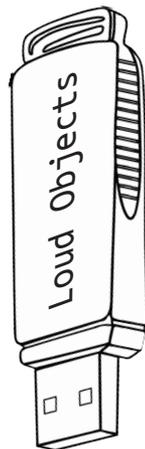
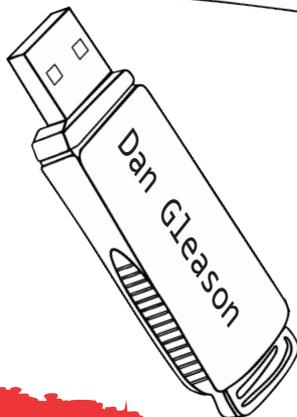
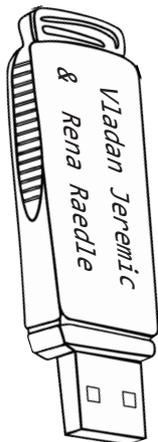
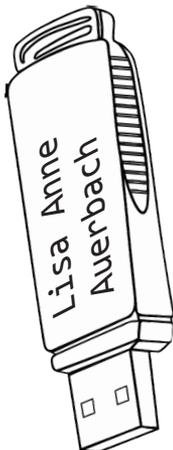




ORGANIZED BY

TEMPORARY SERVICES



Twenty artists and groups each put up to 4 GB of their archives, research, films, videos, software, images, etc. on USB drives. You are invited to copy everything!

DESIGNATED DRIVERS

BY TEMPORARY SERVICES

A USB drive is a flash memory data storage device that is integrated with a Universal Serial Bus interface. With the invention of USB drives, digital information has become extremely portable and easy to transfer in large quantities from one computer to another. Students regularly bring their films and MP3 files to class on USB drives. Professors carry their lectures and presentations on USB drives and plug them into a school's host computer. Files move back and forth whether there is internet access or not. And as we have seen in the recent revolutions in Egypt and the Middle East, internet access is not guaranteed. Websites can be blocked or an oppressive government can get the whole thing turned off and taken away. Corporations can pressure governments to throttle the internet in unequal biased manners that are good for their businesses, but not individuals and communities. Files want to move between people. Back up plans are needed and sharing must continue. We are all creating massive digital surpluses and broadband is too limited for us to have greater, freer kinds of exchanges.

For *Designated Drivers*, we invited an international selection of twenty people and groups to each fill one four-gigabyte USB flash drive with material of their choosing. These drives will then be presented in exhibition spaces, attached to wall-mounted retractable laundry lines. Visitors will be able to load their own drives or laptops (or use a host computer and CDs or DVDs) with any of the material they would like from each of the flash drives.

The drives include images, films, audio, programs, and many publications worth of writing and graphic design. File types include: MP3, JPEG, PNG, AIFF, TIFF, PSD, DOC, PPT, MPEG, PDF, AVI, GIF, and more. The participants have included mountains of material – often at higher resolution than is commonly seen on a personal website, and in many cases material that is not duplicated online at all. Some participants have used this opportunity to present a few recent projects with great depth, while others have chosen to survey their entire creative output over more than a decade.

The contents of the flash drives in *Designated Drivers* are deliberately not available online from one centralized location. We want you to get out of your house. We want you to mingle, in person, with others and talk about which files look interesting to transfer and which might be more to someone else's liking. We want to make file sharing a bit more physical, social and special again – the way that tape traders in the 1980s would duplicate music onto cassette for one another and mail amazing obscurities to each other all over the world. We also recall those who linked their VCRs together to share obscure films and concert footage. Technology has come a long way, and today we can make these exchanges without a quality loss with each generation that gets removed from the original. We can fit more copies into ever smaller packages. But we question our own growing dependence on the internet as a means of detached information exchange and want to try another approach.

This booklet is a guide to the first round of offerings. Each “Designated Driver” has written an introduction to their device. We welcome you to copy whatever you like, and to further share it however you see fit. We encourage you to organize your own social file sharing situations to make this process more fun, more social, and a hell of a lot less controllable.



LISA ANNE AUERBACH



Grand Opening

When I first noticed that the Grand Opening signs in my Los Angeles neighborhood were aging, I was irritated. I had a conservative idea that the Grandness of the Opening should happen only for a day or two. I imagined free donuts, metallic streamers and confetti. But it's not like this at all. If the sign remains up, the Opening can last forever. The festivities never end, retaining the initial excitement that comes with the beginning of something new and wonderful.

"Grand Opening" can be a permanent state of business, not just a discrete event. *Grand Opening* is a state of mind, an everyday celebration of retail. "Grand Opening" signs can stay up for weeks, months, years. They get old and torn and filthy. The beginning can last until the bitter end, and from time to time the "Grand Opening" sign is concurrent with "Going out of Business," "Everything Must Go" and/or "For Rent."

I started photographing "Grand Opening" signs while riding my bike around town. It was the beginning of 2008 and capitalism was at its pinnacle. Openings were grand and abundant. Signs were custom, promising prices for manicures or boba or massage or whatever the new shop might offer to customers. Perhaps the signs stayed up as a consolation, a desperate attempt to prolong the party even after it was obvious that the longer it went on, the worse the hangover would be.

There are still new "Grand Openings," but not as many as there were in the heyday. I have my camera with me whenever I ride my bike, but I don't often find a new one to photograph. The party is smaller these days, more exclusive, and perhaps shop owners don't want to incur the expense of a big new banner to announce what might end up as a financial disaster.

On the drive, I've included photographs of "Grand Opening" signs taken in Los Angeles. They are mostly on my bike routes through the city, so I've also included five issues of *Saddlesore*, my publication detailing my adventures on my bike. I've also included some video of ice cream trucks driving down my street. I find these ice cream trucks as eerie and unwelcoming as the "Grand Openings" are festive and welcoming. Because I'm obsessed with Daisy and Clyde, two delightful felines born in our front yard, I've also thrown in some videos of the two of them being lovely. My collection of selections reflects my roaming around the city, my home, and the specter of retail both punctuating the public landscape I explore and driving past my house blaring electronic music.

www.lisaanneauerbach.com

Image: *Grand Opening*, by Lisa Anne Auerbach

CAKE AND EAT IT COLLECTIVE

DEAR BENEFICIARY :

How are you today? Hope all is well with you and family? You may not understand why this ~~mail~~ USBdriver came to you. We have been having meeting for the passed 3 months which ended 2 days ago with the ~~UNITED NATIONS CAKE AND EAT IT BOARD OF TRUSTEES AND AUDITORS~~ with new secretary to the ~~United Nation~~ Mr. Ban Ki-moon collaborator ~~TEMPORARY SERVICES~~. This email is to all the people that have been scammed in any part of the world, ~~the UNITED NATIONS CAKE AND EAT IT~~ has agreed to compensate them with the sum of ~~US\$8,200,000,00~~ USB4gigabites of safe and good .GIFs each.



