomotive: Pull an imaginary emergency brake with your right hand. Lower your arm. (...)
Listen: Bend your left leg, bend your right leg. Crouch down. Bend the upper part of your body. Lower your head and lay your ear on the floor-tile. Listen to what is underneath. Do you hear the locomotive of mankind coming? (...)
Dance: Dance a little unselfconscious dance. (...)
The closed shops of the consumer zone display the remains of a dream-world. The commodity is their dream-image. The privatization of the shopping zone protects wealth.
Those who do not consume are excluded...
Lingering not according to the rules makes a different distribution of this wealth conceivable. (...)
Step in front of a shop window. Brush the offered goods the wrong way.
Contact: Knock on the shop window. Knock harder on the shop window. Run away.
Find a place where the reception is good.
Stop. (...)
Spread your arms at the height of your shoulders. Extend your hands. Turn your palms forward.
Camera-surveilled leisure zones exclude the unexpected in terms of an unpleasant situation.
This kind of control draws boundaries not only around places like the main station, but also within the gestures of bodies moving in public space. (...)

Millennial Dance (As Instructed by Angels)

The Shakers of Enfield

These drawings depict two types of Shaker dances: "square" dances and later ones inspired by circular forms. Drawings of these dances recorded past events, choreographed new ones, and captured the perspective of an omnipresent God with their aerial view. Through these drawings, inscription and bodily experience were conflated, thereby reflecting the Shakers' belief that "people deserve to be read as texts" and that which is written receives life from its embodiment.[1]

The Shakers are a Protestant religious denomination that was formed in the mid-eighteenth century in Manchester, England. Under the charismatic leadership of Ann Lee (or "Mother Ann"), the Shakers immigrated to New England and established a colony known as New Lebanon.

The Shakers believe that the individual has a direct connection to God, a connection that can be intensified during times of worship when the believer dances, speaks in tongues, sings, and shakes uncontrollably (hence, the moniker "the Shakers"). According to Shaker historian Etta Madden, "The physical body was both the house of the spirit and the vehicle in which the spirit progressed towards its perfection."[2] For Shakers, creativity and inspiration are gifts from God

1. Etta Madden, *Bodies of Life: Shaker Literature and Literacies* (Westport: Greenwood Press, 1962), 36.

2. Ibid.

that humans must embody and render through their labour. Through this de-individuated approach to creation, the Shakers thus emphasize a non-proprietary approach to cultural production and collaborative authorship.

The Shaker dances began at the group's inception and remained spontaneous and unscripted until the end of the eighteenth century when they took on more geometric patterns. In 1788, Joseph Meacham, a spiritual leader from Enfield, Connecticut, received a holy vision of angels moving in a more ordered formation. Referred to as the "Square Order Shuffle," the resulting dance involved a group of believers moving in unison in contained, square-shaped patterns. Intended to "mortify and crucify the flesh,"[3] this dance and others were performed for many grueling hours on the Sabbath in order to induce ecstasy.

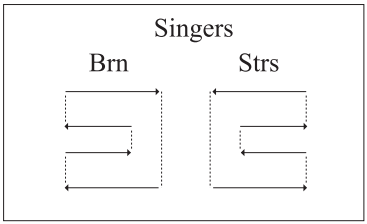
After Meacham's death in 1796, Lucy Wright, another spiritual leader, relaxed the intensity of the dances by shortening their duration and introducing circles, hand gestures, and bows. According to Wright's interpretation of holy embodiment, circular motions mimicked the motions of angels, while the circle and the sphere represented the shape of the earth and the heavens.

3 John T. Kirk, *The Shaker World* (New York: Harry N. Abrams, Inc., 1997), 77.

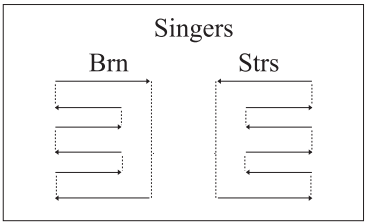
Image: Conjectural reconstruction of five square dances or marches, in: Kirk, John T. *The Shaker World* (New York: Henry N Abrams Inc., 1997), 79

The Changeable March

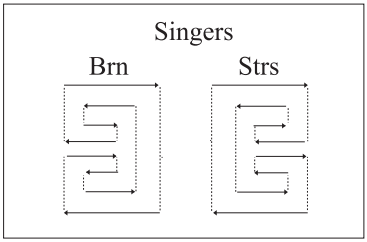
Five plans of square dances or marches



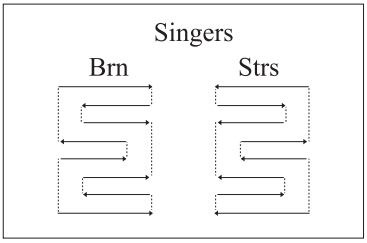
Form A - Youngs (Lebanon)



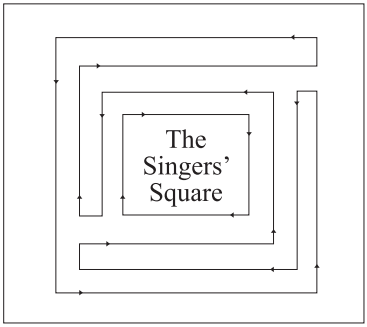
Form B - Buckingham
(Watervliet)
[Conjectural reconstruction
of direction of movement]



Form C - Buckingham
(watervliet)
[Conectural reconstruction of the
direction of movement]



Form D - Blinn (Canterbury)
[Conjectural reconstruction of
the sisters' movement]



Form E - Union Village Papers
(WLCMs, no. 347c)
[After an unlabeled, undated
sheet; conjectural reconstruction
of direction of movement]

Timothy Randlett, a Shaker elder, recorded the drawing on the following page on Christmas Eve, 1853 in Enfield. Dancers wound into tight spirals and then passed under each other's arms before emerging to visually encounter the group as a whole. In emphasizing a relationship between the individual and the group, this circular dance articulated the Shakers' cosmological worldview.

Image: *Drawings of Visionary Dance or March*. Enfield, New Hampshire. Recorded by Timothy Randlett, seen on 24 December 1853, ink on paper, dimensions unrecorded.

ENCOUNTERING COMMUNION

To communicate means to try to establish a unity, to make one of many; this is what the word communion means. In one way or another, something is always missing from the communion sought by humans, driven by the feeling that solitude is impotence itself. We must necessarily risk our lives: this implies entering into a movement connecting ourselves to other humans who are similar to ourselves. This is absolutely necessary for the life of the flesh. We would die quickly if we had not taken care to insert ourselves into a system of economic exchanges...

Georges Bataille, *The Unfinished System of Non-Knowledge*

Schengen without effort, 2006

BARCELONA / BRUXELLES / BELGRADE

Schengen with Ease

Vahida Ramujkic

Compiled by Vahida Ramujkic in 2006, *Schengen with Ease* is a book consisting of reprinted material from a variety of official and non-official sources, brought together as an explanatory guide on how daily practices are affected by the application of the European Union Foreign Legislation and the Schengen Agreement in the territory of the EU. Cited in the book are stories of thirty immigrants whose lives have been impacted by this legislation.

Adopting the methods outlined in Alphonse Chérel's 1929 book, *Assimil,* Ramujkic provides a systematic study of the bureaucratic steps that a non-EU citizen may face while trying to obtain EU status. The required steps are taught through lessons similar to those found in foreign language skill books—such as the *Assimil*—that compare the administrative legalese of European immigration legislation to a foreign language. Mastery of this language achieves the ultimate objective: assimilation into the EU and a determinate status as a citizen. Each lesson is structured according to familiar textbook sections, such as "Narration," "Grammar," and "Exercise."

An innovative aspect of the original method articulated in *Assimil* is that learning is not based on an understanding of the grammatical dynamics of language but rather on the rote memorization of complete phrases. As the text in *Schengen with Ease* points out, Chérel's valorization of knowledge as an unconscious, automatic process obtained through mechanical repetition is similar to the process of obtaining visa papers: individuals fill out innumerable forms over an undefined period that may take days or even years without the opportunity to question the process until after assimilation. The Schengen Agreement defines "assimilation" as the practice of assiduously following the labyrinthine codes of a bureaucratic machine.

Excerpts that emphasize the instructional nature of *Schengen with Ease* are reprinted here.

Lesson 18: Details of Schengen visa

Dobijena viza ne garantuje i pravo na ulazak na teritoriju EU. Prilikom prelaska granice, policija može da zahteva, osim viziranog pasoša, i dokaze o sredstvima za izdržavanje, kao i o smeštaju i povratku.

The Schengen agreement distinguishes between four types of visa:

A = Airport transit visa

B = Transit visa authorizing passage across the European territory of the Schengen states

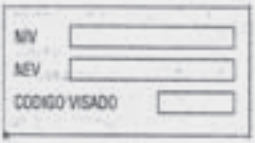
C = Visa to visit, travel or for business purposes

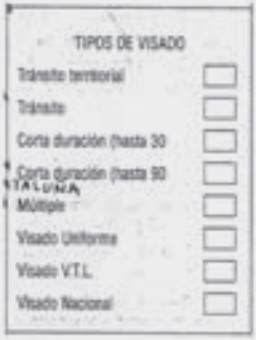
D = Visa for a longer stay in the European territory of a Schengen state if the applicant wishes to study or work or for family reunion purposes

o o o

Ejercicios

Analizar los visados en siguientes páginas guiando te con parámetros en casillas:





También intenta responder a preguntas: 1.) ¿Cuantas fronteras se pueden pasar con este Visado? 2.) ¿Para cuanto tiempo es valido este visado? 3.) ¿Por quien esta expedido y dónde? 4.) ¿Este visado da autorización para trabajar? 5.) ¿Se pueden utilizar fondos sociales? 6.) ¿Cuanto dinero ha costado este visado?

Ejercicios:

Antes de Celebración del Matrimonio habrá que presentarse en el Registro Civil mediante una Cita acompañado por su pareja y un miembro de la familia. Durante la entrevista se examinarán todos por separado con el motivo de comprobar veracidad del futuro matrimonio:

1.- ¿Cuándo os habéis terminado de casar?
2.- ¿Cuándo os vino a la cabeza esta idea?
3.- ¿Por qué os queréis casar?
4.- ¿Cómo veis vuestros planes de futuro conjuntos?
5.- ¿Dónde queréis vivir y cómo os vais a financiar?
6.- ¿Vivís en una casa común o habéis ya vivido juntos?
7.- ¿Estuvo casado alguno de vosotros anteriormente?
- ¿Sabes en que país vivía tu pareja anteriormente?
- ¿Donde y cuando os habéis prometido y en que ciudad?
).- ¿Como habéis celebrado vuestra promesa? ¿Vinieron amigos a la fiesta?
!.- ¿Habéis sacado fotos de vuestra promesa?
?.- ¿Hacéis alguna actividad en conjunto en la que os veis a menudo?
13.- ¿Cómo pasáis la Navidad?
14.- ¿Qué regalo os hacéis para la Navidad y cumpleaños?
15.- ¿Veis la televisión juntos? Si sí, ¿qué programas?
16.- ¿Cómo os mantenéis?
17.- ¿Tenéis fotos en las que salís juntos?
18.- Describa a sus familiares.
19.- ¿Qué color de ojos tiene su pareja?
20.- ¿Cómo de alto es su pareja?
21.- ¿Bebe su pareja café o te y cuando? Negro, con leche y azúcar?
22.- ¿Qué hobby tiene su pareja?
23.- ¿Qué comida preferida tiene su pareja?
24.- ¿Cómo se afeita su pareja?
25.- ¿Qué perfume utiliza su pareja?
26.- Nombra los nombres de sus mejores amigos: 1. amigos comunes; 2. amigos de tu pareja.
27.- ¿Dónde vivirá en el futuro tu marido?
28.- Nombra la dirección correcta y actual teléfono de tu pareja.
29.- (alfombra, cortina, televisión, tamaño de habitación en m2 y cuantas habitaciones)
30.- (si estáis en una casa compartida, entonces los nombres de los que viven con vosotros)
31.- Nombra el nombre y la edad de los parientes futuros.
32.- Nombra el sitio de nacimiento de los parientes futuros. ¿Con que frecuencia mantenéis el contacto con su familia y parientes?
33.- ¿Qué trabajo desea su pareja y que calificación tiene?
34.- Nombra el nombre completo de tu pareja y su día de aniversario.

****

Deberes:

¿Fuma usted o su pareja? - ¿Qué marca? - ¿Habéis comido juntos? - ¿Habéis escrito juntos lo que habéis hecho el ultimo fin de semana? - ¿Tiene tu pareja hermanas? ¿Las conoces? - ¿Dónde viven? - ¿Tenéis en la casa animales domésticos? - ¿Tenéis teléfono? - ¿Tenéis una radio en el lavabo? - ¿Tenéis una ducha o una bañera? - ¿Cocináis con el gas o con electricidad? ¿La televisión esta en el dormitorio? - ¿Qué color tiene vuestra alfombra?

