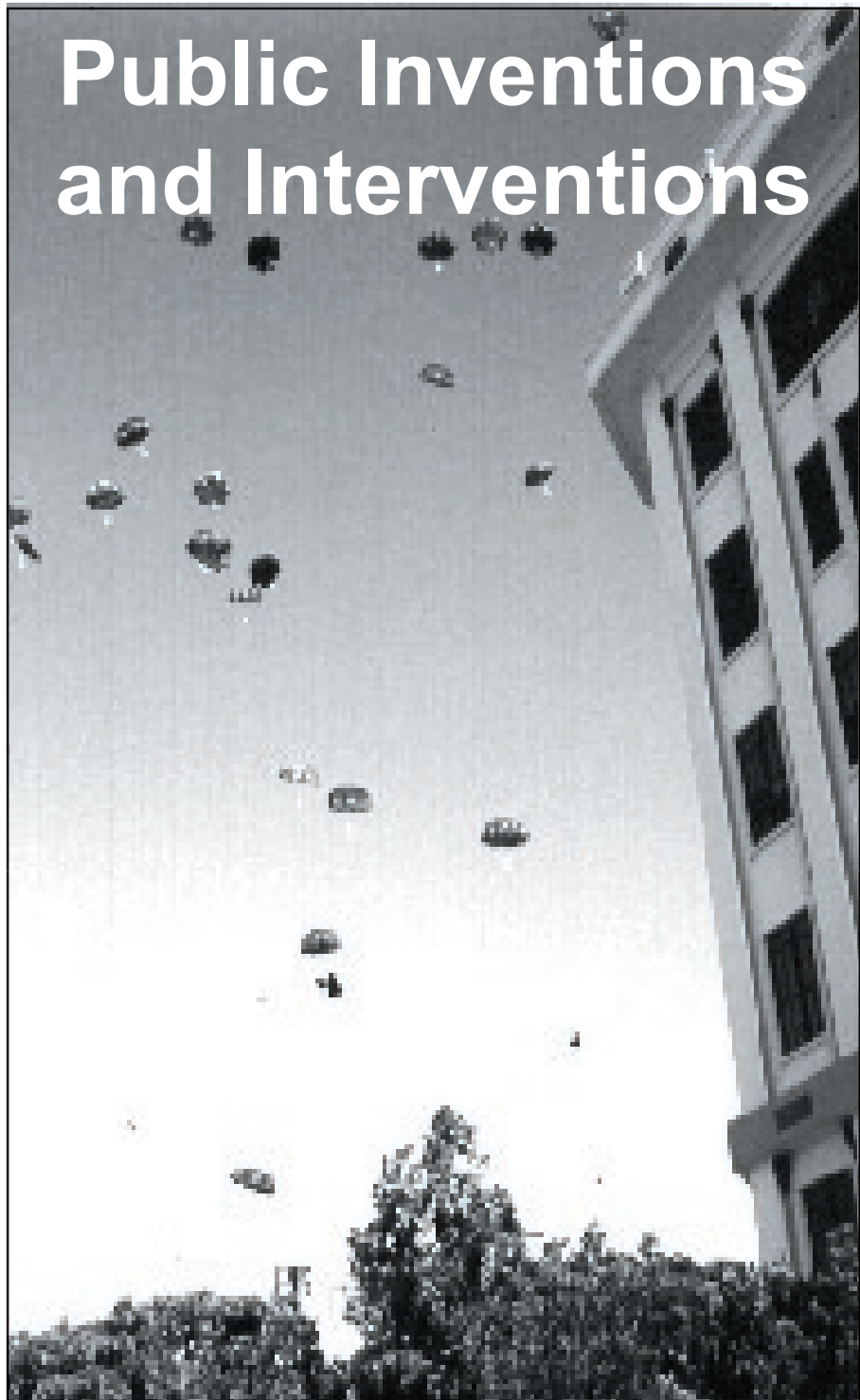


Public Inventions and Interventions



TEMPORARY SERVICES

Public Inventions and Interventions

PART 2: Public Phenomena

November 10 - 28, 2000.

Opening service: November 10, 5-9 pm.