This includes every foreign contractors that may have not received their contract sum, and people that have had an unfinished transaction or international businesses that failed due to Government problems etc. this have been agreed upon and have been signed.

We have arranged your payment through swift ~~card payment~~ USBdriver center, which is the latest instruction from ~~United Nations Directorate of International Payment and Transfer Liaison Office in United Kingdom[UK]~~ Temporary Services Designated Drivers Show. The ~~card driver center~~ will give you an ~~ATM debit card/draft~~ USBdriver which you will use to withdraw your ~~money gift of .GIFs~~ in any working ATM machine.

You are advised to contact ~~Mr. Fred Grant in Sky Bank of Nigeria~~ TEMPORARY SERVICES as he is our representative, contact him immediately for your ~~ATM Card/draft~~ USBdriver of ~~USD\$8,200,000,00~~ 4Gigabites of .GIFs.

Email: ~~fredgrant40@gmail.com~~ info@cakeandeatit.org

Thanks and God bless you and your family. Hoping to hear from you as soon as you cash download your Funds.

Making the world a better place,

MY BEST REGARDS.

~~Mr. Ban Ki-moon.~~
Secretary to
The United Nation.
CAKE AND EAT IT
www.cakeandeatit.org

Image: ALL.GIFS, by Cake And Eat It Collective

MATT BUA



I started the drive off with a cruise through the now easily-accessible world of the Freedom of Information Act. The two figures from the past, Wilhem Reich, an Austrian-American psychiatrist and psychoanalyst, and Nikola Tesla, the inventor of AC power among many other things, are both in the running for the Bright Mind/Raw Deal Award of the twentieth century. Here are some files for your perusal chocked full of black-out goodness.

In the “Everything Else” folder lays a smorgasbord of some of my endeavors from the last few years. Building small roadside museums, Song Poems and Noise Music made inside suitcases, recordings of my eighty-five year old grandfather work-

ing at McDonalds, interviews with my favorite para-politicians, me and Madeline Albright, and much more.

My present focus is on *b-home*: a land based project in Catskill, New York, dedicated to experiments in collaborative and intuitive building processes informed by the needs and desires of the surrounding community. The land obtained for this project contains the peak of Vedder Mountain, named after Jessie Van Vechten Vedder, New York State’s first female historian. A thirteen-sided log cabin is in the works which will act as the *Vedder Mountain Summit House*. The recently opened *Catamount People’s Museum*, a lounging inhabitable bobcat built in the town of Catskill, celebrates the handbuilt creation of new public space and the area’s rich history.

www.drawingbuilding.org
www.bhomepark.blogspot.com

Images: Building at b-home, by Matt Bua

ADAM TROWBRIDGE & JESSICA WESTBROOK

Benny and Eva: A Tainted Love Story is a collection of computer viruses, framed as a romantic gesture, in which code is the poetry that leaves us vulnerable. This work was inspired by Benny and his gift to Eva. "Then it happened. I fell in the love with some nice girl. And becoz she didn't know it and it happened on Friday, start of weekend, I didn't know, what I should that dead weekend do. I decided it would be better to code something. By those three days, I coded, commented and debugged my first (Win32) virus.

(Un)fortunately, Eva knows sh!t about computers and maybe it's better. However, I must give her all my thanx, becoz that was perfect enter to VX scene. Darkman was dead, when I said him, 'I have a virus for u. It's Win32. Eva and it's coded by me'". Compiled by Adam Trowbridge (www.atrowbri.com) and Jessica Westbrook (www.jessicawestbrook.com)



A TAINTED LOVE STORY

TERENCE HANNUM

Triptych

In 2007 I began a set of video projects that incorporated documenting entire sets of different experimental musicians and groups with the thought of making three distinct types of altars. The first piece was "Evocation" (2007) and featured the drone metal band Sunn O))), followed by the diptych "The Badge of Punishment" (2008), featuring power



electronics act Prurient, and was concluded with "Incantation" (2009), a diptych featuring a live set by solo drone violinist C. Spencer Yeh. All of these pieces sought to document and reframe the performers as the intermediaries between their audience and the pursuit of the sacred (or ultimate profane). Here on my drive I have laced all three in a row for an over forty-five minute program. www.terencehannum.com

VLADAN JEREMIC & RENA RAEDLE



The selection of digital data on the drive comprises collections that share a similar position towards the political in art and towards authorship. A wide distribution is most important: copy it, no matter which license or copyright!

The first selection in the folder titled “Under the Bridge” consists of videos documenting the situation of Roma/Gypsy people in Serbia and their fight for equality and struggle against repression.

The presented films are made by Vladan Jeremic and Rena Raedle in collaboration with Muha Blackstazy, Sasa Barbul, other Roma artists, and political activists.

Although the videos have a defined authorship and are not published under some open license as Creative Commons, etc., still the main idea of the authors is to make these videos available to as many people as possible. The films are in DVD format and can be shared and screened without limitation.

The videos give a deep insight into Serbian society, its social structures, and the relationship with the Roma people. Doing so, they portray the effects of neoliberal capitalism that was created after the wars in Yugoslavia. They also show the role of international organizations.

The second selection in the folder titled “Zampa di Leone” contains drawings, in the form of comic strips, made by the Zampa di Leone Collective during the last decade. All drawings presented are published under Zampa Copy Self License, which allows one to copy them, to republish, to reuse, and to further mediate them. Zampa di Leone caricatures various actors of the art world. With furious critical reflections on the artistic scene it uncovers the relationship between the Balkans and the European Union during the transition period. Zampa di Leone wants you to print the comics and to make your own exhibition, remixing the contents according to your own preferences.

The third folder contains PDFs of printed publications published during the last years. They provide more context for understanding the presented artistic positions and situations.

Copy and enjoy!
Vladan and Rena

www.modukit.com/raedle-jeremic

www.birobeograd.info

Image: *Transitional Justice*, by Zampa di Leone

DEBORAH STRATMAN

Thanks for designating me, Servers. The trust is mutual. I've included a few videos from 2010 – mostly because I've not had the opportunity to show them much.