** texto original de la publicacion Welche Farbe hat deine Zahnbürste: kleiner Heiratsratgeber, (De que color es tú cepillo de dientes: Pequeño manual del Matrimonio; Knak Attak ! http://www.knak-attak.de/*

Ejercicios:

INE

Estadística del Movimiento Natural de la Población
Estadística del Moviment Natural de la Població

Boletín Estadístico de Matrimonio
Butlleta Estadística de Matrimoni

DOCUMENTO AFECTADO POR EL SECRETO ESTADÍSTICO

INE

INSTITUTO NACIONAL DE ESTADÍSTICA

Datos de la inscripción. *A rellenar por el encargado del Registro Civil*
Dades de la inscripció. *A emplenar per l'encarregat del Registre Civil*

Código (No escribir en estas casillas) / *Codis (No escriguis en aquests espais)*

Registro Civil nº / *Registre Civil núm.* ____ del municipio de / *del municipi de* ____ Provincia / *Província* ____

Inscripción realizada el día / *Inscripció realitzada el dia* ____ de / *d'* ____ de / *de* ____

en el tomo / *en el tom* ____ página / *pàgina* ____

A rellenar por el esposo/a o personas obligadas por la Ley a declarar el matrimonio y, en su defecto, por un funcionario del Registro Civil. **(Se ruega escribir con mayúsculas)** *(Ver notas a pie de página)*
A emplenar per l'esposa o persones obligades per la Llei a declarar el matrimoni i, si no, per un funcionari del Registre Civil. **(Es prega escriviu en majúscules)** *(Vegeu notes a peu de pàgina)*

Código (No escribir en estas casillas) / *Codis (No escriguis en aquests espais)*

1. Datos del matrimonio / *Dades del matrimoni*

Fecha de celebración: Día / *Dia* ____ mes / *mes* ____ año / *any* ____

Matrimonio celebrado[1] / *Matrimoni celebrat*[1]

Según la religión católica ☐1 / *Segons la religió catòlica* ☐1 — Por cualquier otra religión ☐2 / *Qualsevol altra religió* ☐2 — Exclusivamente civil ☐3 / *Exclusivament civil* ☐3

Residencia del matrimonio: Municipio o país si es en el extranjero / *Residència del matrimoni: Municipi, o país si és a l'estranger* ____

Provincia / *Província* ____

Domicilio: C/ / *Adreça: c/* ____ nº / *núm.* ____ escalera / *escala* ____ planta / *planta* ____ puerta / *porta* ____

2. Datos del contrayente / *Dades del contraent*

Nombre y apellidos / *Nom i cognoms* ____

Fecha de nacimiento: día / *Data de naixement: dia* ____ mes / *mes* ____ año / *any* ____

Estado civil[1]: Soltero ☐1 / *Estat civil*[1]: *Solter* — Viudo ☐3 / *Vidu* — Divorciado ☐4 / *Divorciat*

Si era divorciado / *Si era divorciat:*
- Fecha de la sentencia del divorcio: día / *Data de la sentència del divorci: dia* ____ mes / *mes* ____ año / *any* ____
- Número de orden de este matrimonio / *Nombre d'ordre d'aquest matrimoni* ____

Profesión, oficio u ocupación principal / *Professió, ofici o ocupació principal* ____

Nacionalidad / *Nacionalitat* ____

Residencia actual[2]: Municipio o país si es en el extranjero / *Residència actual[2]: Municipi, o país si és a l'estranger* ____

Provincia / *Província* ____

Domicilio: C/ / *Adreça: c/* ____ nº / *núm.* ____ escalera / *escala* ____ planta / *planta* ____ puerta / *porta* ____

3. Datos de la contrayente / *Dades de la contraent*

Nombre y apellidos / *Nom i cognoms* ____

Fecha de nacimiento: día / *Data de naixement: dia* ____ mes / *mes* ____ año / *any* ____

Estado civil[1]: Soltera ☐1 / *Estat civil*[1]: *Soltera* — Viuda ☐3 / *Vídua* — Divorciada ☐4 / *Divorciada*

Si era divorciada / *Si era divorciada:*
- Fecha de la sentencia del divorcio: día / *Data de la sentència del divorci: dia* ____ mes / *mes* ____ año / *any* ____
- Número de orden de este matrimonio / *Nombre d'ordre d'aquest matrimoni* ____

Profesión, oficio u ocupación principal / *Professió, ofici o ocupació principal* ____

Nacionalidad / *Nacionalitat* ____

Residencia actual[2]: Municipio o país si es en el extranjero / *Residència actual[2]: Municipi o país si és a l'estranger* ____

Provincia / *Província* ____

Domicilio: C/ / *Adreça: c/* ____ nº / *núm.* ____ escalera / *escala* ____ planta / *planta* ____ puerta / *porta* ____

Sello del Registro Civil / *Segell del Registre Civil* — Firma del declarante / *Firma del declarant*

1 Indíquese con una X el recuadro que proceda / *Indiqueu amb una X el requadre que procedeix*

nuevas palabras: *partida de matrimonio /acta de matrimonio, contrayente, Registro Civil, Libro de Familia*

Count COUNTS
Never Forget
09 F9

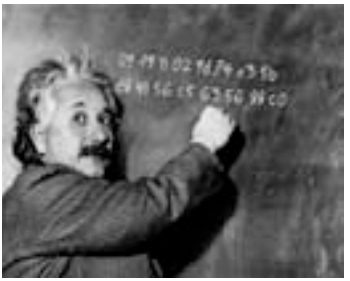
Code Cooking: The 09 F9 Archive

Kristina Lee Podesva and Alan McConchie

If "cooking the books" refers to contemporary creative accounting practices based on manipulation of numerical texts for profit, then "code cooking" offers hacktivists (political activist hackers) a way to make corrections to the capitalist system.

In May 2007, we began compiling an archive of the 09 F9 movement, which began earlier that year, when hackers cracked a digital code used to encrypt HD DVDs. The thirty-two digit hexadecimal number, 09 F9 11 02 9D 74 E3 5B D8 41 56 C5 63 56 88 C0, enabled anyone with the technological know-how to make unrestricted copies of HD DVDs. The number quickly spread across the Internet.

Lawyers for the Motion Picture Association of America (MPAA) responded by threatening to file lawsuits against any website publishing the code as a violation of the Digital Millennium Copyright Act, which stipulates that it is illegal to possess copyright circumvention technology. Since the HD DVD key could be used to copy HD DVDs with the necessary decryption software, the MPAA argued that possession of the key itself—merely a thirty-two digit number—was illegal. This



assertion (that an ordinary number could be made illegal) has not yet been tested in court.

As a consequence, on 1 May 2007, the popular website digg.com began removing all references to the code, immediately sparking a virtual riot, inspiring hacktivists to post the number in ever more staggering numbers. Beyond the sheer volume of participants who spread the code, what remains striking is the variety of forms in which the code circulated, including photographic images, song lyrics, YouTube videos, HTML colour fields, and mathematical equations; all aesthetic representations adopted to evade detection and censorship from web searches.

Through the MPAA's efforts to suppress the 09 F9 code, the number became much more than a simple encryption key. It became a symbol and numerical recipe for a variety of encounters involving legal, economic, political, social, and artistic concerns. It called attention to copyright and intellectual property law, censorship and free spirit expression, as well as the possibilities of aesthetic production and protest.

We recognized the movement as a peculiar but not unfamiliar moment in which protest takes an aesthetic

form to evade detection and censorship, and assembled our archive as a testament to this tradition. Comprising digital images printed on 13 x 19 inch paper, mp3 songs, and YouTube videos presented on laptops, *The 09 F9 Archive* went public at Vancouver's Cornershop Projects in September 2007, making manifest an activity—code cooking—typically restricted to the digital domain.

Kristina Lee Podesva and Alan McConchie

Driving Gloves

Lisa Anne Auerbach

Knitters as a whole are a passive-aggressive lot, making endless amounts of hideous scarves, scratchy afghans, and saggy sweaters to give away as gifts. The receivers of such bounty have no choice but to exclaim in excitement and happiness. They are then compelled to integrate these items into their wardrobe.

There is the schoolchild burdened by a grandmother's gifts; the husband saddled with the mother-in-law's presents; the soldier condemned to amass collections of acrylic accessories filled with love from well-wishers, who did not stop to think about the nature of acrylic—a petroleum by-product—and its relationship to those serving in the Middle East. (No blood for acrylic, damn it.)

Knits as gifts are expected to be worn until death. There is no good reason to ever throw them into the trash despite their obvious similarity to other things in the garbage. They are ill fitting, mangy, stretched out due to the incorrect needle size, filthy (knit by a chain smoker), and, of course, ugly. But when Aunt So-and-So shows up for Christmas dinner, you had better be wearing that sweater (or else). Ham hock stains left over from last season's holiday dinner do not get you off the hook.

The knitter is a bitch-and-a-half. The knitter wants lifelong gratitude for piss-poor BS construction and aesthetic insult. The knitter has woven her life into a garment FOR YOU. (And yes, I refer to the knitter as a she, not to be sexist, but because 99% of the members of the Knitting Guild Association are women. Male knitters can just suck it up and remember what happened to the E.R.A. Maybe a taste of their own medicine is not a bad thing.)

How does a knitter break this insidious pattern of passive aggression? How can a knitter free herself from heaping decades-long guilt trips upon loved ones? There are two answers to this question. The first: never knit for someone you truly love. The second: replace passive aggression with explicit anger.

Knitting needles are long and pointy and, when thrust deep into a beating heart, can kill. The play of yarn deftly looping over these instruments of death is satisfying to the knitter who is fond of turning tools of destruction into utensils of creation. If need be, an instant conversion can be made, and a would-be assaulter will regret assumptions concerning the gentle passivity of the knitter. (Do not share this infor-

mation with the T.S.A. On the one hand, we want to keep up appearances. On the other hand, we'd rather change the world.)

Following is a knitting recipe for the aggressive knitter who enjoys a slight challenge of the sticks and wants to express a constant (but subtle) fuck you with style, glamour, and a hint of metallic. You can call these gloves whatever you want. I like to call them "Driving Gloves" since that is the most frequent context in which "The Bird" appears.

Lisa Anne Auerbach

Pattern

Yarn: Don't use cheap shit. Get the good stuff, seriously. The passive aggressive knitter saves a few bucks by buying cheap acrylic; the angry knitter knows to use decent materials. The cost of yarn to the world? Cotton, picked by underpaid workers; bamboo, harvested by underpaid Chinese; wool, stolen from sheep; dyes, toxic and polluting; acrylic, petroleum; reclaimed from old sweaters, sure, try it. Vegan? Anti-corporate? Insist on organic? Want something no one suffered making? There are some places "claiming" to have solved world knitting problems. Do they have the yarn you like? Pick your poison. Everything's dirty.

Get two kinds of yarn. One is your main yarn. The other is for The Bird. Get something metallic for your Bird so it'll really stand out when you're throwing it out there. For the main color, I used Noro "Aurora" yarn, color #2. It's a blend of sheep and goat fur, worm cocoons, and a touch of evil. I matched the metallic that appears randomly in the skein with a light blue Lurex, which was too thin, so I doubled it up.

Sticks: Go for the small ones. I used a size 1 for the ribbing and a 2 for the stockinette. Your choice of needles depends on how tightly you knit and what kind of yarn you use. Double pointed, of course, and if you have some shorter needles for the fingers, that's great but not necessary.

Gauge: 5.5 stitches per inch. If your gauge is more or less than this, do some math.

Pattern: The idea is simple. A pair of gloves with a metallic middle finger.

You can use any glove pattern you fancy. A simplified pattern follows. For a more detailed version of this particular pattern, see Mary Thomas's *Knitting Book,* a classic from 1938, reprinted by Dover in 1972.

Begin: Cast on 44 stitches on double pointed needles.

The Wrist: K1 P1 (1x1 rib).
Knit 4" or however long you'd like for your wrist.
Knit around for 13 rows.
Palm and thumb: At round #13, M1 before first needle. Knit around. Knit 2 rows.
Round 16: M1, K1, M1, complete round. Knit 2 rounds.
Round 19: M3, K5, M1, complete round. Knit 1 round.
Round 22: M1, K5, M1, complete round.

Continue adding stitches in this way until there are 13 stitches that have been increased for the thumb.

Knit one round.

The Thumb: Move the 13 new stitches onto 3 needles and cast on 5 stitches on a fourth needle. Knit 2 rounds.

Decrease for thumb gusset by decreasing the 5 cast on stitches until only the middle stitch is left. Knit 2 rounds between each decrease. Knit thumb to nearly correct thumb length and then decrease evenly up the sides: S1, K1 psso at the beginning of needle 1. K2 tog at the end of needle 2. Decrease until 6 stitches left and graft the stitches together in whatever way you see fit.

The Palm: Back to the palm. Pick up the 5 stitches you cast on for the thumb gusset and M1 on either side of these stitches. 7 new stitches in all. There should be 51 stitches total. Rearrange stitches among 4 needles. This is where you decide whether this will be a glove for the right or left hand. Put 5 of the new stitches on the palm needle and the other 2 on the outside needle. For a right hand, the palm needle will be needle #1, the beginning of the round. On the left hand, the palm needles would be needle #4, the end of the round.

The additional 7 stitches are decreased in the same way they were on the thumb. Knit one round between decreases.

Knit around until the palm length is sufficient. Try on your glove often to make this determination.

First Finger: When you reach the end of the palm, begin knitting the first finger. The first finger should have 6 stitches from the palm needle and 7 stitches from the outside needle. Cast on 2 stitches between the fingers. Knit 2 rounds and then decrease one of the newly made stitches. Knit two rounds and then decrease the other new stitch. Knit the finger to the required length and then decrease and finish as for the thumb.

The Bird: Switch to metallic yarn. 5 stitches palm side. 6 stitches back side. Pick up the 2 cast on stitches from the first finger and M1 on either side of those. Cast on 2 stitches on the other side. 17 stitches total. Decrease as with first finger, but knit a few rows first and see how it goes.

Since you are using a different yarn, you may need to make accommodations for a slight change of gauge. I used Lurex, doubled up, and it worked great. Try on your gloves while you knit. Knit to correct length and finish as before.

The Next Finger: Back to main color of yarn. Same as The Bird, but with a different yarn.

Pinky Finger: 4 stitches on the palm side, 5 stitches on the back side. Pick up the 2 cast on stitches from Next Finger and M1 on either side. Knit and finish as usual.

The Other Hand: Repeat. Remember to adjust the arrangement of stitches to determine whether a right or left hand.

A Dash of This and a Dash of That: Recipes from East Serbia and Beyond

Noa Treister and Marisa Jahn

When asked about their culinary habits, many Serbs assert that "Serbian cuisine has been and will always be Serbian. It never changes." These recipes, excerpted from a larger cookbook compiled by Noa Treister and Marisa Jahn, complicate this belief by offering another view of Serbian cuisine, one that showcases it as a product of cultural mingling, diasporic adaptions, and individual adaptation.

The inspiration for the project came about in August 2007, during a three-week long colloquium entitled "Return of the Gastarbeitars (guest workers)" that invited participants to create artwork that engaged with the conditions of the Serbian diaspora. Serbian guest workers, numbering approximately 400,000, live and work abroad all around the world, including in Germany, Austria, France, Switzerland, Italy, and the United States. Many of these workers originate from Eastern Serbia, whose economic disenfranchisement since the mid-twentieth century has resulted in the outmigration of many of its workers. This outmigration, as well as the entry of other cultural groups into the region, has resulted in considerable shifts in Serbian food culture.

By compiling recipes of Serbian cuisine collected through interviews of people living in Kučevo, Eastern Serbia, we point toward areas in Serbian culture where national presuppositions are breaking down. Local contributors ranged in cultural background and age, but were mostly women. They offered to us recipes that showcase the vitality of Serbian food culture in their integration of cultural traditions from Serbia, Bulgaria, Romania, Turkey, Germany, Austria, Russia, and Vlah. For example, the strong presence of Vlahs (a traditionally-nomadic minority living between Romania and Serbia who speak a Romance-derived language) is seen in the use of wild, non-domesticated plants and animals such as curly dock, nettle and snails. In another example, one woman who works half the year in Hanover, Germany, incorporates Western European culinary traditions into her cooking such as Parmesan cheese and corn meal. These recipes are just one example of the evolving and hybrid nature of Serbian cuisine, one that is far from pure and unchanging.