Blackstone Bicycle Works / monk parakeet / Dan Peterman

Michael Blum

Chemi Rosado Seijo

Biotic Baking Brigade

The Stockyard Institute / kids from the Back of the Yards /

Jim Duignan

Collectivo Cambalache

Reverend Billy

Eco Vida

N55

REPOhistory

Ultra-red (a project for our toll free line: 1-800-731-4973)

Jorge Rivera

Reclaim The Streets

Elyce Semenc

Paul Chan

Urban Exploration - Infiltration and Jinx Magazine

Temporary Services

Temporary Services

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Public Inventions and Interventions

This is a two-part exhibition looking at a broad range of practices, definitions, theories and uses of what is called "public space". Urban ecology, humorous activism, radical art projects, strange private expressions in public spaces and many more things will be presented along side each other mapping out a vastly complex political and social continuum that makes working in public so engaging.

Part 1 - 3 Acres on the Lake: DuSable Park Proposal Project by Laurie Palmer, October 20 - November 3, 2000.

Laurie Palmer has long been interested in an undeveloped 3-acre parcel of landfill that juts out into Lake Michigan near Navy Pier. A debate is raging right now over the future of this land, now an overgrown meadow. It was donated to the city and given the name DuSable Park. The City of Chicago Park District wants to lease the land to a private company to build a parking lot on the property for two years. The private company would pay rental fees for using the land. The city says this would be done to raise revenue for the eventual development of the property into a park. Residents of the neighborhood, environmentalists, the DuSable League (a South Side organization) and others are opposed to the parking lot.

Laurie wants to expand the limited choice of park vs. parking lot and to explore other uses for this land by opening up the debate to as many voices as possible. She is planning on putting an ad in the Defender, Street Wise and other local papers to solicit proposals for the use of the land. She will also contact housing activists, urban agriculturalists, homeless advocacy organizations, youth groups, and other organizations and individuals in the city who might have some good ideas for how to use three acres of publicly owned lakefront property in the context of the current real estate boom and housing crisis. Laurie will convert Temporary Services' office into an orientation center for two weeks. The center will provide background information including maps, articles, and images, and alternative proposals for uses of the land.

A booklet will be published documenting this project and proposals will be presented at a later time at Temporary Services.

Part 2 - Public Phenomena, November 10 - 28, 2000.

This segment of the exhibition presents material documenting multi-faceted uses of "public space." It presents issues of contested usage, radical intervention, individual decoration and many other engaging actions.

Participants:

Michael Blum - This Amsterdam-based artist has been doing public projects for several years. Last year he installed a video in the Paris subway system. Michael's video, *Expect the World*, takes the New York Times and its ratio of violent images to 'happy' advertisements as its point of contention. The video shows black and white stills of violent images taken from the NY Times that fade in and out of each other. The captions have been removed. Slogans from ad campaigns scroll across the images of abject horror. In the background ominous music from Aphex Twin plays. The effect is stunning. The realization of the installation barely survived attempts at censoring it.

Biotic Baking Brigade - This group has factions all over the world. They pie public officials and corporate CEOs. Their public pie-ings fall somewhere in between slapstick and direct action. Pies are thrown in an attempt to bring attention to abuses of power and corruption and to draw attention to important struggles. They have produced a video with Whispered Media called "The Pies the Limit" that documents several public pie-ings.

Jim Duignan / The Stockyard Institute / Children from the Back of the Yards Neighborhood - Jim has been working in the Back of the Yards for several years. He has filled the halls and classrooms of The San Miguel School with art. He recently acquired a building and has begun the Stockyard Institute. It is a place to work on and present art work within the Back of the Yards neighborhood. Two recent projects Jim has worked on with the kids he teaches will be presented. The kids are in the process of developing their own gang-proof suit! This suit would allow them to walk freely down their own streets without fear. Another project simply consists of walking across a street that they have always known as a territory marker. They live in an area where just crossing the street can be a radical act.

Collectivo Cambalache - Their name translates to "Collective Exchange."

Exchanges are an extremely important component of this group's work. We are presenting documentation of two recent versions of projects they did in San Juan, Puerto Rico. These projects have existed in other forms in Barcelona and in Bogota.