Alt Karaoke represents a small sampling of videos culled from a show Jesse McLean and I organized of our University of Illinois-Chicago undergraduate students' work. We each made videos for the show as well. Load 'em up and sing along.



The folder includes:

Anthrax by Gang of Four, video by Tim Stedman

Creep by Radiohead, video by Jesse McLean

I'm Gonna Be (500 Miles) by The Proclaimers, video by David Fredericksen

It Ain't Easy by David Bowie, video by Jessica Ledbetter

Jingle Bells by James Lord Pierpont, video by Christian Norcross

Just What I Needed by The Cars, video by Deborah Stratman

Party in the USA by Miley Cyrus, video by Dee Williams

We're Gonna Destroy Life the World Gets Higher and Higher by Rudimentary Peni, video by Alejandro Jimenez

Shrimp Chicken Fish (TRT 5:13) is an homage to Chicago's East 95th Street Bridge, Calumet Fisheries, and to a couple of the city's infamous brothers. The featured take-out shack, originally glimpsed in the background of a *Blues Brothers* scene, still operates. Propped along the edge of the drawbridge, framed by the Chicago Skyway and Calumet Harbor, the site becomes a curious portal to a cinematic past.

Kuyenda N'kubvina – Walking is Dancing (TRT 40:00) looks at how thought and culture propagate in Malawi. Weaving its way through video halls, book stores, dance floors, and radio stations, in cities and small villages, we meet Malawians who traffic in ideas. The video was instigated by my relative ignorance about southeast Africa, and accompanies me as I find some people and organizations that articulate Malawian identity.

“Stratman has a special interest in sound and music and the way this functions in society. She went on a journey through Malawi to discover the rhythm of life there.”

Kampala Film Festival, Uganda

RYAN GRIFFIS & SARAH ROSS



Driving Through A Global Rural

As collaborators on this several year-long project, collaborators who live in the same house and sleep in the same bed, we use USB drives all the time. Several of them are red, marked with permanent marker to denote the drives' owner. We drag a few files – images, video clips, text documents – on to the drive, run it up or

down the stairs to the other person's computer and examine the work together. The very files on this drive have been moved back and forth for editing, critique and general discussion many times before. Generated from several drives of another kind – to and from the small town of Beardstown, situated on the eastern shore of the Illinois River – these files represent a fraction of the research we have thus far termed “A Global Rural”. We have been looking at the ways that the processes of globalization show up in places understood as rural, and therefore not thought of as global. These files represent a series of exchanges (a Beardstown slaughterhouse that sends meat to Russia and other distant markets; workers from Lome, Togo who reside in nearby Rushville, Illinois; the work of family farmers in Pleasant Plains, Illinois who ship grain to Japan), all relationships that speak to the emphatically global circuits that constitute these rural spaces. When we asked these farmers, meat packers and others about their experiences of industrialization and globalization we were presented with clear articulations of the kinds of radical shifts in community identity and scales of production that this region has witnessed. Struggles in rural spaces rarely make headlines. While there are many specific, localized efforts, we know of no visible “Right to the Rural” analogue to the “Right to the City” movement in the United States. Yet, neoliberal realities of inequitable wealth, privatization of resources, accumulation and exploitation of labor are equally present in these small towns and rural landscapes. In other words, if there are social and economic shifts in the city, they are certainly in the very places that produce goods for the city. Thus, we offer here our own piecemeal research, a drive hosting a series of drives. We hope they might connect a set of points on a map, nodes in a network, paths in a circuit. We hope they connect us to other sets of collaborators, expanding our collective imagination of the full impact of neoliberal policies and the realities of people living and resisting within them.

Ryan Griffis & Sarah Ross
www.temporarytraveloffice.net
www.insecuritiespaces.net

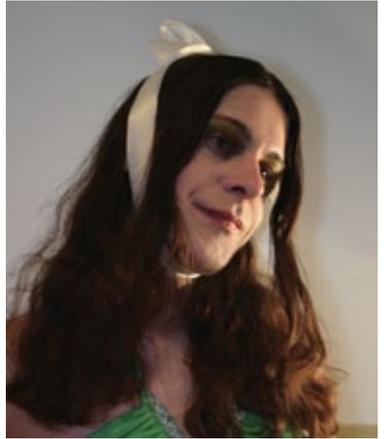
Images: Left – Mooring/Rope on Tug Boat, Illinois River; Right – Dancers, 2009 Mexican Independence Day, Beardstown, Illinois; by Ryan Griffis & Sarah Ross

GREGORY JACOBSEN

I have crammed most of the last ten years of my life onto this drive. On it you will find my paintings, drawings, music and documentation of performances.

I consider myself a painter first and foremost but only because it's the one medium where I don't have to rely on the schedules of other people. I also make music of the avant-garde rock/experimental variety in which performance is a large part. My performances inform my painting and vice versa. All of my work comes down to the grotesque and abject. I have been trying to move away from this in the last couple years. I have been asking myself if my grotesque aesthetic is just a crutch and if it is possible for me to create something beautiful with subtle notes of complex emotion. Suffice to say, as evident on this drive, I have failed miserably.

But that's okay, because failure is abject, grotesque and funny with subtle notes of complex emotion! I can rationalize my failure with a conceptual crutch! www.gregoryjacobsen.com



DAN GLEASON

Bonjour. I am Dan Gleason:

It sure did take me a while to load all of those drawings, stories, videos, fliers, photos, etc., on to that drive. I hope you enjoy them all. I have been a writer in Chicago for more than a decade, and have received immeasurable support from my friends in this endeavor. For that I cannot thank them enough. On my drive I have included many of the drawings they have made for my books. I have also included some of my writings and some of the lists I have compiled – I think they are a good representation of the ridiculous overkill I try to apply to every one of my artistic ventures (especially *My Top 42,000 Films* list, a work forever in progress). Much of what is on the drive are items I have collected over my many years here on Earth. And most everything else is self-explanatory. I wanted to thank all of those people though who have contributed to this project, and to my work over the years: Marc Arcuri, Jennifer Bastian, Logan Bay (Voratanitkitkul), William Beaton, John Bellows, Patrick Bertram, Jeffrey Blankenship, Brett Bloom, Lulu Callier, Patrick Clifford, Megan Cody, Salem Collo-Julin, Jonathan Crenshaw, Theresa Currie, Ezra Clayton Daniels, Thax Douglas, Meg Duguid, John Edwards, Marc Fischer, Bonnie Fortune, Melinda Fries, Jason Foumberg, Gregory Gil-lam, Doug Gleason, Sheila 'Mamala' Gleason, Bret Gottschall, Anna Harris, Eric Humphry, Hunter Husar, Jenny Inzerillo, Gregory 'Juggy Liverwurst' Jacobsen, Nance Klehm, Daniel Knox, Steve Lacy, Michelle 'Lee Las' Lee, Karen Lenzen, Meg McCarville, Mike 'McBeardo' McPadden, Courtney Moran, Paul Nudd, Rebecca Rothfus, Richard Salt, Eric Salus, James Schroeder, Noah Singer, Velcro Lewis aka Andy Slater, Luke 'Bubba Zanetti' Smarto, Bert Stabler, Sooz Stahl, Becca Taylor, Brian Taylor, Davide Tortuga, Jay Vie aka Jeremy Vican, Philip Von Zweck, Gabe Wallace, John Wanzel, Steve 'Handbone' Wille, Michael D. 'Vernacula' Wolf, Vivian Yu, and Drew Ziegler. If I have forgotten anybody – and I am sure I have – just remember I love you, and it will be all right. Thanks for checking out my stuff.

Danny

ALEXIS O'HARA



“Driver? I hardly know her!”

Originally I did word searches on my laptop's hard drive to see what would come up if I wrote Buck, Drift or Float. But that system didn't stick. I was sure that more computer savvy artists would be doing really brilliant things with their drive and in the end, all I could offer would be a sort of C.V., a random overview of my writing, music, photogra-

phy and video. The only color label that is important is the orange one, highlighting content that is not mine. *A funny man who will yell at you for hours* was left on my HD by some sweat-loving friends. *Amazing music that will irritate some* is a bit of a litmus test for me. People who appreciate this artist are granted entrance to my clubhouse.

D, *Bflat minor*, *Fsharp*, *Eminor* and *B* were composed for two dance events, celebrating the twentieth anniversary of Montreal's Studio 303 and the twenty-fifth of NYC's New Dance Alliance. Twenty and twenty-five dancers each got a three minute sound piece to interpret. It was a big job that I deciphered by making sections of five pieces in a different key. By the time I got to *B*, I allowed myself to stray from the base key. I based my choices on Christian Schubart's *Ideen zu einer Aesthetik der Tonkunst* which offers very spirited interpretations of what the keys evoke. For example, for *Bflat minor*, Schubart writes: “A quaint creature, often dressed in the garment of night. It is somewhat surly and very seldom takes on a pleasant countenance. Mocking God and the world; discontented with itself and with everything; preparation for suicide sounds in this key.”

In the end, I called the drive *Resignated River* because I see it as a torrent of information that is incomplete but nevertheless, fresh.

When I am not enslaved to the burdens of arts administration, I build forts and invite you to howl like a wolfbird. I live in Montreal with a nice cat and an even nicer man.

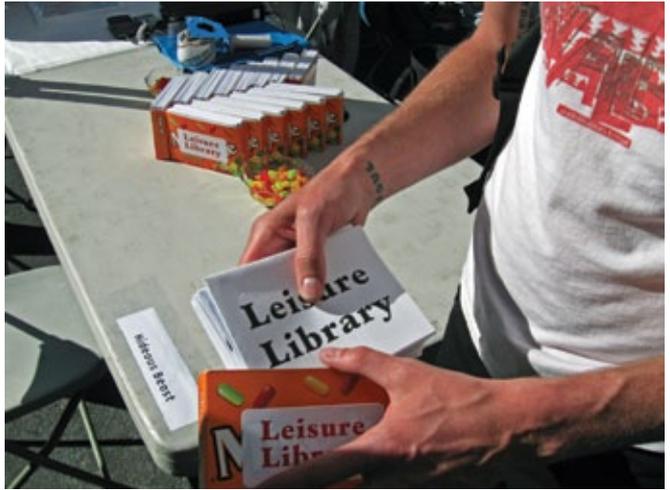
www.alexisohara.com

Image: *Food Chain*, by Alexis O'Hara

HIDEOUS BEAST

Hideous Beast is a collaborative effort between two artists, Josh Ippel and Charlie Roderick.

When asked by Temporary Services to participate in the project *Designated Drivers*, we chose two of our projects to make more readily accessible to the public. For our contribution we have presented multiple formats of our project *Leisure Library*, including pdf files for printing, a pdf file



for digital screen viewing, and ebook formats for viewing on mobile devices. We have also included a selection of “Mini Movies” from our project *Mini Movie Fest*.

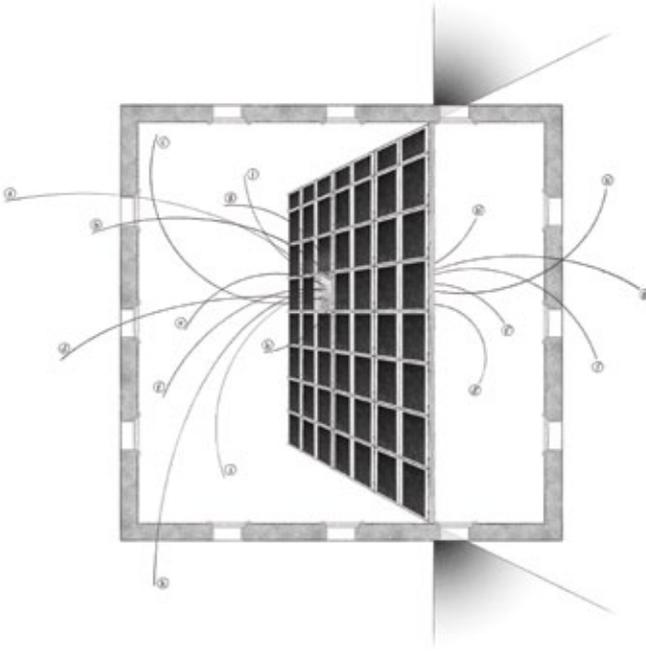
Leisure Library is a project started in Spring of 2008. Instigated by our involvement in the Infinite Exchange Gallery at the ZERO1 biennial in San Jose on June 6, 2008, we started compiling a selection of manuals that give instructions for producing a variety of social events and activities (see our related project *Field Test*).