Noa Treister and Marisa Jahn

Koprive (Nettles)
Recipe by Aleksandar Repedžić

1kg kopriva
malo pšeničnog brašna
1 jaje
Ubrati mlade koprive i kuvati neko vreme dok ne omekšaju zatim tako skuvanim koprivama dodati pšenično brašno uz stalno mešanje da bi se stvorila kaša. Kada je gotovo, dodati jaje.

1kg nettles
some wheat flour
1 egg
Pick young nettles and cook some time until they are soft, then to the cooked nettles, add wheat flour while stirring constantly to make a paste. When done, add one egg.

Koprive (Nettles)
Recipe by Žaklina Đorđević

1kg kopriva
malo kukuruznog brašna
1 jaje
Koprive kuvati dok ne omekšaju zatim tako skuvanim koprivama dodati kukuruzno brašno uz stalno mešanje. Kada je kaša gotova dodati umućeno jaje.

1kg nettles
some corn flour
1 egg
Cook nettles until they are soft, then to the cooked nettle, add corn flour, while stirring constantly. When the paste is done, add a whisked egg.

Zelje (Greens)
Recipe by Aleksandar Repedžić

1 kg zelja
2 kašike brašna
1 kašika aleve paprike
1 jaje
malo sira
malo ulja
Zelje prokuvati. Kada je skuvano napraviti zapršku od brašna i aleve paprike, i to na sledeći način: u jednu posudu staviti ulje i zagrejati, zatim staviti brašno, a potom alevu papriku uz stalno mešanje. Staviti zelje kutlačom uz stalno mešanje (ne veliku količinu, samo par kutlača). Presipati u lonac. Nakon toga spremljenom jelu dodati izmrvljeni sir i jaje koje je umućeno kao za kajganu.

1 kg greens
2 spoons flour
1 spoon sweet pepper powder
1 egg
some cheese
some oil
Cook the greens. When done, make the sauce with flour and pepper powder in the following way: heat some oil in a dish, add flour, and then pepper powder while stirring constantly. To the sauce, add the greens with a ladle, stirring constantly (not a lot, just a few servings). Pour into a pot. To the prepared meal, add crumbled cheese and a whisked egg.

Zelje (Greens)
Recipe by Žaklina Đorđević

2l vode
1 kašika masti
1-1,5kg zelja
1 kašika brašna
2 jaja
malo sira
Prokuvati vodu i mast. Kada provri dodati oprano i iseckano zelje i kuvati 30 minuta. Kašiku brašna umešati u malo vode, dodati u čorbu i kuvati još 10 minuta. Skloniti sa vatre i dodati umućena jaja sa sirom.

2l water
1 spoon of lard
1-1.5kg curly dock
1 spoon flour
2 eggs
some cheese
Boil water with lard. When boiling, add washed and chopped greens and cook for 30 minutes. Mix a spoon of flour with some water, add to the greens and cook for 10 more minutes. Remove from cooker and add eggs whisked with cheese.

Puževi (Snails)
Recipe by Aleksandar Repedžić

Puževi se za ovo jelo skupljaju u maju i junu jer se jedino tada mogu jesti. Puževe staviti žive u vodu i kuvati. Kuvane ih izvaditi iz lonca i viljuškom vaditi iz kućice. Kada se kućica odstrani skida se deo koji je bio u kućici. Posle tog postupka dobro ih oprati vodi, staviti u vreo tiganj i pržiti. Možete ih po želji preliti jajima.

Snails for this dish should be collected in May and June as only at these times are they edible. Put live snails in the water and cook. When cooked, take them out of the pot and, using a fork, get the snail meat out of the shell. After removing the shell, remove the part of the snail which was in the shell. After this procedure wash the snails thoroughly in running water, place in a frying pan and fry. Optionally, you can add eggs.

Teleći file (Veal Fillet)
Recipe by Zaga Srbović

800g telećeg filea
1 jaje
70g butera
4 režnja kuvane šunke
3 režnja topljenog sira
prezle
5 kašika nastruganog parmezana
biber, so

File iseći na šnicle, izlupati, izbosti viljuškom, posoliti i pobiberiti, pa umakati u umućeno jaje i prezle. Pržiti na vrelom buteru sa obe strane. Izvaditi iz masnoće i poređati u pomašćeni pleh. Na svaku šniclu staviti komad šunke i komad topljenog sira, posuti parmezanom i peći u umereno zagrejanoj pećnici dok sir ne počne da se topi. Služiti toplo sa sezonskom salatom.

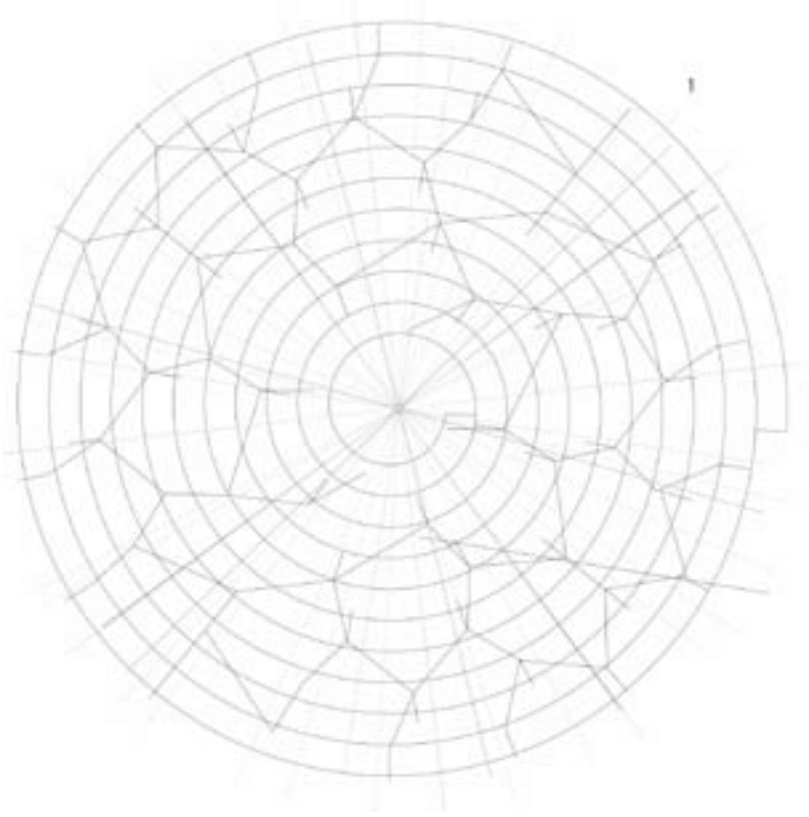
800g veal fillet
1 egg
70g butter
4 slices cooked ham
3 slices cheese for melting
breadcrumbs
5 spoons grated parmesan cheese

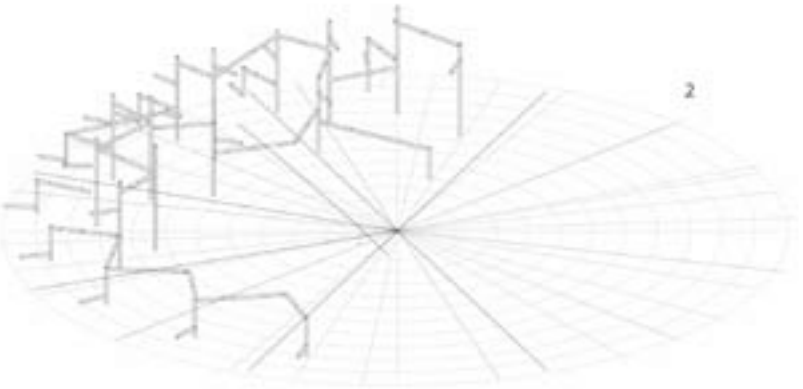
Cut the meat into thin slices, tenderize and prick with a fork, add salt and pepper, then dip into whisked egg and breadcrumbs. Fry on hot butter on both sides. Take out of the frying pan and put in a greased oven dish. On each fillet, place a slice of ham and a slice of cheese for melting, sprinkle with parmesan cheese and cook in the oven on medium heat until the cheese starts to melt. Serve hot with seasonal salad.

Model for a Public Space [Speaker]

Adrian Blackwell

(1) Draw a spiral and network of points and line in plan. (2) Connect aluminum tube and clamp scaffolding (3) to form a web of columns and beams. (4) Construct a surface from thin strips of wood, (5) fastening them together using steel nails or bolts, (6) to create a continuous plane

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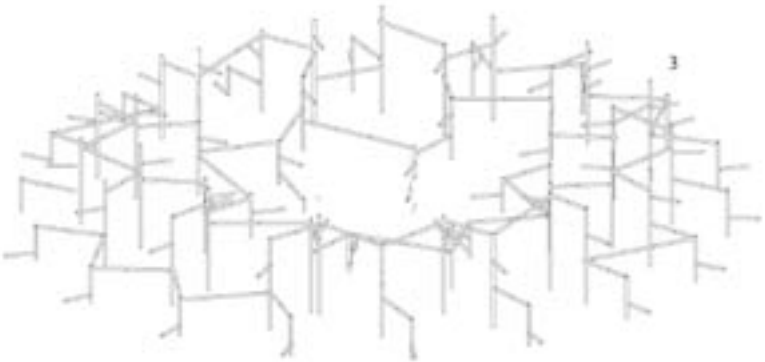
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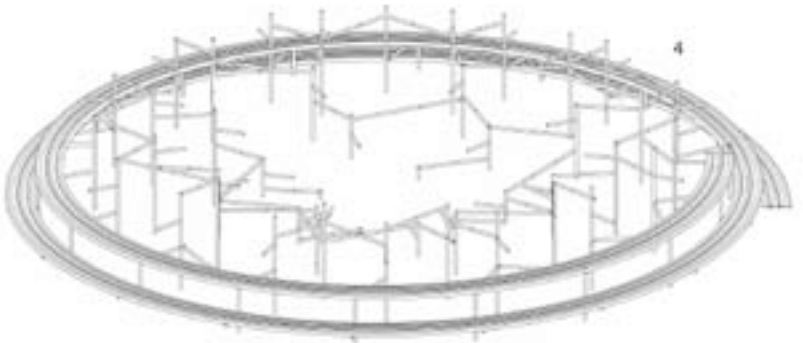
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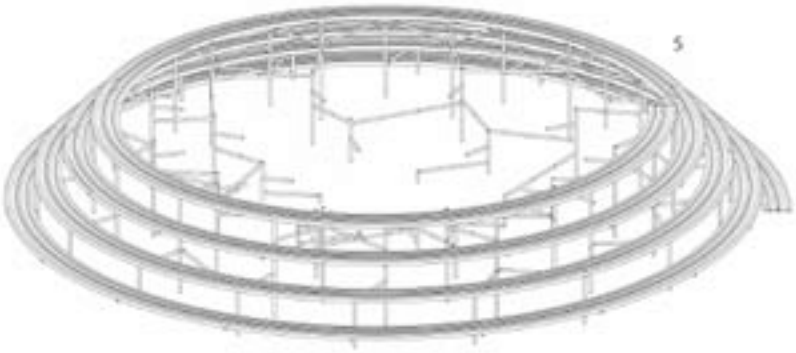
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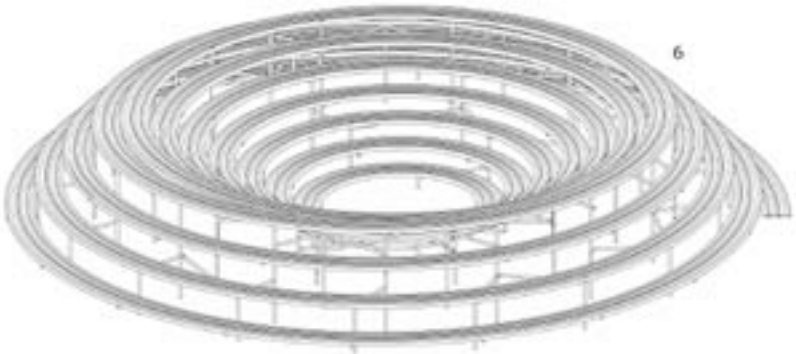
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Model for a Public Space [Speaker], Installation at Missisagua City Hall, 2006.

Model for a Public Space [Speaker], Installation at Nuit Blanche, Toronto, ON, 2006.

Model for a Public Space [Speaker]
instructions for use
inward/outward/beneath/beyond

Model for a Public Space [Speaker] is a non-hierarchical circular seating structure built to facilitate conversation between large numbers of people sitting in close proximity to one another. On the outside it slopes upwards along a spiral ramp until it reaches a height of two metres. From there it slopes downwards until it touches the ground again at the centre. Through this simple diagram it is possible to sit looking inward towards one another or outward towards the surrounding city.

MPS [Speaker] is composed of two parts: a continuous wood surface and a steel scaffold of connected points. The surface acts as an essential definition of space, providing a place for sitting or standing at various elevations. This plane is supported by a much lighter network of steel tubes which run across its stepped striations. This dialectic of surface versus structure demarcates a series of positions—inside, outside, beneath and beyond. As a temporary sculpture, it acts as a formwork to encourage conversation within a contemporary political climate of discipline and control.