Street markets that used to exist in Bogota, Colombia inspired their Museo de la Calle. Recycled and re-used items are placed out in a square or on a sidewalk. People are welcome to exchange items, but can not use money in the exchange.

The other project we are presenting documentation of is *El Dibujo 24hs*. This

later date. Often, people would just sit down, start drawing themselves and engage in long conversations. This version lasted for 3 days straight with many drawings being made and displayed on the sides of the shed.

Reclaim the Streets - A non-hierarchical "disorganization" committed to reclaiming control of democracy by first reclaiming that most public of public spaces, the street. Large raves and demonstrations collide in intersections of cities. Traffic is stopped and a show of opposition gets underway. Chunks of asphalt are removed and trees are planted. RTS operates in London, Berlin, New York and many other cities. It is a powerful response to global homogenization and corporate threats to freedom.

Chemi Rosado Seijo - "Tapando para ver" (roughly translates as "covering up in order to see") is a project that Chemi has been doing in public for a long time. Chemi alters advertisements (in any form he finds them) by covering up parts with contact paper to "make them reveal what they are really saying."

Eco Vida - This ecological group is based in the Pilsen neighborhood in Chicago. They focus on urban ecological activism and raising awareness among the working poor. They have developed a living machine that can easily be installed in a closet. It is a system that recycles water efficiently while raising plants and fish for food. They help people install these systems in their homes. They also provide basic ecological instruction and advising.

N55 - This Copenhagen-based artist collective once held alternative voting to the Danish national elections on the same day. They have made devices that they call PUBLIC THINGS. They place these units in public places to alter the way those spaces get used opening them up to a myriad of new possibilities.

REPOhistory - Their "Lower Manhattan Sign Project" reinstated the erased histories of locations of struggles for economic, sexual, racial and other kinds of justice and equality. They used signs to mark places in NY where gentrification and corporate culture had effaced any trace of the important events.

Jorge Rivera - "Paracaídas" (parachutes made from old umbrellas and tennis balls) were dropped by the hundreds onto a square in Old San Juan creating a stunning aesthetic intervention into the regular uses of the space. Jorge Rivera has done several versions of this project. The effects of this project were immediate and caused an incredible amount of joy and confusion in the square.

"Parachute = umbrella shaped canopy. The parachute was originally designed by DaVinci in the Renaissance. It has been used to slow the fall of different

objects such as food, people, tanks, etc. In this case, I appropriate this technique of evading certain space for a certain amount of seconds to take to the people another perspective of what could be art - a thing that could happen any day at any moment just as wars do something that is born, lives and die in order to become eternal in peoples' memory or in this case as Gabriel Orozco would say *atravez* of a photo as a window to a memory."

UE - Urban Exploration - Infiltration was an early, if not the first, zine to appear that documented and articulated UE. UE is the practice of going into places that, for whatever reason, are forbidden to the general public. Infiltration gives advice on the exploration of off limit areas. It documents journeys into sealed missile silos and abandoned subway tunnels. It gives tips on gear to take and what to do if caught by law enforcement. The past few years have seen an explosive increase in this activity. UE is practiced in cities all over the world. **Jinx** magazine is another chronicler of UE and back issues will be presented.

Reverend Billy - Part performance artist, activist and stand up comedian, Reverend Billy assaults passive yuppies as they sip lattes in Starbucks or shop in the Disney Store. He uses a cell-phone to have "conversations" that are loud and highly critical of the institution he finds himself in. Sometimes his actions lead to outright preaching from the tops of tables. Documentation of Billy's invasions and innovative theater will be presented.

Ultra-red - Founded in 1994, Ultra-red are audio activists producing radio broadcasts, performances, recordings, installations and public actions (or public space occupations). The group's work radicalizes the conventions of electro-acoustic and ambient music to explore acoustic space as enunciativ of social relations. With a fluid membership determined by collaborations between electronic musicians and grass-roots political groups, Ultra-red have developed projects around a variety of urban ambiances including needle exchange (Soundtrax, 1996), public sex (Second Nature, 1999), public housing (Structural Adjustments, 2000), issues around globalization (Value System, work in progress) and labor (Social Factory, work in progress). Ultra-red have released CDs and albums on Comatone Recordings (Oakland, California), Mille Plateaux (Frankfurt, Germany), True Classical (Los Angeles) and Beta Bodega (Miami).