We are interested in collaborating with others to produce more of these manuals. Our collaboration could take any number of forms with more or less involvement from Hideous Beast: you design and author the manual and we publish it (in print and as a pdf on our website); you provide images and text and we do the design; we use available images and text, write additional text and publish with your approval; or any combination of these approaches. If you have ideas and would like to add them to the *Leisure Library*, please contact us!

Mini Movie Fest is an event for screening a selection of “Mini Movies” before a live audience. Event organizers secure facilities, solicit entries and promote the event to provide an evening of entertainment for a group of people. The *Mini Movie Fest* attempts to give a home to these films outside of private collections.

The relative ease of creating and presenting “Mini Movies” (compared to mainstream film and television) makes it possible for a *Mini Movie Fest* to provide a critical alternative to other forms of entertainment. The low quality, limited duration and often-candid nature of the “Mini Movie” can present a construction of subject and narrative resistant to commercial entertainment. As a collection of visual media from a specific group of persons, this event may also bring about certain understanding of community and place. The “Mini Movies” included on this drive are selected from entries from various cities where *Mini Movie Fests* were held. Enjoy!

Hideous Beast
www.hideousbeast.com
info@hideousbeast.com



Although our recent work is mostly metaphorical – and executed in drawing and animation – the individual elements, which constitute the final pieces are always based on real situations and real objects. Depending on the project at hand, we collect the source material by taking pictures, reading books and researching local archives – and increasingly by making searches online. In fact a majority of images in this archive is collected on the net. The net allows for a diversity of material, where it is possible to intuitively switch between prestigious online archives of big institutions

and quotidian representations of everyday life, to jump from lucidity to total obscurity – and take advantage of this contrast.

The 4000+ images of this archive are a 4 GB selection representing our obsessions during the last six years. We have included material mostly from those projects, which we have realised. Also, only images are included, with the exception of a couple of important films (Alain Resnais' *Last Year in Marienbad*, Raoul Ruiz's *The Hypothesis of the Stolen Painting* and Yuri Norstein's *Hedgehog in the Fog*). The collection is not chronologic, nor is it organized around themes or projects. This kind of organization lets the material speak for itself. It is closer to a wunderkammer than an archive or museum. You will find an exhaustive series of banal objects and mysterious devices (chairs, shelves, ladders, perpetuum mobiles, humidors, wine cellars, tombolas, pendant lamps, office furniture, etc.); a lot of architectural drawings and natural phenomena; some fashion editorials, freaks and monsters, trapdoors, whipping poles, hanging sites and pornographic drawings veiled as scientific observation.

www.socialtoolbox.com

Image: *Window Diagram*, from the series *Theses on the Body Politic*, by IC-98, 2010

LOUD OBJECTS

The Loud Objects create electronic noise with minimal components: microchips, a power jack, an audio jack, and wire. The group solders custom audio circuits live, creating audible fluctuations of electricity with these bare elements. Gradually building a complex sound circuit, they present electronic music in a form closer to a physical instrument than a laptop. Their performances invite the audience to bear conscious witness to each musical gesture: the addition of a microchip; the soldering of an output pin to the audio jack.

The New York City-based trio (Kunal Gupta, Tristan Perich, Katie Shima) stage their lush noise constructions with soldering irons on top of overhead projectors, slide projectors, fluorescent light towers, and remodeled guitars. Formed in 2005 at Columbia University, the Loud Objects have since skirted between the worlds of noise rock, contemporary music, circuit-bending, and chiptunes, playing at Brooklyn house parties, collaborating with new music ensembles, exhibiting at electronic arts festivals and galleries, and serenading Rhode Island from the trunk of their car.

Musically, the Loud Objects explore the sound of electricity, synthesized by microchips and amplified by speakers. Writing their own code to generate sound, they work with audio at the sample level, without utilizing subsequent effects or filters. From silence to a full onslaught of noise, they compositionally weave shifting sonic patterns, often juxtaposed with an accompanying acoustic instrument or yelling audience participation, further exposing electronic sound as a physical medium.

Birdlane: The Unabridged Recording, mp3 recording, over 12 hours of audio output from the Birdlane chip, from Pitch = 200 to unsigned integer overflow

www.loudobjects.com

Image: *Loud Objects Sunflowers*, by Scott Bleicher



RICARDO DOMINGUEZ & B.A.N.G. LAB



What you will find on the drive of Electronic Disturbance Theater 2.0 (Ricardo Dominguez) & b.a.n.g. lab:

A) All the code and sound poetry .wav files for the *Transborder Immigrant Tool* (TBT) that you can use and add your own locative wave points for your own borders crossings. You can download more information about the code and its potential geo-poetic use at: www.walkingtool.net.

B) *Sustenance: A Play for All Trans [] Borders* by Electronic Disturbance Theater & b.a.n.g. lab: www.thing.net/~rdom/Sustenance.pdf. Published in July 2010 by Printed Matter Inc., as part of its *Artists & Activists* pamphlet series. Text

by Electronic Disturbance Theater & b.a.n.g. lab (www.bang.calit2.net/xborder): Ricardo Dominguez, Brett Stalbaum, Micha Cárdenas, Amy Sara Carroll, and Elle Mehrmand; Play Directors: Amy Sara Carroll and Ricardo Dominguez; Cultural Liaison: Chanda L. Carey; Poems: Amy Sara Carroll; German translation: Petra Kuppers; Greek translation: Yanoula Athanassakis; Taiwanese translations: Lili Hsieh and Zona Yi-Ping Tsou.

C) *Virtual Sit-In Performance Tool*: The VR *Sit-In* is made up of four HTML pages that anyone can reformat to reload URLs that are being targeted for poetic disturbance by the multitude who join and that open 404_file not found. The VR *Sit-In* is also an archived action that took place in the early part of the decade against the Iranian arrest of feminist scholars and journalists at that time and continue today. A gesture that celebrates the multitude and beyond who created micro-waves and massive waves of non-violent protest even before the new waves happening in 2011. We cannot wait for the Mayan technologies that will come from the digital Zapatistas in 2012 and to meet all of you at the big shift and dance.

The TBT is a last mile safety device designed to lead the disoriented and thirsty – regardless of their nationality – to water caches and safety sites on the U.S. side of the Mexico-U.S. border. It is intended to compliment the efforts of humanitarian organizations like Border Angels and Water Station, Inc. Housed on a global positioning system (GPS) enabled platform, TBT is a production of Electronic Disturbance Theater & b.a.n.g. lab, a col-

laboration among Micha Cárdenas, Amy Sara Carroll, Ricardo Dominguez, Elle Mehrmand, and Brett Stalbaum, which performs a critical code switch on multiple registers.