> "Wherever you go, you will be the polis": These famous words became not merely the watchword of Greek colonization, they expressed the conviction that action and speech create a space between the participants which can find its proper location almost any time and anywhere. It is the space of appearance in the widest sense of the word, namely, the space where I appear to others as others appear to me, where men exist not merely like other living or inanimate things, but make their appearance explicitly.[1]

Athens, from roughly 600 to 350 BC, located its own democratic practices in two places in the city, the town square and the theater.... The square stimulated citizens to step outside their own concerns and take note of the presence and needs of other people in the city. The architecture of the theatre helped citizens to focus their attention and concentrate when engaged in decision-making.[2]

By 'the public sphere' we mean first of all a realm of our social life in which something approaching public opinion can be formed. Access is guaranteed to all citizens. A portion of the public sphere comes into being in every conversation in which private individuals assemble to form a public body. They behave neither like business or professional people transacting affairs, nor like members of a constitutional order subject to the constraints of a state bureaucracy.[3]

A public life conducted according to the principle of liberal dialogic neutrality would not only lack the agonistic dimension of politics, in Arendtian terms, but perhaps more severe, it would also restrict the scope of public conversation in a way that would be inimical to the interests of oppressed groups. All struggles against oppression in the modern world begin by redefining what had previously been considered private, nonpublic, and nonpolitical issues as matters of public concern, as issues of justice, as sites of power that need discursive legitimation.[4]

...in stratified societies, subaltern counter-publics have a dual character. On the one hand, they function as spaces of withdrawal and regroupment; on the other hand, they also function as bases and training grounds for agitational activities directed towards wider publics. It is precisely in the dialectic between these two functions that their emancipatory potential resides.[5]

Conflict is not something that befalls an originally, or potentially, harmonious urban space. Urban space is the product of conflict. This is so in several incommensurable senses. In the first place, the lack of absolute social foundations—"the disappearance of the markers of certainty"—makes conflict an ineradicable feature of all social space. Second, the unitary image of urban space constructed in conservative discourse is itself produced through division, constituted through the creation of an exterior. Finally urban space is produced by specific socio-economic conditions that should not simply be accepted, either wholeheartedly or regretfully, as evidence of the inevitability of conflict but, rather, politicized—opened to contestation as social and therefore mutable relations of oppression. [6]

By means of the spectacle the ruling order discourses endlessly upon itself in an uninterrupted monologue of self-praise.[7]

> The publicness of the intellect, when it does not take place in the public sphere, translates into an unchecked proliferation of hierarchies as groundless as they are thriving. The dependency (inherent in this situation) is personal in two senses of the word: in the world of labor one depends on this person or on that person, not on rules endowed with anonymous coercive power; moreover, it is the whole person who is subdued, the person's basic communicative and cognitive habits.[8]

1 Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958,1998), 198-199.

2 Richard Sennett, *The Spaces of Democracy* ed. Anne Arbor (Michigan: The University of Michigan College of Architecture and Urban Planning, 1998), 15.

3 Jürgen Habermas, "The Public Sphere: An Encyclopedia Article" in *New German Critique No. 3* (Autum, 1974), 49.

4 Seyla Benhabib, "Models of Public Space: Hannah Arendt, the Liberal Tradition and Jurgen Habermas" in *Habermas and the Public Sphere*, ed. Craig Calhoun. (Cambridge: MIT Press, 1992), 84.

5 Nancy Fraser, "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy" in *Habermas and the Public Sphere*, ed. Craig Calhoun. (Cambridge: MIT Press, 1992), 124.

6 Rosalyn Deutsche, "Agoraphobia" in *Evictions: Art and Spatial Politics* (Cambridge: MIT Press, 1996), 278.

7 Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1994), 19.

8 Paolo Virno, *A Grammar of the Multitude* (New York: Semiotexte, 2004), 41.

"Map of Ethnic Plurality in the Caucasus", in *Eurasian Geography and Economics,* Vol. 48, No. 2, p. 134 (2007).

HOW to COLONIZE a NATION:
With minimum resistance and maximum sustainability

Karen Hakobian

A LEARNING TOOL

For neo-imperialists: people or governments who know how to use conflicts to achieve concrete strategic goals

How Cultivate Desire in Others and Make them Want You to Colonize Them

In July 2006, I was invited by World Vision, a large NGO, to give training sessions to civil society members and academics in Abkhazia. World Vision was entrusted with the task of teaching people how to get into the free market economy—to be able to run businesses, take out credit and loans, teach marketing and management in universities, etc.

I had been to Abkhazia during Soviet times in my youth. Back then, it was one of the nicest regions on the Black Sea coast, a place where people from all over the USSR, including Armenia, Azerbaijan, Georgia, and Russia could spend summer holidays in peace and friendship. Nowadays, Abkhazia, together with South Ossetia and Karabagh, are the "conflict zones" in the South Caucasus, having become the focus of international peacekeeping organizations since

the collapse of the Soviet Union in 1991. Abkhazia and South Ossetia have waged an ongoing battle for their independence from the Republic of Georgia. After a ceasefire in 1994, Russian and United Nations peacekeepers were brought in to monitor the peace in Abkhazia. For those who were working there, the question of what to call Abkhazia was a delicate issue. Was it to be referred to as a region of Georgia, as enforced by the UN? Or, was it to be called an independent republic, as the Abkhazian people and the local government preferred it? I don't believe that Georgia was very happy with our presence in Abkhazia, cognizant of the fact that we were training their enemy separatist state with the tools for economic independence.

In Sukhum, the capital of Abkhazia, I stayed at a camp with UN peacekeepers and members of other international NGOs. A party was thrown for us the first night we arrived. I remembered that when I had visited Abkhazia during my youth, this camp had been a beautiful tourist spa. The peacocks that still strutted around the campgrounds were a reminder of its recent history. Now it was a highly dangerous region and the only way that the international NGO staff

members and those who were "keeping peace in Abkhazia" could drink, dance and socialize in safety was to be kept under a high level of security inside this sheltered camp. I thought about various new models of colonization and the process of military occupation, and realized that what myself and the other NGO staff were doing was a part of this process.

My four weeks spent working in a "conflict zone" has helped me formulate the colonization recipe that I am gladly sharing with you. The recipe consists of a set of PowerPoint slides used during training seminars to mimic work as a trainer in post-Soviet countries and regions undergoing neo-colonization. Presented along these slides is a map of the Caucasus region. Feel free to apply the management and systems theories outlined here to Iraq, Abkhazia, Karabagh, Serbia, Darfur, Lebanon, Gaza, or any region of your choice. You can cut and glue the maps, histories, and peoples together to create and manage a conflict in which—like the process of creating a collage—new scenarios and spaces are invented. I am sure that NATO or the Russian Military Forces conduct similar training on how to "fight the enemy" and conquer new territories under the name of democracy and peace.

Karen Hakobian

THEORIES that HELP develop CONFLICTS and enable Strategies of COLONIZATION

"Our day-to-day management of our military resources also borrows concepts from the private sector… the transference of intellectual theories is a natural and necessary process for a modern military organization."
– Major Michael R. Weeks, "USAF Chaos, Complexity and Conflict"

"The only thing which interests me in the Caucasus is the railway line which delivers oil from Baku to Batumi. The natives can eat each other to pieces for all I care."
---1918, Lord Balfour, British Foreign Secretary, "Georgia on their Mind"

Systems Theory

- All systems, whether electrical, biological, or social, have common patterns, behaviors, and properties that can be understood and used to develop greater insight into the behavior of complex phenomena and to move closer toward a unity of science.
- More specifically, it is a framework by which one can analyze and/or describe any group of objects that work in concert to produce some result.

Contingency Approach and Situational Theory

- The contingency approach seeks to apply ideas drawn from various schools of management to real life situations.
- Success depends upon a number of variables, including the leadership style, qualities of the followers, and aspects of the situation.
- Managers (of a situation) must try to find the approach that is best for them in a given situation, so they can achieve their goals.

Chaos Theory: *How can one model the behavior of the system?*

- Chaos theory is about finding the underlying order in apparently random data.
- Systems may exhibit dynamics that are extremely sensitive to initial conditions, also known as the "butterfly effect."
- The "butterfly effect" refers to the idea that weather patterns exhibit such extreme non-linear tendencies that the movement of a butterfly's wings in China can effect the weather in some other continent.
- Just a small change in conditions can drastically transform the long-term behavior of a system.

Conflict Theory

- Variants of conflict theory may depend on radical basic assumptions (society is eternally in conflict, which might explain social change), or moderate ones (custom and conflict are intertwined).
- A permanent conflict between systems ensures a systems' dynamics: moments of peace and escalation.
- Any conflict is an opportunity for a third party to enter.
- In today's era of globalization, a completely independent conflict is difficult to imagine.
- The endpoint of promoting peaceful settlement assumes conflict to be a dynamic, evolutionary process consisting of several phases, which affects the outcome of third-party management.

Applying CHAOS theory to Conflicts

- Two key differences concerning the initial conditions of conflict compared to the weather:

1. Unlike weather forecasters, we have some ability to change the conditions resulting in conflict. Specifically, if we find ourselves in a region of great uncertainty, we can determine which conditions would have to be changed to move the system to a position where the outcome is predictable and desirable.
2. We can use our model to determine which initial conditions and which variables will have the most profound effect on our predictions.

19 STEPS to COLONIZE a NATION through CONFLICTS

PREPARATION PHASE

1. Choose a spot on the world map (according to your geopolitical and strategic interests).
   a. Review your short-term outcomes in accordance with your strategic goals and geopolitical interests (examples include: build a pipeline, access energy sources, build a new railway, etc.).
   b. Make sure your economic interests are considered accordingly and you have concrete partner organizations and firms who will also benefit from conflict.

PREPARATION PHASE

2. Analyze the field, and look for potential motives for conflict (differences in populations' religion, culture, ethnicity [see map]).
   a. Research the history of the region and look for cultural, ethnic or religious conflicts that may have arisen in the past.
   b. Examine historical and cultural ties.
   c. Examine past trade relationships and trade wars.
   d. Analyze the information infrastructure available to each participant and its corresponding population.

PREPARATION PHASE

3. Make your strategic planning and action plan: outcomes expected, actions needed, and timeline. The most fundamental questions must be asked first:
   a. What exactly are you trying to achieve?
   b. What behavior are you attempting to modify?
   c. What will constitute "success" and even more importantly, what will not?
   d. Precise answers are needed prior to the fabrication of any meaningful plan seeking to accomplish the stated objectives. In fact, the cultivation of appropriate strategy is nothing more than the process of asking the right questions along the way.

PREPARATION PHASE

4. Emphasize the moment for your ENTRANCE and plan the conflict's escalation
   a. If you want escalation to happen at a certain moment, it should have time to heat up and reach a BOILING POINT, as well as time to cool down.
   b. Have a calendar of world events such as U.N, NATO, EU meetings, G8 summits, Olympics etc., so you can use those events to resolve the preplanned escalation of the conflict.
5. Prepare the scenario using provocation, disinformation, and terror.

PREPARATION PHASE

6. Make a power map to emphasize your allegiances and analyze where your power lies.

   a. Identify your partners in this conflict internationally and locally.

   b. Define potential difficulties and enemies—make strategies to neutralize them or get rid of them if possible.

   c. Work to get more players on your side (these will be your target audience).

IMPLEMENTATION PHASE

7. PROVOKE, DESTABILIZE, and ESCALATE (basics for the KGB, CIA and any other intelligence agency).

8. Follow the scenario and PROVOKE the conflict. The goal of provocation is to infiltrate political oppositions, to stage them as criminals, and to agitate common hysteria and chaos.

IMPLEMENTATION PHASE

9. Manipulate your data in order to DESTABILIZE the political arena.

a. DISINFORMATION: Disinformation is a form of propaganda. It means spreading false information, and leading the media astray. At its most skillful, disinformation is indirect and aims at redirecting the discussion to suit your own aims.

IMPLEMENTATION PHASE

b. DIVERSIA (sabotage, terror) Ideological and terrorist sabotage are propaganda and provocation measures undertaken by mass media and intelligence forces to undermine ideological and economic foundations of social order. They determine moral and political unity by spreading all manner of lies and slander as well as terrorist attacks.

c. Distribute your lies through media or alternative tools (demonstrations, street actions). Identify several journalists to have on your side to make sure they will immediately transmit your messages.

IMPLEMENTATION PHASE

10. Play with all sides of the conflict to help it ESCALATE.
    a. Give promises to leaders on both sides to convince them to fight harder.
    b. Have incentives to offer to your key players (drugs, guns, money, power).
    c. Appoint new leaders to play with!
11. Neutralize, or get rid of those leaders or groups who are compromising your scenario.
12. Escalate the conflict until it comes to a BOILING POINT and the opposing sides require your support and ask for your help in managing it.

RESOLUTION PHASE

16. Bring in DEMOCRACY as an ideological challenge and the ultimate guarantee of PEACE. (Ensure this challenge is never achieved, primarily by naming yourself the assessor of the progress made towards these achievements!
17. Usher in the economy: Inject capital, increase liquidity, acquire land, resources, energy, and cheap labour.
    a. Make sure their economy is always in a state of development and that it never becomes a new competitor.
    b. Give them loans and credit, so their future generations will be dependent on you for many, many years!
    c. Get your partners and their companies to own and manage these new resources, markets and cheap labour.

RESOLUTION PHASE

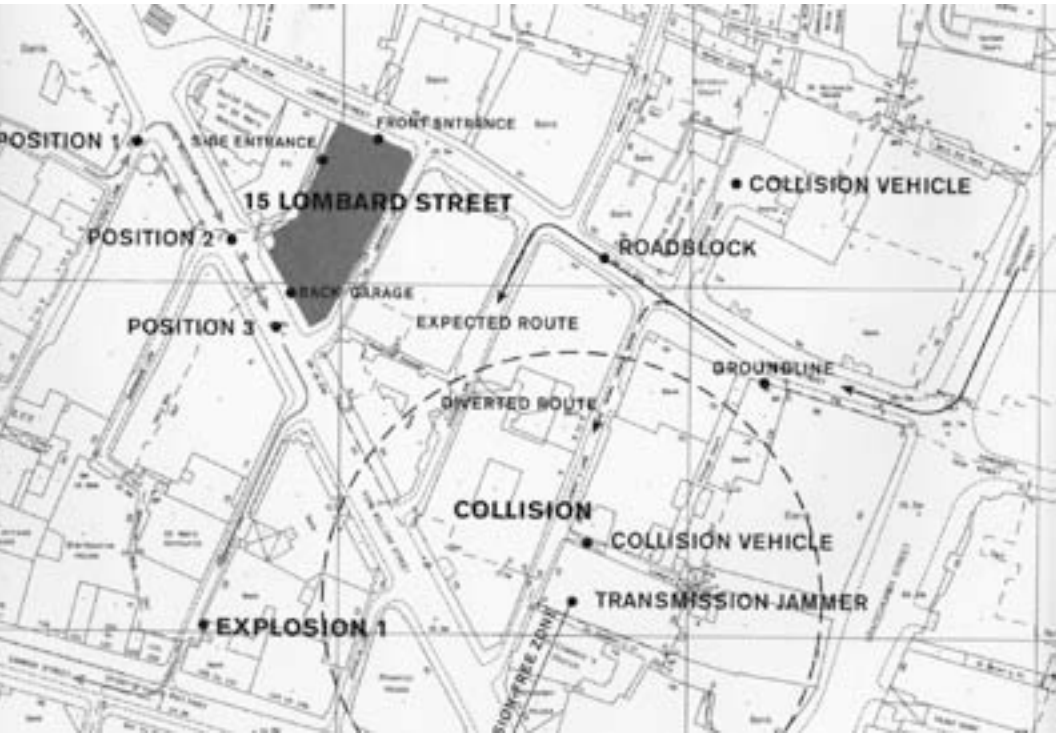
18. Use the momentum of escalation to enter other zones of "frozen" conflict.

19. Make this recipe sustainable: WHENEVER YOU SEE THE RISK of losing your position of power and control, go back to the step 1 of this recipe and start over again...

INFILTRATIONS, COLLISIONS, ENCOUNTERS

Many Hackers are expert lock-pickers and carry their 'picks' around with them on their key chains. Their pleasure is in "beating the lock." They break, they enter and then they leave. They are not after material goods, but after the thrill of triumph...A closed system is a challenge. A safe is there to be cracked. A mystery is there to be solved.

Sherry Turkle, *The Second Self*


POSITION 1
SIDE ENTRANCE
FRONT ENTRANCE
15 LOMBARD STREET
COLLISION VEHICLE
POSITION 2
ROADBLOCK
BACK GARAGE
POSITION 3
EXPECTED ROUTE
GROUNDLINE
DIVERTED ROUTE
COLLISION
COLLISION VEHICLE
TRANSMISSION JAMMER
EXPLOSION 1

Detail map

Bank Job

Janice Kerbel

In 1999 while unemployed in London, England, Janice Kerbel devised the perfect project to rescue her from her financial woes: a bank heist. For two years, she scoped out an elite bank at 15 Lombard Street in Central London, taking detailed notes and photographs of daily operations, layout, security shifts, and even the routes of armoured vehicles. Her ability to collect information unnoticed underlined both the power and invisibility of the female observer in privileged locations.

After an exhaustive casing of her target, a detailed heist plan was devised. The blueprint aimed to be as realistic, detailed, and factual as possible. It included extensive material requirements, such as a street cleaner's uniform, pylons, passports, and two-way radios. A list of vehicles (e.g., three getaway vehicles) and team responsibilities (e.g., an air-conditioning repairman who sabotages the bank's ventilation system) are also provided, along with a timeline clocked to the second, surveillance photographs of the bank, and vehicle route maps for the all-important getaway. Theoretically, as long as everything went according to plan, the heist would be successfully completed in forty-seven minutes.

Arnoured vehicle

Lombard St. entrance

Arnoured vehicle

Front entrance

King William St. entrance

Front security guard

Extraction vent

Side entrance post office court

The project operates on multiple levels. The term “bank job” plays with ideas of the criminal as well as “pink collar” work that typically sees women taking on a service role. The combination of these two allusions subverts expectations of the docile bank employee who facilitates the smooth transfer of money from one privileged source to another.

Side garage post office court

Side security guard

Back garage King William

Camera A

Clements Lane collision zone

Nort h London freight carpark York Way

Parking position B Lombard Ct.

Friday St/Queen Viuctoria St traffic median diverion explosion 2

Rooftop 15 Lombard.

Camera B

Clements Lane fire escape

Parking position A George Yard

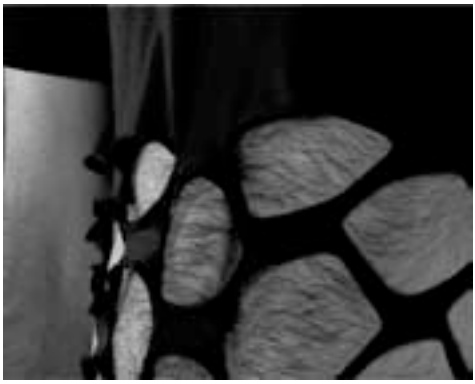
Chic Point

Sharif Waked

In his video *Chic Point,* Sharif Waked brings the aesthetics of the high fashion catwalk into contact with the stark realities of Israeli military checkpoints. The first segment of the video features models wearing clothes that expose their bodies through slits, gaps, and holes. The body is divided into parts—lower back, chest, abdomen—that peek through these breaks in the fabric. The shirts and robes that are worn serve to cover up their bodies, while at the same time revealing the vulnerability of the flesh that lies beneath.

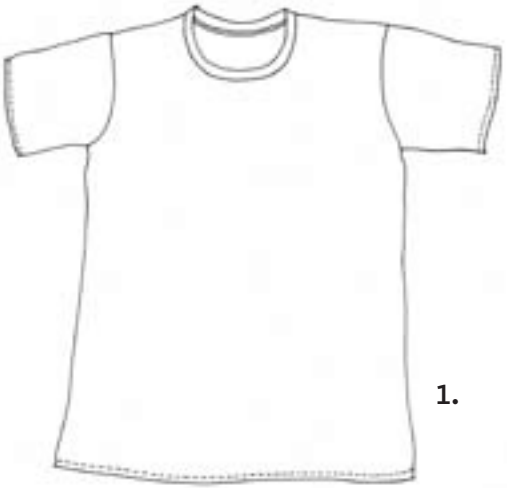
The video shifts to black-and-white scenes of Israeli soldiers ordering Palestinians to lift clothing and expose their flesh, the potential hiding grounds for bombs. The Israeli army commonly perceives the Palestinian body as a dangerous weapon that must be inspected as it crosses the checkpoint border. By shifting the viewer's gaze from one of desire to one of surveillance, the video points towards the criminalization and eroticization of the Palestinian body.

In their defiant and unflinching poses, Waked's models challenge the humiliated submission of those who must carry the burden of the checkpoint. Their garments provide a way to read the monitored body differently. Following stills of the *Chic Point* video are artist Molly Keogh's interpretations of Waked's project. Useful for border crossers and club-goers alike, the patterns move the body into domains of pleasure and daily performance.



Chic Point, 2008 video stills.

Molly Keogh



1.

3.

2.

This is so beautifully simple. And it looks amazing! Trip out on the physics of your body and what different tensions can do to a perforated surface. The example here is the simplest of slitting structures, but one can easily imagine the permutations possible, the new shapes that could arise if the slits were cut vertically, or randomly scattered, or...

4.

Jump Kit

Max Goldfarb

What would you pack for an outdoor trek if the impossible, the fantastic, and the disastrous could all occur? Max Goldfarb's text piece *Jump Kit* answers this question by methodically and obsessively exploring an ever expanding and ever more ludicrous set of camping requirements. In short, it becomes a recipe for an inevitable calamity.

The text begins with the usual requirements of any camper heading out for a few days in the wild: gauze, a flashlight, and a radio. The items seem plausible and reasonable. But the list soon degenerates into objects that seem picked from the imagination of a crazed adventurer. Coagulant, Chloropheniramine, and Dimenhydrinate suddenly become vital for the survivalist desperate to anticipate or precipitate any eventuality. This cataloguing of increasingly more dangerous and bizarre pharmaceuticals and chemical compounds is capped off with the final item in the kit: throwing stars.

In the end, the packing displays two dual (but not necessarily counter) impulses. One is the necessitated survival instinct of the camper out to discover the possibilities of the unknown. The other is the fearful paranoia that can quickly turn precaution into an uncontrollable combination of the banal and the explosive.

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.·. . ––.· ..· .. .·. . ... .––. .·. . .––. . .· .·. . .· · .. ––– ·. ·... . ... –– . .· .·. · .· ·. ·.. ·... . .––.
.·. .· .––. . .· .·. . ·..

Emergency broadcast message...survival requires preparation. Be smart, and be prepared.

+ Immediate Attention +

Never, never leave home without a jump kit.

A jump kit, or "go kit" as it is often referred to, can be composed of many contents, and will vary widely depending upon such things as climate and terrain. If you begin by generalizing your kit, you can make modifications to adapt to any situation. But think first of the essentials, and the fact that you may be carrying your jump kit great distances. One should not be burdened by an over-supply of kit contents.

You must always be prepared, as you never can anticipate exactly when disaster will occur. Also, bear this in mind: sometimes you can be prepared in your encounters with crises, but your neighbor may not be. You may find yourself in a situation where it is up to you to make rapid decisions and to readily share your resources for survival.

The most crucial aspects of any jump kit inventory are one's psychological and intellectual condition. The concept of preparedness often supersedes all tools and remedies. You can never practice your skills too much when it comes to readying oneself for calamities. However, to supplement skill-

building and conditioning measures, there are some basic ingredients to consider when packing a jump kit.

It is imperative to have a radio with you at all times. And a radio will require a power supply.

A flashlight, a mirror, a magnifying glass.

Zinc.

An air-tight container, water, bandages, gauze.

Examination gloves.

Aspirin, alcohol, duct tape.

String.

Jello, a wool hat, plastic bags, a poncho and some wax-coated matches.

A whistle, a compass, some condoms and a knife.

Spare money, a pen and some paper, vise grips, ...carabiners.

Vacuum-packed snacks. Underwear, thermal socks. Petroleum jelly. Salt. Candles. Iodine. A toothbrush. Motor oil, nail file, venom extraction pump, trowel, 1000 calorie food lab emergency rations, cocktail shaker.

Sun block. Flares. Screwdrivers. Gill net, surgical tubing, chewing gum, antenna cable, jumper cables, a frying pan, aloe vera, wet wipes, a sun-hat, locator beacon, blood transfusion kit, work gloves, and an extra sweater.

Arrows, gasoline, twine, fish hooks, boots, a rain-suit, tick repellent, G.P.S. receiver, toilet paper, electrolyte replacement drink, a towel or wash cloth, rifle-mount telescopic sighting, a folding chair, a sleeping bag, a blanket, tent, needles, nasal spray, small caliber handgun, thread, pillow, reading material, pepper-spray, shotgun, ointment, monkey wrench, binoculars, anal probe, explosive charges, strychnine, vitamin C, cereal, razor blades, tea bags, nails, propane, extension cord, reflectors, knife sharpener, anti-bacterial soap, flint, scissors, a winding clock, multi-purpose snips, a spoon, sawed-off shotgun, shank hook, aluminum case, snare wire, insulated mask, silver polyethylene survival blanket, sulphuric acid, elasticized fabric, snake bite treatment kit, micro-pure water disinfectant tabs, bullion cubes, and sugar.

Also: saline solution, water proof ammo case, tampons, aluminum foil, freezer bags, cauterizing plate, tourniquet, sponge, Zithromax anti-biotic caps, pencil, dog tag, sextant, Vicodin, Teflon tube, knot tying instructional

booklet, potassium permanganate crystals, electrical tape, potable water disinfectant tablets, cellular phone, Goretex hoody, air-activated hand-and-toe warmers, foam, eye-patch, transparent field dressing, flash burn kit, compress bandages, moleskin, irrigation syringe with catheter tip, betadyne antiseptic, super glue, splinter forceps, hemostatic clamp, slingshot pouch, thermometer, Ibuprofen, Malox, Benadryl, Pseudoephedrine, chlorpheniramine, Triamcinolone, Dimenhydrinate, Immodium, oral re-hydration salts, spare-air emergency breathing apparatus, parachute cord, Blistex, sunglasses, manual reverse-osmosis desalinator pump, coagulant, Kevlar vest, anti-coagulant, braided rope, money belt, mesh mosquito body suit, orange surveyors tape, laser signal device, canteen, collapsible cup, fuel-less bi-directional hand operated chainsaw, neck gaitor, dental floss, snare, water-gel burn dressing, no-doze, respirator, replacement filters, oxygen back-up tank, and of course, throwing stars.

Remember, these are just some of the essentials for survival. Each case may vary and there are personal modifications that one must consider making to each kit based on allergies, special needs, and other unique requirements. These basic elements of your jump kit will allow for lightweight versatility and portability. Avoid danger, but be prepared when it finds you.

. – . .-. --. -. -.-. -.-- -... .-. --- .- -.. -.-. .- ... - -- . ...- --. . ... ..- .-. ...- .. ...- .- .-.. .-. . --.- ..- .. .-. . ... .--. .-. . .--. .- .-. .- - .. --- -. -... . ... -- .- .-. - .- -. -.. -... . .--. .-. .- .--. .- .-. . -..

TEXTUAL ENCOUNTERS

...I write to you that I love the delicate levers which pass between the legs of a word, between a word and itself to the point of making entire civilizations seesaw.

Jacques Derrida, *The Postcard*

Spirited Gestures, Rational Views

Francisco J. Ricardo

ELIZA is a computer code developed in the 1960s that used primitive natural language processing to mimic the experience of talking remotely with a woman. Like Philip K. Dick's science fiction novel *Do Androids Dream of Electric Sheep?,* ELIZA tested and blurred the boundary between the technological and the human. With ELIZA, participants were able to converse with a computer-simulated woman by relying on simple grammatical structures and topics such as emotions and family members. Preprogrammed responses would take comments like, "It's obvious that you must be bored of me by now," and return with ELIZA asking, "What makes you think I am bored of you?"

Despite ELIZA's innovative technology at the time of its creation, "her" limitations were immediately obvious. Not only did the code restrict the type of interactions possible, but also the assumption that female subjectivity could be located solely in the written word was equally confining. The code for ELIZA fashioned a cybernetic personality by deciding on the tone and tenor of responses; however, the process required the "gendering" of conversational scripts and the codifying of gender into computer jargon. Hence, ELIZA represented a woman who

could only reflect back the speech patterns of others within the constraints of a predetermined system.

There was also a sharp division between ELIZA's computer code and the natural language that the program used to interact with humans. While the language was much more fluid and potentially ambiguous, the code left no room for the immeasurable and elusive. In this way, ELIZA's recipe relied on a simultaneous translation between the often-arbitrary nature of human dialogue and the highly ordered environment of programmed responses.

An early experience from my native Cuba provides the first instance in my analysis. A young girl, around the same seven years of age as myself at the time, took sick in a house party that I was attending. One of the visitors, a tall black Watusi, assumed control, demanding silence and dimmed lights. Shaking a petite bag of rattling pebbles, he gesticulated around the girl in a commanding exertion of energy, whereupon, returning to Occidental reality, he recomposed himself and declared the girl cured. Arising, she briskly ran to the rear of the house where we were all playing; everything resumed as before. Analysis was unnecessary, Cuban culture accepts the workings of obscure causes on faith. But I was left with a *why* that transcended any possible *how*. It had been shortly before witnessing this therapeutic intervention that I was the target of a rather different one. A few months earlier, my parents noticed a persistent lump near my belly button, and brought me to Havana's central hospital emergency room, where an aunt who coincidentally was the duty nurse that day was preparing the operating room for a patient. Suspecting symptoms of something ominous here, she called several doctors to my torso, who ordered me moved to the operating room for emergency surgery. Several hours later, I regained consciousness to the hovering voices of my aunt, my parents and the surgeon, clarifying the attack of a virulent, Ebola-like staphylococcal infection about to fatally enter my bloodstream. So when at the party, the girl arose perkily, the imprint of Western medicine—my twenty stitches—forced the question of why I couldn't have had that mystical intervention, rather than surgery. Decades later, I recall this event as the example of transformation through opacity;

the inexplicability of ritual shrouded in the enactment of a healing act was proof of intervention. In the space of the miraculous there is no room for explanation: the performance alone suffices. The *logos* of Western medicine, on the other hand, depends on a transparent kind of visibility: description, prediction, explanation. Its enemy *is* murkiness; no intervention is legitimate without explanation of method. Opacity is the wall separating the dialectic of miracle against mechanism, the sense of meaning versus the structure of language.