One, dislocating the code of locative media, it revalences the so-called “ideological neutrality” of walking tools, while also decentering locative media’s urban bent. Two, interrogating “the language of new media”’s accent on the prosaic, TBT activates a conceptual poetics. Three, in the spirit of much post-1968 collective artmaking, it is impervious to the supposed borders between art and activism.

TBT sports a user-friendly compass interface. It also includes prose poems as audio files, which offer information about desert survival in multiple languages, redistributing facts comparable to those provided in basic desert survival manuals, including ones issued by the U.S. military or briefly by the Mexican government. We have presented this series of poetry, interspersed with poems from a second series (more explicit in its conceptual experimentation), in various museum, gallery, and performance venues. The pair function as a single performative utterance, elongated as the Mexican “isthmus,” rhetorical as the question, “What constitutes sustenance?”

With TBT, we seek to remaster the acronym GPS per Laura Borrás and Juan Gutierrez’s reflections on a *Global Poetic System* (2009). Since 1994, network/software art, from tactical media to hacktivism, has hidden behind the slogan “More Than Just Art!” TBT is a fractal gesture that is no longer part of the histories of network art’s attachment to camouflage ecologies, named by Alex Galloway and Eugene Thacker in their book *The Exploit: A Theory of Networks* (2007) as an allegiance to the “imperceptible” or “non-existence” (135).

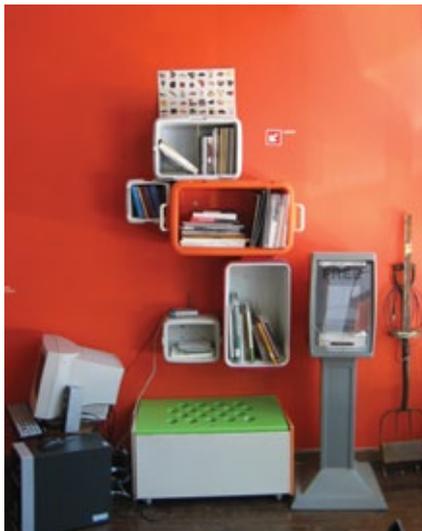
Through TBT, we aspire to create translucent tunnels into the electronic market as art and something other. The post-contemporary moment demands artwork that, as gestures of visibility, can haunt the fictions of market, of the state. With TBT, we strive to exceed our own expectations that art must spook the forms and contents of globalization as network or cloud, though. Through and with this project, we also conspire to connect real bodies to data-bodies as trans_bodies, to disturb the atmospheric conditions of post-post 9/11 (1973/2001) in/securities.

EDT developed *Virtual Sit-In* technologies in 1998 in solidarity with the Zapatista communities in Chiapas, Mexico. EDT’s Ricardo Dominguez is co-director of Thing (thing.net), an ISP for artists and activists. His recent EDT project, with Brett Stalbaum, Micha Cardenas and Amy Sara Carroll, TBT was the winner of “Transnational Communities Award”. This award was funded by Cultural Contact, Endowment for Culture Mexico – U.S. and handed out by the U.S. Embassy in Mexico, also funded by CALIT2 and two Transborder Awards from the UCSD Center for the Humanities. TBT has been presented at Museum of Contemporary Art San Diego, La Jolla, CA (2010), also *Sustenance: A Play for All Trans[] Borders*, a collectively written script, edited by Amy Sara Carroll and Ricardo Dominguez, was released by Printed Matter Inc. (2010) and was performed at Galería de la Raza. Also EDT created a TBT billboard project for Galería de la Raza (2010). TBT was in the 2010 California Biennial at the Orange County Museum of Art, CA, as well as an exhibition in El Salvador in 2011.

www.bang.calit2.net
www.thing.net/~rdom

Image (previous page): *Transborder Immigrant Tool*, by Ricardo Dominguez & b.a.n.g. Lab

TIM IVISON



Hello Friends,

I have organised my drive into separate thematic folders, but to be honest, there is no over-arching theme other than the contents of my digital archives. I decided to trawl the contents of my hard drives in search of material that I thought would be interesting to a random-access audience as well as making some indications towards my artwork and academic research.

01_OS/O contains all of the files relevant to a two-week project that I organised at Mess Hall, in Chicago, in August of 2005 called *opensource/openear* (OS/OE). As a matter of fact it was Brett Bloom of Temporary Services who originally invited me to develop a project at Mess Hall, and seeing how the documentation of this project was never really well distributed (a box of

zine/compilations were lost in the mail) I thought it would be fitting that all the digital documentation be made widely available six years later in our latest co-operative venture.

02_CITYLEARNING is basically a snapshot of some of my favourite research from the last two or three years. I have been working on a PhD in cultural studies that is focused on urban history and these files - mostly out-of-print books on garden cities, urban planning issues and civil engineering, but also contemporary articles on urbanism - are the ones I thought would be the most inspiring or appealing to someone who happens upon the information via an exhibition. At the end of the list there is another folder labelled "provo"...this one is particularly interesting because it contains original television documentaries of the provo movement in Amsterdam. This material is not widely available, so please drag and drop - spread the word!

03_FIELD RECORDING is a selection of field recordings that I have made over the last few years - sounds from Los Angeles, Chicago, Brussels, Puebla, Berlin, New York and all over Ukraine. None of the files have been mastered or edited in any way, but I encourage anyone to use them as raw material for new compositions. I decided that it would be more interesting if the listener did not know where the sounds were coming from, but rather tried to enjoy them as displaced textures. Some will be more obvious than others because of the languages or locations...

04_IMAGESEARCH is a relatively randomised selection of images from my research archives. Some of the images have been used as the inspiration or basis for art works, featured in academic lectures, or they simply get posted in blogs or adorn my desktop background. Like the sound files, I thought that it would be more interesting in the context of the exhibition to offer these unfiltered so that they can be re-used and recycled by the users.

Yours truly,

Tim Ivison

www.spcmk.com & www.hilarycrisp.com/news

Image: *opensource/openear* at Mess Hall, Chicago, by Tim Ivison

TIM KERR

My name is Tim
art, music, breathe ...
All of the above.
Photos, paintings, sounds
here
Now and up till now
Feb. 2011

Scorecard?