There is another domain in which the same tension plays out, concerning itself with the study of *intelligence*. In the frequent but miraculous performances of learning and deduction that entail human understanding, the shaman is the *Every-person* whose adaptation to cognitive challenges is both normal and extraordinary—and as opaque as the shaman's rite. Learning is the greatest mystery for which no explanation has yet proved complete. It is with some irony then, that, as with medical interventions, there exist in the context of intelligent behavior performance conditions that are recurring and highly formulaic. And these recurrences have produced opportunities for mimicking intelligent behavior in computers through a tradition of experiments in which the challenge is to design the proper recipe capable of straddling the distance between the opaque miracles of understanding and the transparent mechanisms of language. Historically, two cases stand out. One of these, proposed as a *Gedanken,* was theoretical computer science's greatest unrealized challenge, and the other, as its inverse, emerged as an actual computer program performing a

quasi-farcical play on the opacity of intelligence and our desire for connecting with an Other through the miracle of understanding, even when that Other is a mechanism.

The first example, a theoretical challenge to understanding, was posed by Alan Turing in 1950, near the end of his brief but astonishing career and life, whose professional vector contributed vital chapters to the histories of computer science, artificial intelligence, and mathematics. The miracle under Turing's scrutiny was framed by the question, "Can a machine communicate like a human being?", whose underlying problem is whether such processing can ever be *indistinguishable* from human processing, perhaps locked in powerful opacities similar to those concealed by the "black box" of the brain. To that end, Turing imagined an imitation game consisting of three rooms: room A houses a computer capable of communicating using natural human language, room B accommodates a human being, as does room C, whose inhabitant serves as prompter and judge in the game. The computer and human respondents in rooms A and B would engage in ostensibly convincing dialogue with the judge, who cannot see which of the two locutors is the human one, but who, able to converse openly with each, must attempt to spot the computer. If, judging from the conversation, the judge cannot distinguish which of the two participants is the machine; the machinery will have passed the Turing Test. The test is not intended to establish objective definitions of intelligence, but to mark the point of sufficiently flexible processing at which the expressive difference between machine and human cannot be made with certainty. We might note that

there is no need to identify *how* the machine is producing responses. The point is rather whether it can generate communication sufficiently intelligent so as to deceive human understanding, be it akin to the form of shaman, inspired by the forces of an unseen causality, or of physician, guided by the transparencies of scientific method.

Until recently, all computer learning followed the latter, procedural model. A set of instructions, explicitly ordered into a software program, was run by a system whose behavior conforms entirely to the logic of the source code, the computer's recipe. And while by now, computer science has developed modes of machine learning through neural networks, whose complex webs of triggering associations agglomerate learning in a manner that is self-organizing and opaque to analytic breakdown, there is one program from the dawn of artificial intelligence's golden age, designed roughly fifteen years after Turing's challenge, that explored the minimal feasibility conditions for the Turing Test. Evocatively named ELIZA[5], the program's ploy was the presumed encapsulation of specific human characteristics, much as Pygmalion's statue, whose femininity seemed so flawless that he fell in love with it. If Ovid's poem, recounting that "Art hid with art, so well perform'd the cheat/It caught the carver with his own deceit", might have produced the earliest reference to an aesthetic Turing Test that history knows, ELIZA was the most trivial but most transparent case of impersonation in dialogue.

Presenting a teletype interface in which a user answers prompts generated by the system, ELIZA was configured as a Socratic therapist using the

5 The program is named after Eliza Doolittle, the deprived girl with Cockney accent and working class mannerisms in George Bernard Shaw's 1913 *Pygmalion*. The play is itself an adaptation of the myth of Pygmalion and the Statue from Ovid's narrative poem, *Metamorphoses*.

Rogerian technique of posing open-ended questions to probe for moments of cathexis and then selectively steering the patient's attention. Even if it could arguably approximate a psychotherapeutic Turing Test, how could such a system be programmed in software? ELIZA's method, exploiting the fact that intelligence is *assumed* to resemble understanding, focused on creating the illusion of understanding by drawing from a minimal recipe of syntactic patterns that transformed user input to construct a convincing response. When ELIZA's rules match words and word groups from the user-patient's statements, a transformation of the matched input produces a response. One such transformation involved first person to second person conversions, so the user typing, "It's obvious that you must be bored of me by now" would surprisingly encounter, "What makes you think I am bored of you?" This riposte was produced by the decomposition template (0 YOU 0 ME) where the first 0 matches anything until the word "YOU", and the next 0 again captures everything until the word "ME". Applying the four components of the template matches the input as follows:

"It's obvious that you must be bored of me by now"

This rule is in turn matched to another: **(WHAT MAKES YOU THINK I 3 YOU),** in which 3 represents the words matching the third element of the

prior rule ("must be bored of"), permitting ELIZA to transform the user's input into the seemingly conscious reply

Pattern: *(WHAT MAKES YOU THINK I 3 YOU)*

RESPONSE: WHAT MAKES YOU THINK I MUST BE BORED OF YOU

In another kind of transformation rule ELIZA exchanged specific words for categories within which they can be classified. Thus, if a user mentions the word "sister", ELIZA, retrieving the *family* category, would then ask, "Tell me more about your family". Similarly, words like *depression* promote up to *feeling*, so that if the user complains, "I am often depressed", ELIZA counters with, "Tell me more about your feelings". The illusion within what Weizenbaum called the "overwhelmingly psychological orientation" of the pseudo-therapeutic context to which it was meant to be compared, was absorbing.

However, none of ELIZA's transformations actually preserved knowledge; the program only manipulated linguistic markers via single-sentence interaction. One of the therapist's strengths is managing some memory of a patient's statements. ELIZA, however, discards every input after its transformation into response. It thus has no notion of therapy through the logic of discourse, the perception of consistency, or contradiction, across a

span of utterances.[6] Even so, with prescient anticipation of the fervor that the program would provoke in the coming decades, Joseph Weizenbaum, its creator, was careful from the outset to present the anatomy of ELIZA exclusively as a collection of processing statements amalgamated into a recipe for a specific encounter in discourse, by whose destruction of opacity in the explanation of its method, he was desirous to "rob ELIZA of the aura of magic to which its application to psychological subject matter has to some extent contributed." For ELIZA, as for the physician and the shaman, exchange of signs frames an encounter that turns on transformation rules, but in converting opacity into transparency, the visible evidence of these rules eradicates their power so that "once a particular program is unmasked, once its inner workings are explained in language sufficiently plain to induce understanding, its magic crumbles away; it stands revealed as a mere collection of procedures, each quite comprehensible."[7]

Lest, then, we interpret the notion of "transformation" too "opti-mystically", it is worth noting that continual allusion to divergences between the transformation of conceptual structures, like machine-based conversation, against the opposite of transformation, the stasis of institutional structures which utilize those machines was not lost on Weizenbaum, who much later suspected that:

> If it had not been for the computer, if the computer had not been invented, what would the banks have had to do? They might

6 This was left as a goal for a possible "augmented ELIZA program" that itself was never built.

7 Ben-Aaron, Diana. "Weizenbaum Examines Computers and Society" in *The Tech*, no.16 (April 9, 1985), 2

> have had to decentralize, or they might have had to regionalize in some way. In other words, it might have been necessary to introduce a social invention, as opposed to the technical invention.
>
> What the coming of the computer did, "just in time," was to make it unnecessary to create social inventions, to change the system in any way. So in that sense, the computer has acted as fundamentally a conservative force, a force which kept power or even solidified power where it already existed.[8]

Given the constraints against hopes for meaningful understanding that ELIZA demonstrated, we could read this as a proclamation of how the virtual symbolic provides a field for encounters involving recipe-like transformations not of knowledge, but rather of doubt itself.

Francisco J. Ricardo

8 Weizenbaum, Joseph. "Eliza:A Computer Program for the Study of Natural Language Communication between Man and Machine" in Communications of the ACM 9, no. 1 (1996), 36-45.

APPENDIX, Selected and Annotated Fragments of ELIZA Script Source Code

Comments on source code functionality appear in italic prior to the source code.

"Sorry" mentioned anywhere in the patient's input:
(SORRY ((0) (PLEASE DON'T APOLOGIZE)
(APOLOGIES ARE NOT NECESSARY) (WHAT FEELINGS DO YOU HAVE WHEN YOU APOLOGIZE) (I'VE TOLD YOU THAT APOLOGIES ARE NOT REQUIRED)))

Transformation rule REMEMBER 5 *collects into item 4 everything after the patient's mention of the word "remember":*
(REMEMBER 5
((0 YOU REMEMBER 0) (DO YOU OFTEN THINK OF 4)
(DOES THINKING OF 4 BRING ANYTHING ELSE TO MIND
(WHAT ELSE DO YOU REMEMBER)
(WHY DO YOU REMEMBER 4 JUST NOW)
(WHAT IN THE PRESENT SITUATION REMINDS YOU OF 4)
(WHAT IS THE CONNECTION BETWEEN ME AND 4))

Any mention of "dream" is responded with a general prompt for the patient's own interpretation:
(DREAM 3 ((0) (WHAT DOES THAT DREAM SUGGEST TO YOU)
(DO YOU DREAM OFTEN) (WHAT PERSONS APPEAR IN YOUR DREAMS)
(DON'T YOU BELIEVE THAT DREAM HAS SOMETHING TO DO WITH

YOUR PROBLEM) ...))

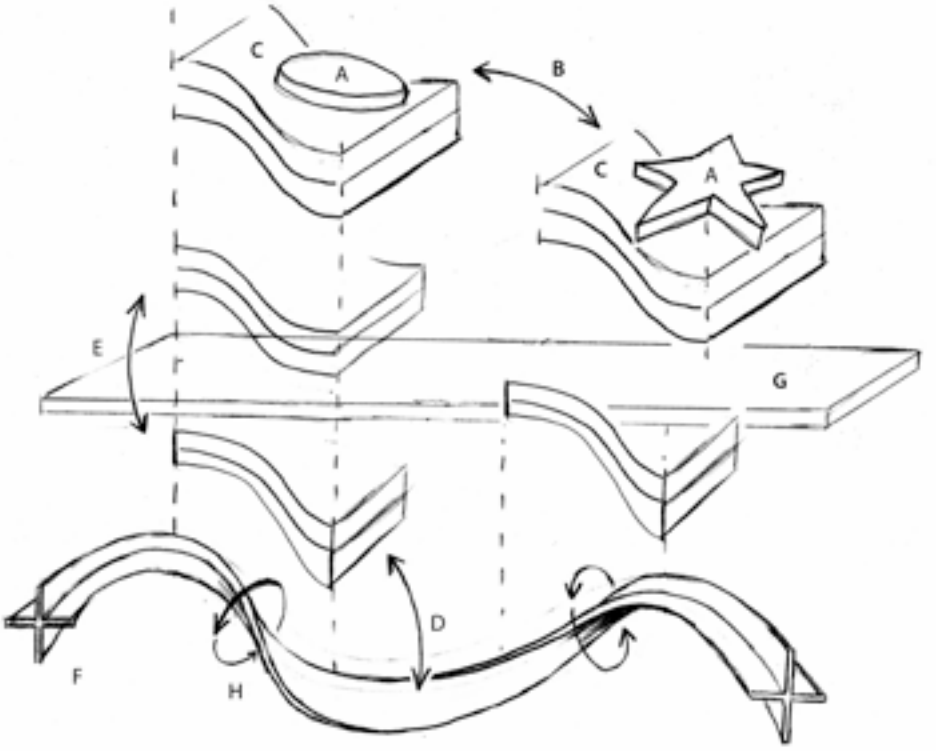
nothing matched, prompt for more:
(NONE ((0) (I AM NOT SURE I UNDERSTAND YOU FULLY)
(PLEASE GO ON)
(WHAT DOES THAT SUGGEST TO YOU)
(DO YOU FEEL STRONGLY ABOUT DISCUSSING SUCH THINGS)))

Seize on tentative statements:
(PERHAPS ((0) (YOU DON'T SEEM QUITE CERTAIN)
(WHY THE UNCERTAIN TONE)
(CAN'T YOU BE MORE POSITIVE)
(YOU AREN'T SURE) (DON'T YOU KNOW)))
(MAYBE (-PERHAPS))

Mention of computers is another loaded term:
(COMPUTER 50 ((0) (DO COMPUTERS WORRY YOU)
(WHY DO YOU MENTION COMPUTERS) (WHAT DO YOU THINK MACHINES HAVE TO DO WITH YOUR PROBLEM) (DON'T YOU THINK COMPUTERS CAN HELP PEOPLE) (WHAT ABOUT MACHINES WORRIES YOU) (WHAT DO YOU THINK ABOUT MACHINES)))

Echo patient's statement by inverting first-person into second-person:
(AM - ARE ((0 ARE YOU 0) (DO YOU BELIEVE YOU ARE 4)

(WHAT WOULD IT MEAN IF YOU WERE 4) (=WHAT))
((0) (WHY DO YOU SAY 'AM') (I DON'T UNDERSTAND THAT)))
(ARE ((0 ARE I 0)
(WHY ARE YOU INTERESTED IN WHETHER I AM 4 OR NOT)
(WOULD YOU PREFER IF I WEREN'T 4) (PERHAPS I AM 4 IN YOUR FANTASIES) (DO YOU SOMETIMES THINK I AM A) J-WHAT))
((0 ARE 0) (DID YOU THINK THEY MIGHT NOT BE 3)
(WOULD YOU LIKE IT IF THEY WERE NOT 3) (WHAT IF THEY WERE NOT 3) (POSSIBLY THEY ARE 3)))


C
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Situaesthetics

Matt Volla

Matt Volla will often tackle the abstract yet measurable components of a situation in his work, studying the ways they interact and interlock. Part conceptual, part absurd, *Situaesthetics* is a system created by the artist for measuring and codifying the events of everyday life. Elaborate graphs, three-dimensional drawings, and invented technical vocabulary create an elaborate system that makes the everyday situation concrete and traceable. Codes signify and are signified by the context. The context frames actions that converge to create a circumstance. Finally, a series of connected "circumstances," changing from one to another in what Volla has termed an "actoptical"[9] action, create a "situation."

This methodical graphing of the intangible—however much it records—seems inadequate compared to the intricacies and slippages of actual quotidian situations. Volla attributes his inspiration to the Situationists, whose cartographic experiments foreground the limits of inscription. His work explores these limits by transforming the everyday into an aesthetic and theoretical exercise, one that produces its own forward-moving action through its bid to quantify the unquantifiable.

9 Volla defines the "actoptical" as the point where the domino effect of a signifying change begins.

Situaesthetics refers to the mechanics of a situation (the form in time of the codes that construct the context of a circumstance). The context of a circumstance is created by a set of codes that function as a framework of rules that occur at any one point in time during the duration of the circumstance. The code is comprised of signs that signify a direction or route to take through the event. These codes are learned behaviours that are acquired when the subject's cognition develops the ability to follow the codes. People can follow the code only because they have learned to understand its signification of signs.

These signs constitute a semiotic system of an event, similar to the structure of language. The system that defines the code is comprised of signs that signify other signs that in turn signify other signs ad infinitum. This is why the sign no longer signifies anything specific. It is not the sign that has meaning, but rather, the meaning resides in the network of signs. The network grows like grass in every direction without a center of reference to construct a context. When the code changes it sets off a chain reaction and the context changes. When the context changes, the circumstance changes. The change from one circumstance to another circumstance within the same situation is the form of the situation, or the *actoptical*.

Consider The Yes Men's keynote address as representatives of the WTO at the *Textiles of the Future* conference in Tampere, Finland in 2001. The *actoptical* is the change in signification of the Yes Men's presentation within the context of the conference. With the delivery of the address, the signification changes from promotion to critique of the WTO. This circum-

stantial change remains invisible to those subjects present in the situation: the presentation is interpreted as pro-WTO to the audience and anti-WTO to the presenter simultaneously within the same situation.

A circumstance is comprised of actions. An action signifies and is signified by a code that is interpreted in relation to the context. An action can reinterpret the code that in turn changes the context. The *Textiles of the Future* context signifies The Yes Men's sign; however, the action of the presentation within that circumstance re-signifies the Yes Men's sign. Actions can be broken down to the *actlecular* structure. The *actlecular* is the relationship of the code to the context of a circumstance at one moment in time. Subjects have varying degrees of their inclusion in the action and adherence to the code. The *actlecular* is defined by the values of *inobherence, inobtraction* and *inobheraction.* This measure of adherence to the code within the actlecular structure is called the inobherence (*inobherence* = inclusion * adherence). *Inobtraction* is the measure of a subject's inclusion in the action in a way that disregards the code (*inobtraction* = inclusion * disregard). Inobheraction is adhering to the code and disregarding the code. *Actlecular* change initiates a new circumstance and sets the context of the situation.

The act of reading the sign, the act of comprehending the meaning and the subsequent action that it produces adjusts the situation by mutating the subject's intentions toward the *inobherent* or the *inobtracted.* Somewhere in between and above is the *inobheracted.* The *inobherent* is a contextualization of an action; the *inobtracted* is a recontextualization

of an action; the *inobheracted* is a *derecontextualization* of an action. The *derecontextualization* differs from the recontextualization in that the recontextualization changes the context that in turn changes the code and the *derecontextualization* retains the context but changes the code, which creates a meta-context that superimposes the original context. The original context is not obliterated by the redefinition of the code, because the redefinition of the code adheres to the original context as well as adhering to the code of the meta-context.

Introactlecular refers to the relationship of the *actlecular* structure with another actlecular structure at a different time within the same *circumstantial time line*. The *circumstantial time line* is the duration of one circumstance.

Consider the *inobtracted* example of the May 1968 revolts in Paris, France. The student revolts, led by a group of artists called the Situationist International, closed down the Sorbonne on May 13th and initiated a worker take-over of the factories which stopped all commerce in France on May 14th. The country was shut down until May 17th. President Charles de Gaulle had no solution and rumors spread about his resignation. The occupiers of the Sorbonne elected an Occupation Committee of 15 members and set forth a program for democracy in the Sorbonne and absolute power for the factory workers' councils. The Occupation Committee *inobtracted* the university situation and initiated the worker's inobtraction of the factory situation. However, as the Occupation Committee attempted to promote their Marxist politics needed to continue the university/factory take-over, they disregarded the complaints of other political groups and failed to

restore the function of the university that was now under their authority: the loudspeaker system, printing facilities, interfaculty liaison, security, and other administrative functions. They had successfully taken over the country by *inobtracting* the situation, but failed in the end because their recontextualization of the university/factory situation into the revolutionary context did not also simultaneously strategize their codes within the context that they revolted against *(inobheraction)*.

Consider an *inobheracted* action that occurred in March of 1973 that led to the formation of the Symbionese Liberation Army. Russ Little and Willie Wolfe were taking classes in the Anthropology Department at the University of California at Berkeley. Through the Anthropology Department, Little and Wolfe spent time interacting with prisoners at the California Medical Facility in Vacaville, California. While conducting their research at the prison, Russ and Wolfe attended meetings of the Black Cultural Association, a group of black nationalist inmates concerned with transforming American society. This interaction with inmates fueled their own revolutionary ideas and they decided to materialize these theories into practice by helping the leader of the group, Donald DeFreeze, also known as Cinque Mtume, escape from prison in March 1973. Cinque hid out in Berkeley with Little and Wolfe and the three men, along with Little's girlfriend Angela Atwood, formed the Symbionese Liberation Army.

The *inobheracted* action in this historical situation was completed by Little and Wolfe when they helped Cinque escape from prison. Little and Wolfe were students admitted into the prison to exist within a context of

education. Within this educational circumstance, the men *inobhered* to the code set forth by the "education" context, and simultaneously *inobhered* to the code set forth by the "revolutionary black nationalist organization" context. These two contexts produce codes that eventually cancel each other out, however, Little and Wolfe *inobheracted* the situation by using one context to access another context. The men followed the code set forth by the educational context in order to make invisible their subscription to the code set forth by the revolutionary context. They were "under the radar" of the prison guards. They *inobhered* and *inobtracted* the prison context. They inobhered the prison context by getting access to the prisoners as students; they inobtracted the prison context by helping Cinque escape from the prison. When the actions of a situation are both *inobhered* and *inobtracted*, they are considered *inobheracted*.

The *inobheraction* of Rosie Ruiz occurred in July of 1980 at the Boston Marathon. She started the race with the other contestants; however, Rosie left the course, took the subway, and snuck back onto the course to finish the marathon in first place with a record-breaking time.

Amy Goodman *inobheracted* Bill Clinton on her radio program, *Democracy Now*, on Wednesday, November 8, 2000. Clinton's people were contacting radio stations so he could take 2 minutes to encourage people to vote. Amy Goodman interviewed him for 30 minutes, grilling him with difficult questions and making him ostensibly nervous.

Power Transposition Spell (or How to Subvert Institutional Graffiti and Other Magical Tactics)

"Magic" means many things to many people. One of the first lessons of magic(k) that we learn as children is that words and symbols have power. *Abracadabra. Hocus Pocus.* A five-pointed star. A four-leaf clover. As we get older, this primary notion quickly degrades and often becomes the source of one of the first dismissive tendencies towards magic(k) that arises amongst adults. Too many hokey movies and failed attempts to levitate with an utterance conspire against us. Soon the lesson is forgotten; magic(k) words and the power of symbols sneak away to party with Santa Claus and the Tooth Fairy.

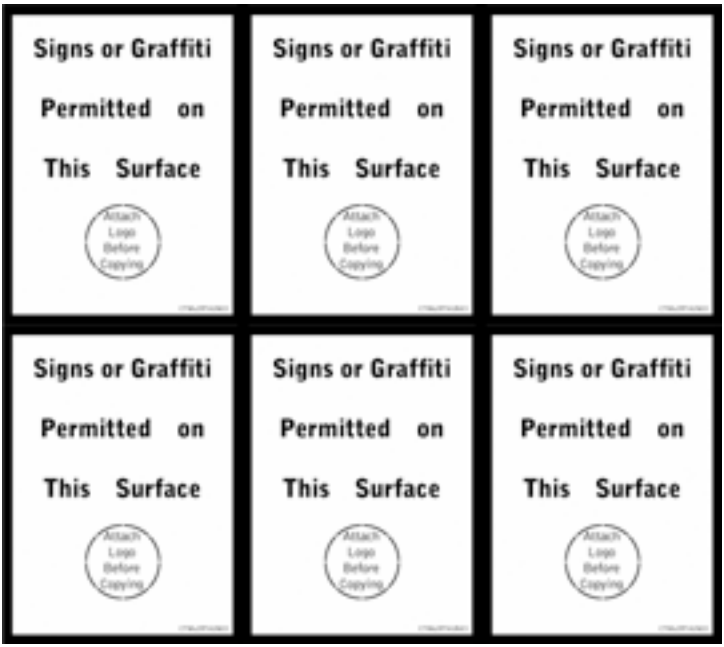
But words and symbols continue to work their magic(k), regardless of whether or not we believe in them. Although the magicians on Madison Avenue now refer to spells, incantations, and sigils as slogans, jingles, and logos, the effects are as powerful as ever. Authority commonly wields power through the manipulation of sign systems that individuals are collectively programmed to accept as valid structures of discipline and control. Fortunately, magic(k) is an open-source technology that doesn't exclusively belong to advertising execs and policy-makers.

Center for Tactical Magic

Power Transposition Spell
(How to subvert Institutional Authority through Graffiti and Other Tactics in 13 Simple Steps)

Authority commonly wields power through the manipulation of sign systems which individuals are collectively programmed to accept as valid structures of discipline and control. Outlined below are a sequence of actions that will effectively illustrate the aforementioned dynamic. Further, the following sequence of actions also serves as a general spell for revealing that "authority" is a subjective force, and that victory is awarded to those who play the "Sign Game" best. While strict adherence to the spell will often yield successful results, an accurate understanding of the underlying principles will allow for delightful adaptations and diverse applications. Have fun & good luck!

1) Choose an institutional target (school, corporation, government agency, etc)
2) Create a small label (approx. 3" x 4") which includes the institution's seal or logo, as well as the magic words: Signs or graffiti permitted on this surface (or an appropriate variation of your choosing). *See template illustration.* 3) Affix the labels to various surfaces within the institution. At first, it is best to target surfaces that have existing postings or writing (e.g. bulletin boards, bathroom walls, pay phones, etc)
4) Begin responding to your own labels by covertly adding signs, postings, and graffiti. Be sure to vary the content and use multiple scripts or different graphic elements. Some gestures, tags, or styles should appear more prolific than others so as to convince the authorities that multiple individuals are responding to the labels in no organized fashion.



5) On institutional letterhead, create your own notice harshly condemning the labels, the postings, and the writings. The notice should be brief, but the tone should sound severe and reactionary. Citing non-existent laws or rules that promise extreme penalties should be included to encourage debate. Misspelling a key word or two will aid in undermining the voice of authority, as well as give the impression that "authority" is, in fact, a small group of controlling individuals that assert their will on the greater community.
6) Before the institution can respond to the postings and graffiti, covertly distribute this notice as widely as possible. Post it in areas where no previous postings have appeared as well as in the most obvious places. Place notices in employee/student mailboxes, on the windshields of

parked cars, or in lunchrooms and other meeting areas. The distribution of this notice should appear obsessive/compulsive.

7) Replace any labels that have since been removed and continue to add graffiti and postings. At this point some graffiti/postings should be direct responses to the institutional notice. Some responses should sound incensed, while others should appear mocking. Most likely, other anonymous individuals will have joined in at this point and the debate should be widening.

8) Locate a blank section of wall, or an area where graffiti has been allowed to persist. Using a slightly off-color shade of paint, cover a large, uneven section of the wall. Affix a sign alongside reading, "Wet Paint" and another stating that "any graffiti which does not beautify the area will not be tolerated." This will give the impression that the Authorities are ineptly attempting to cover the graffiti, while simultaneously giving a nod to "acts of beauty."

9) Create a second notice stating that "employees/students/community-members may be subject to random searches for graffiti paraphernalia." Distribute it widely. Additionally, signs should be posted declaring rewards for reporting graffiti as well as phone numbers to call (police, management, etc).

10) Continue to add graffiti and postings, but extend the range outside of the proximity of the labels.

11) If the debate has become heated enough at this point, create another notice/email in the "Voice of Authority" declaring a town-hall meeting with attendance required. Be sure to include a sentence indicating that food and beverages will be provided (You may even want to place a large order for pizzas to be delivered). The date of the meeting should give the "authorities" as little time to prepare as possible. A note on the workplace: If the target institution is the workplace, then give consideration to the scheduling time. A lunch-hour meeting will impose on co-workers and encourage opposition to the institution. A mid-afternoon or mid-morning meeting will result in a period of un-productivity that will provide a much-deserved break for your co-workers. An after-work meeting time should include a promise of overtime wage compensation for all attendees.

12) Have fun at the meeting, but be careful not to take sides in a manner that will draw attention to you. At most, make constructive suggestions or offer compromises such as calling for more communal space or resources (a community center, lounge, or project funding), asking for more community dialogue or representation (push for shared power and self-management), or requesting conditions that are less restrictive/oppressive (more time off, less rules or better use of community funds). Or, just sit back and watch the fireworks.

13) If events haven't climaxed by this point, create a final notice summarizing the institution's willingness to respond to concerns raised at the meeting. Declare new policies and promises; be sure to be creative about your desires (designated graffiti/posting zones, slackening of rules or restrictions, school/business holidays, etc.). At this point you and your community are the authorities, so start acting like it by making the necessary changes and organizing for a better tomorrow!

Text Has Become Unstable

Jamie O'Shea

Jamie O'Shea adapted a recipe titled "Text Has Become Unstable" that was first published in *The Anarchist Cookbook* (1971). O'Shea's recipe offers a way to scramble pre-existing content into new form. Rather than serve as a vehicle for physical violence, it functions as a conceptual device for blowing up and destabilizing antiquated modes of thinking.

You have now reached the end of this book, which will probably end up in the index of your taste on a bookshelf. Should you instead wish to give this volume new life, we offer here an instantaneous method of dramatic repurposing. In the modern era, the horrors of violence serve largely symbolic goals. We suggest that violence be acted directly

on the symbols, thereby sparing the bystander. Our explosion is meant to yield only shattered phrases, not fingers.

Combine these garden chemicals: charcoal, flowers of sulphur, and saltpeter, to the ratio of 75 to 15 to 10. This mixture will cause an energetic recombination of chemicals, hopefully producing

an energetic recombination of words. Like all forces, the erupting black powder will seek the path of least resistance, so you must score along the dotted lines you see on this page. Place a 10 ohm resistor in a bulge of your powder towards the center of the book, connected to two wires leading a healthy distance away. Heavily tape shut

the mouth of the book to facilitate an adequate build-up of pressure, while silencing the text in its present form. When you are ready, attaching the two wires to the leads of a 12-volt battery will yield a new book of irregular dimensions in seven seconds.