Big Boys, Poison 13, Bad
Mutha Goose, Jack O'Fire,
Lord High Fixers, King
Sound Quartet, Now Time
Delegation, Total Sound
Group Direct Action Com-
mittee, Monkey Wrench,
etc. ...



Austin, San Fran, NYC, LA, London, Belfast, Portugal, Germany, etc. ...

File under their names:

Artist, musician, producer, photographer, noise master, the wizard, vegetarian, skateboard-
er, surfer, etc. ...

Sometimes things are just not THAT easy and you have to take the blinders off and open up

Your choice, your move

Yes ... No ... Maybe

Your action will always cause a reaction, big or small ... Really big or tiny.

Food for thought

This is a call to arms for your self expression.

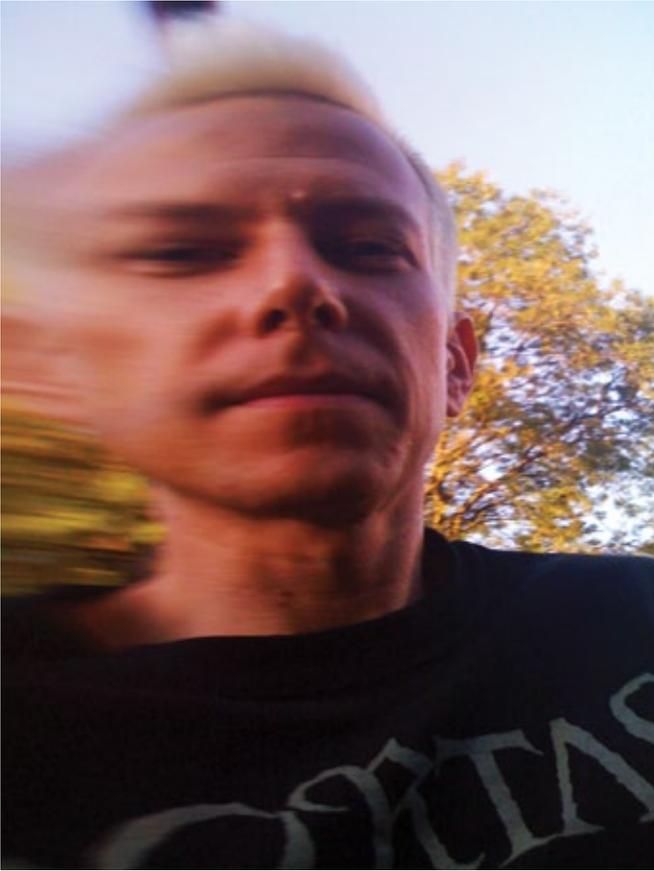
your name here

www.timkerr.net

move@austin.utexas.edu

Image: Tim Kerr in his studio, by Sandy Carson

ROB RAY



What would I put on a USB flash drive that I wouldn't just stick on the internet? I thought on that question for about a month before realizing that isn't the right question. It isn't the internet. It is an object, a weird object. The USB flash drive just might be the most non-object object in the world — an awkward little electronic bucket that could or could not contain all sorts of ideas.

This weirdness of the USB flash drive makes it a great home for the things I've been working on over the past few years. Personally, locally, nationally, and internationally the signal and noise are cranked pretty loudly right now. My work is reflecting that, whether I want it to or not. Everything feels like the sketch

and the sketchbook; finished and unfinished; enduring and ephemeral. I stay up late, plunge the French press, and PDF files, MP3 files, cassette tapes, and piñatas shaped like Predator drones come out the other side. Awkward little objects that could or could not contain all sorts of ideas.

I hope you enjoy what's on my flash drive! Give a shout at deadtech@gmail.com.

Rob Ray makes site-specific electronic installations, experimental public games, strange videos, and collaborates with Jason Soliday and Jon Satrom in the circuit-bent multimedia noise trio I Love Presets. From 1999 to 2008 Rob ran the DEADTECH electronic arts center in Chicago.

www.robray.net

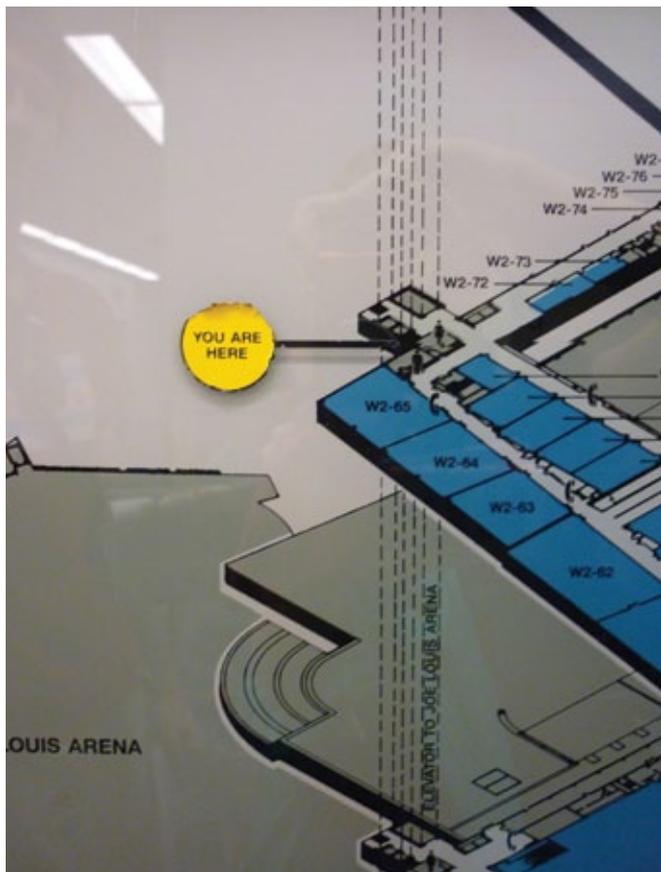
YOU ARE HERE

“You Are Here:” the arrow on the map on the wall of the monorail train points to Grand Circus, Detroit. We were with Samuel Love heading back to the U.S. Social Forum after a hot foray into the city to attend the conference rally. It’s the same marker that appears on a sign in the Cobo Hall as we trudged around trying to hunt down the workshop by the Compass Group on their journeys through the Midwest. Wherever you are in the world, “you are here,” at the universal marker that comfortingly indicates to those new to the area your immediate place on the map, no matter how unfamiliar the surrounding terrain.

You Are Here is the name for the collaborative work of two Sydney-based artists, Zanny Begg and Keg de Souza, who decided to explore the world from the power of this subjective standpoint. Our common interest in spatial politics lead us to forge a collaborative partnership that brought together our own individual artist practice and experiences. This partnership took us to Indonesia in 2008, America in 2010, and back to Indonesia in 2010-2011 for a series of residencies centered on social and spatial mapping. It also saw us focus on Redfern, the suburb we both lived in when our collaboration began, and more familiar terrain.

The work we have compiled for *Designated Drivers* is a collection of some of these investigations. While each project is distinct geographically and/or materially, the common thread that runs through it is a recurring interest in how people negotiate space. None of these projects have focused on producing a map in any Cartesian sense. Instead they have focused on the social or political factors, which have shaped the geography of the places we visited.

For example, *Emeraldtown* is a twenty minute film that grew out of a project we worked on in Gary, Indiana where You Are Here spent two months over summer 2010. While in Gary, we decided to transform an abandoned house on Massachusetts Street into a mural and edible garden. When investigating how to go about this we became fascinated with the impact that Michael Jackson growing up in Gary still had upon the town. Our visit



coincided with the anniversary of his death and we attended the local celebrations meeting many fans still inspired by his legacy. We also noticed how the DIY economy of homemade M.J. paraphernalia was an important source of income for what is a very poor town.

We decided M.J., as the Scarecrow in *The Wiz*, had to be the scarecrow for our garden. After rewatching *The Wiz* we knew it could also form a metaphor for some of the broader issues we saw in Gary. *The Wizard of Oz* was written as a parody of financial politics in the 1880 depression. In the 2010 Global Financial Crisis many similar issues surrounding the broken dreams of the “Emerald City” were still pertinent: even the steel works of Gary made a rusty appearance as the Tin Man.

Emeraldtown is just one project we offer for *Designated Drivers* that has explored social mapping from a range of diverse and electric viewpoints. These projects are as diverse as the maps we have also collected from our collaborative and individual journeys. As electric as they appear, they all feature the same reminder that wherever you are, “You Are Here”.

youareherenews.wordpress.com

Image (on previous page): “You Are Here”, by You Are Here

CARA BALDWIN



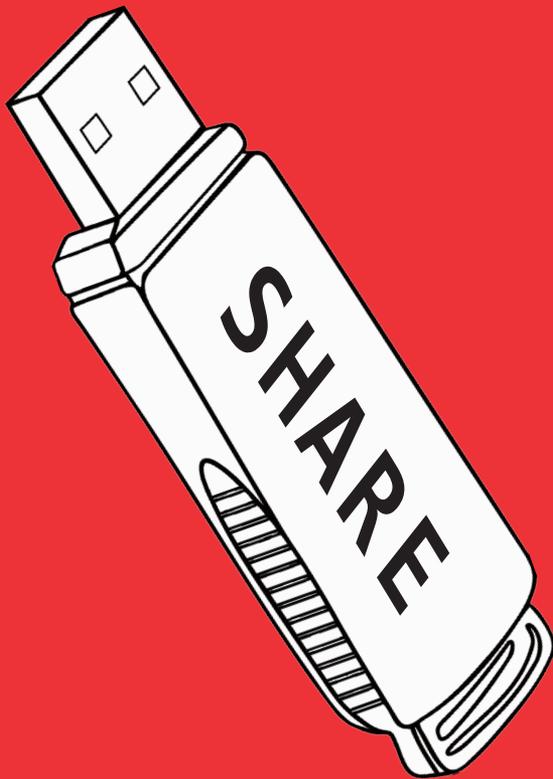
*I was wondering why
clyfford still felt he needed
to paint.*

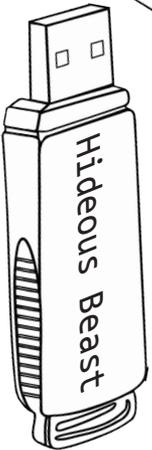
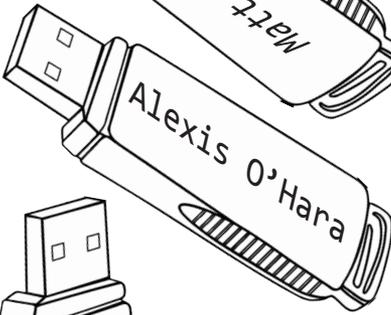
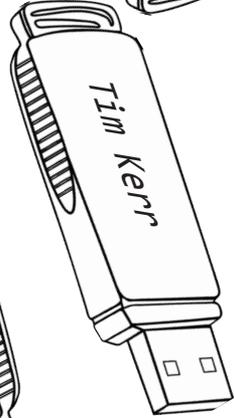
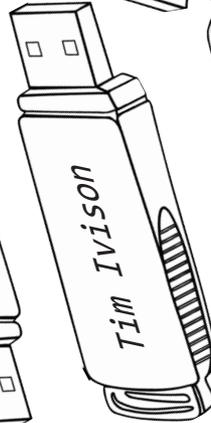
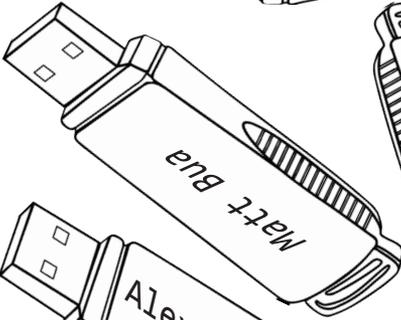
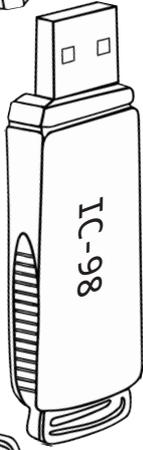
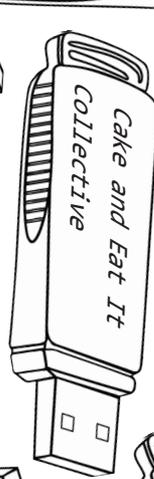
Tracing pollen tangled in electrical wires on my roof. Weeks before, the tree nearby was smothered with bees. I bit at the air around them to feel their buzzing on my teeth.

My drive includes full texts and images from the Occupy Everything website. Occupy Everything is an artist-run platform dedicated to militant research, critical pedagogy, and public practices that include mediatic intervention, feminism, and the anti-enclosure movement.

www.occupyeverything.com

Image: by Cara Baldwin





www.temporarieservices.org