Biographies

Lisa Anne Auerbach runs a modest publishing and propaganda empire out of a former stuccolow in South Los Angeles. With *Saddlesore, American Homebody, American Stuccolow,* and *Last Week in the Project Space,* she has made mountains out of molehills and continued the tradition of insisting that the personal is political. Her sweaters, small publications, and photographs have been shown in museums, galleries, cooperative bicycle repair shops, kunsthalles, and on vacant desert lots, including Gavlak's Art Positions Container at Art Basel Miami Beach; David Patton Los Angeles, Los Angeles; the Armory Center for the Arts, Pasadena; Museum of Contemporary Art, Detroit; and Yerba Buena Center for the Arts, San Francisco. Her project *Unicycle Shop,* was shown for the weekend at High Desert Test Sites, Joshua Tree in 2007, and her storefront installation *The Tract House* was part of the exhibition *Cottage Industry,* at Baltimore Contemporary Museum, Baltimore in 2008. In 2007 she published the book *Unicycle Shop,* and is in the process of publishing a second, *Charted Knitting Patterns for Sweaters That Talk Back,* forthcoming. Upcoming exhibitions include an election sweater project for the Aspen Museum of Art, Aspen and a solo project for the University Of Michigan Art Museum, Ann Arbor in 2009. She is the recipient of a 2007 California Community Foundation Fellowship for Visual Artists and is represented by Gavlak.

Adrian Blackwell is a visual artist, architectural and urban designer based in New York, whose work focuses on the question of equality within capitalist urban development. His work has been exhibited at artist-run centers and museums across Canada, at the 2005 Shenzhen Biennale of Urbanism/Architecture, Shenzhen and at the 2006 Nuit Blanche, Toronto. His published texts include *Unboxed: Engagements in Social Space* which he co-edited with Jen Budney, as well as selected writing published in *Urban China, Architecture and Ideas,* and *Networked Cultures: Parallel Architectures and the Politics of Space*. In 2007, Blackwell won the Nathan Phillips Square design competition in collaboration with PLANT Architect Inc., Shore Tilbe Irwin and Partners, and Peter Lindsay Schaudt. In 2009, he will be designing a garden for the International Garden Festival, Métis, in collaboration with Jane Hutton. He is a member of the Toronto School of Creativity and Inquiry and the editorial collective of SCAPEGOAT Architecture/Landscape/Political Economy. He has taught architecture and Urban Design at the University of Toronto since 1997 and has been a visiting professor at Chongqing University and the University of Michigan.

The Center for Tactical Magic is inspired by studies with a private investigator, a magician, and a ninja, and formed in 2000 by Aaron Gach as a non-profit organization dedicated to the coalescence of art, technology, magic, and positive social change. Working across barriers of art, design, architecture, and community service, the CTM's collaborations have involved hypnotists, locksmiths, aquatic biologists, members of the Black Panther Party, radical ecologists, and the American Red Cross to name a few. Frequently infiltrating multiple spheres of influence, the Center for Tactical Magic continues to mix elements of subculture, social politics, and revelry into a powerful potion.

Max Goldfarb is an artist based in New York, and graduated from the MIT Visual Arts Program in 2006. His public projects dealing with radio transmissions and urban infrastructure reveal convergences between communications technology and the built environment and resulting

themes concern the precariously narrow margin between safety and danger, order and instability. Goldfarb has exhibited his work at such venues as the Mjellby Art Center, Halmstad; Art & Idea, Mexico City; Stadsgalerij, Heerlen; Fringe Exhibitions Space, Los Angeles; and SculptureCenter, Long Island City. He recently completed QSL Serial, a dispatch project with Free103Point9 Transmissionsion Arts. He currently teaches at Parsons The New School for Design, New York.

Berin Golonu is a doctoral student in the Visual and Cultural Studies program at the University of Rochester. As Associate Curator of Yerba Buena Center for the Arts in San Francisco from 2003 to 2008, she curated and co-curated close to a dozen exhibitions, including *The Gatherers: Greening Our Urban Spheres* (2008); *The Way That We Rhyme: Women, Art & Politics* (2008); *Bay Area Now* (2004 and 2008); *The Zine UnBound* (2005); a series of exhibitions highlighting collective activity titled *Peer Pleasure* (2006), and *Underplayed: A Mix-Tape of Music-Based Videos* (2006). Her feature articles and reviews have appeared in numerous national and international arts publications, including *Afterimage, Aperture, ArtinAmericamagazine.com, Art Nexus, Art on Paper, Art Papers, Contemporary, frieze, Sculpture,* and *Zing Magazine*. Golonu holds an MA from the Visual and Critical Studies Program at CCA, where she wrote her master's thesis on the arts publication as a curatorial site.

Karen Hakobian is a musician, researcher and a human rights advocate/trainer from Armenia. He is the president of Hujs (Hope), a human rights non-governmental organization (NGO) promoting a culture of participatory democracy for over 13 years. Hujs initiates public discussions, demonstrations, press conferences, and advocacy campaigns to bring attention to human rights issues. Hakobian has used his expertise to participate in policy making at a governmental level (National Assembly and Government) in Armenia and at international organizations such as UNDP Armenia and USAID. He has trained hundreds of NGOs in Armenia and the region. He is the author of a manual for trainers of "advocacy for public

policy making" published for NGOs in Armenia. He was invited to New York by the International Center for Tolerance Education to implement a project for human rights protection of soldiers experiencing brutality in the Armenian army. Hakobian also lectures frequently on contemporary issues in politics and arts.

Candice Hopkins is the Sobey Curatorial Resident at the National Gallery of Canada and is the former Director/Curator of Exhibitions at the Western Front, Vancouver, where she recently curated exhibitions on the themes of networks and art, architecture and disaster, and time and obsolescence (with Jonathan Middleton). She has an MA from the Center for Curatorial Studies, Bard College, NY where she received the Ramapo Curatorial Prize for the exhibition *Every Stone Tells a Story: The Performance Work of David Hammons and Jimmie Durham*. Her writing is featured in the journal *Leonardo*, www.horizonzero.ca, *C Magazine*, *FUSE Magazine* and in the edited publications *Reinventing Radio: Aspects of Radio as Art, Campsites, Informal Architectures: Space and Contemporary Culture*, and *Making a Noise! Aboriginal Perspectives on Art, Art History, Critical Writing and Community*. Hopkins has given talks at Tate Britain, Tate Modern, Northern Gallery for Contemporary Art, Dak'Art_Lab, Senegal, and in Canada at the University of British Columbia, Simon Fraser University, and the Alberta College of Art and Design. She is co-curator with Marisa Jahn of the exhibition *Kits for an Encounter*.

Marisa Jahn, of Ecuadorian and Chinese descent, is an artist/writer/activist whose work explores, constructs, and intervenes systems. In 2009, with Stephanie Rothenberg and Rachel McIntire, Jahn founded REV- (www.rev-it.org), a non-profit organization that fosters socially-engaged art, design, and pedagogy. From 2000-2009, Jahn co-directed Pond: art, activism, & ideas, an organization dedicated to experimental public art. Her work has been presented in public spaces and venues such as the MIT Museum, Cambridge; Institute for Contemporary Art, Philadelphia; ISEA/Zero One, San Jose; Eyebeam, New York; MOCA, Miami; Yerba Buena Center for the

Arts, San Francisco; the San Francisco Asian Art Museum, San Francisco, CA). Jahn received a MS from the Massachusetts Institute of Technology (Cambridge, MA) and has received awards and grants from UNESCO, Robert & Eileen Haas Foundation, CEC Artslink, Franklin Furnace, Canada Council for the Arts, the Massachusetts Institute of Technology. In 2009 Jahn is an artist-in-residence at MIT's Media Lab, the Headlands Center for the Arts and the inaugural curatorial fellow at The Elizabeth Foundation for the Arts. She is the co-editor of the online journal *Where We Are Now: Locating Art & Politics in NYC* (www.wherewearenow.org) and editor of */byproducts: On the Excess of Embedded Art Practices/*. www.marisajahn.com.

Molly Keogh is about to leave the world of celebrity and commercial styling in Los Angeles for Accra, Ghana, where she is designing a 2009 fall collection using local textiles. Her work has been shown at the Yerba Buena Center for the Arts, San Francisco; the Suburban, Chicago; Susan Inglett Gallery, New York; artLA, Los Angeles; and most recently on the backs of the members of the band The Gossip, who performed at Art Basel Miami Beach in 2008.

Janice Kerbel is a Canadian artist based in London. Recent solo exhibitions include: *1st at Moderna,* Moderna Museet, Stockholm; and *Deadstar,* Locus +, Newcastle. Recent group exhibitions include the *2007 Montreal Biennial,* Montreal; *Around the World in 80 Days,* South London Gallery, London; and the touring exhibition *British Art Show 6* at BALTIC Centre for Contemporary Art, Newcastle.

LIGNA consists of the media theorists and radio artists Ole Frahm, Michael Hueners and Torsten Michaelsen, and began at the Freies Sender Kombinat (FSK), a public non-profit radio station in Hamburg. Their bi-weekly program, called *LIGNA's Music Box*, asked listeners to call in and play their favorite songs via the telephone. In numerous shows, interventions, and performances, LIGNA has explored the effects of the dispersed radio voice and of radio as a means of dispersion; their aim is to explore the remote possibilities of radio use in order

to develop new possibilities for transmission-based practices. Besides the project *Radio Ballet* featured in this book, other works include *Radio Concert,* a concert for 144 mobile phones that engages radio listeners in a process of collective composition and *The Future of Radio Art,* a monologue distributed throughout a pedestrian zone via hidden radios.

Kristina Lee Podesva is an artist, curator, and writer based in Vancouver, Canada. She is the founder of colourschool, a free school within a school dedicated to the speculative and collaborative study of five colours (white, black, red, yellow, and brown) and co-founder of Cornershop Projects, an open framework for engaging with economic exchange in its myriad forms. Her work has appeared in exhibitions in Canada, the United States, and Europe. In between things, she is an editor at *The Fillip Review,* a publication of contemporary art, culture, and ideas. **Alan McConchie** is a computer programmer and Master of Science candidate in the Department of Geography at the University of British Columbia. His current research explores the critical and emancipatory potential of web mashups and mapping on the internet. He is interested in how artists, activists, and community groups leverage the intersection of wikis, social networking and citizen cartography to form collaborative understandings of space and place. He is the author of the popular linguistic mapsite PopVsSoda.com. In addition to the *09 F9 Archive,* Podesva and McConchie's online projects include GoogleEmotionalIndex.com and YouAreHereBetweenUs.com.

Jamie O'Shea is an artist based in New York whose work takes the form of sculpture, installation and performances. He describes himself as an inventor who makes semantic machines. He loves the things, like memory, that cannot be automated, and strives in vain to automate them. He believes that boredom is a crucial defense mechanism, and should be celebrated. He also writes fiction. O'Shea's work has been exhibited internationally at venues such as Exit Art, New York; Eyebeam, New York; and has been written about or featured on Rhizome.org, Boing Boing, Engadget, Rocketboom, and *Art in America* among others.

Vahida Ramujkic is an artist born in Belgrade who lives and works in Barcelona, Spain. With Rotorrr (www.rotorrr.org), a collective founded in 2001, Ramujkic has initiated and participated in a series of experiments in terrestrial, water and air environments that are favorable to the generation of tools and terrains for social interaction, bottom-up self-organization, and community generation. These explorations engage technologies and methodologies such as mapping, collaborative games, manuals, guides and tours. Ramujkic also completed a long-term investigation concerning the bureaucracy of EU immigration policies, published as a book *Schengen with Ease,* excerpts of which are included in this book, in spring 2006. Currently she is working on a comparative research project focused on history textbooks in the Western Balkans and the EU.

Francisco J. Ricardo is Research Associate and co-director of the Digital Video Research Archive at the University Professors Program of Boston University. He holds a Ph.D. in Humanities Computing, has taught at Harvard University, and the Rhode Island School of Design, and his research focuses on strategies and methods for critical analysis in visual and performing art developed within or expressed through new media. His publications have established a critique of media tied to the optic of contemporary conceptual art's concerns, including *Cyberculture and New Media* (Rodopi, 2008) and *Literary Art in Digital Performance: Case Studies and Critical Positions* (Continuum, 2009).

Noa Treister is an artist and a curator whose work considers socio-economic-political issues. Her curatorial projects, executed as workshops, include Employment and Under Construction at the Mayrau Miners' Museum, Vinařice; *Art Interventions: Between Town and Village,* Majdanpek; *Art Interventions: The Return of the Gastarbajters,* Kučevo; and *Art Interventions: Sex in Transition,* Pojaravec. Her art exhibitions include group shows at the Israel Museum, Jerusalem; and the Klenova Gallery, Klenova; and solo shows at the Institute for Chemistry, Prague; Gallerija SULUJ, Belgrade; Galerija Mostovi Balkana, Kragujevac. Treister received

her undergraduate schooling at the Art Academy Bezalel, Jerusalem and she is currently a doctorate student at the Art and Communication Department at the European Graduate School. At present, she is living in Belgrade and working in Serbia.

Matt Volla is a musician and artist whose work investigates the relationship between inscription and enactment. His work often involves inventing new ways to annotate everyday patterns and scripts that suggest new choreographies. Drawing inspiration from sources such as games of tennis, commute patterns, news broadcasts, and other artists' work, Volla's investigations are then presented through video, drawings, text, sound, and/or performance. Volla attributes his inspiration to predecessors such as Fluxus artists Lamonte Young, Yoko Ono, George Maciunas, and Pauline Oliveros, as well as the Situationists, whose cartographic experiments foreground the limits of inscription.

Sharif Waked is an artist born in Nazareth to Palestinian refugees from the northern village of Mjedil. He studied at Haifa University and lives and works in Haifa/Nazareth. Waked has exhibited at various biennials and museums in the Middle East, Europe and the U.S.A including Artists Space, New York; Huarte Contemporary Art Centre, Navarra; The Israel Museum, Jerusalem; Meeting Points 5, Berlin; The Second Riwaq Biennale,

Ramallah; Tate Modern, London; The Oberhausen Festival, Oberhausen; Transmediale 05, Berlin; Macro al Mattatoio, Rome; ICA, London; Witte de With, Rotterdam; Home Works II, Beirut; The 6th Sharjah Biennial, Sharjah; and Ars Electronica, Linz.

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RECIPES FOR AN ENCOUNTER

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