Elyce Semenech - The video, titled "Audition", is a documentation of auditions for a "musical" which will be performed in Nov. through the Spare Room. The bulk of the Auditions on the video take place at the site of the future performance, a traffic median on North Ave & Western. Other auditions are held in the Home Depot parking lot (also North Ave). All rehearsals for the "musical" will take place in public spaces such as alley ways, parking lots, and as it gets colder we will move inside libraries and stores with large aisles such

as Home Depot or Whole Foods.

The choreography for the musical and the auditions is derivative of subway maps from around the world. Basing choreography on systems of travel that predominantly move people through underground space, the public performance, rehearsals and auditions are ways of recapturing the romance of nomadic open space within a public/urban landscape.

Paul Chan - The S8 CD-ROM is an interactive, browser based piece based on material that was produced by the NYC-Independent Media Center during the Mobilization against the United Nations Millennium Summit in New York City in early September 2000. The NYC-Independent Media Center, like the other 40 IMC's around the world, let's anyone on the internet "publish" their reports, photos, sounds, and videos about protests and actions of civil disobedience online and to the world. The CD-ROM project--the first of it's kind--seeks to complement the speed and ubiquity of the web presence by "re-representing" the material on CD-ROM to provide a vital interactive narrative to this event and the development of this new political movement. The CD-ROM includes reports from inside and outside the UN Millennium Summit, photos and videos from the actions on the streets of Manhattan, MP3 clips from Radio-IMC DJs and interviews, and Fidel Castro's speech on the dangers of Globalization and the promise of a new global political movement."

Blackstone Bicycle Works / monk parakeet / Dan Peterman - The City of Chicago recently took away property that belonged to Dan Peterman and The Chicago Resource Center under the powers of eminent domain. This property was a community garden for over a decade. Right before the land was taken, a BMX bike course was built. The course was used a great deal before it in turn was destroyed. Even in the face of losing land, they were still able to momentarily reclaim the space and make great use of it by providing vital activities for the local youth. Images of the land before and after the confiscation and a video of a day of BMX competition will be presented.

Temporary Services - We started a public project in early September called "Public Sculpture Opinion Poll." We wanted to collect responses to a public sculpture by Chicago artist Josh Garber. This sculpture seemed to have been plopped down at the corner of Grand and Western without any advance notice. After five months there is still not a sign announcing the artist's name or the title of the work. We put out three clipboards. Each clipboard had three different views of the sculpture at the bottom. We provided pens and pads of paper with the question "What is your opinion of this sculpture and why do you think it was placed in this neighborhood?" printed on them. In a month we collected 130 responses - a clear indication that people do have strong

forthcoming. Copies of the booklet will be distributed in front of the sculpture and sent to the Department of Cultural Affairs.

We will also present a slideshow and wall of archived images compiled by Temporary Services - We collect images from a wide range of sources as well as take our own slides of strange public phenomena. This growing archive contains everything from people that have rebuilt trucks in trees to protesters setting themselves on fire.

Websites and Links

Blackstone Bicycle Works: <http://blackstonebike.com/home.html>

Citizen ICAM: <http://12.17.79.6/ctznicam/ctznicam.htm>

The Chicago Police Department's Citizen ICAM web site offers yet another way of defining public space. It presents public space in terms of the crimes that occur in it. This site offers maps for the entire city that show the locations and types of crimes committed.

Collectivo Cambalache - Museo de la Calle:

<http://museodelacalle.tripod.com/> and: <http://www.geocities.com/SoHo/Exhibit/7490/museo/>

Infiltration: www.infiltration.org

Jinx Magazine: www.planetjinx.com/urbanexaffiliates.html

N55: www.n55.dk

Reclaim the Streets: <http://www.gn.apc.org/rts/> and: <http://rts.squat.net>

REPOhistory: <http://rephistory.org/>

Reverend Billy: www.revilly.com

Scorecard: www.scorecard.org

This site is maintained by Environmental Defense. It gives information about pollution where you live, who is doing it and how much there is. The site provides you with maps and information about all of the different kinds of pollutants being released into the air, water and dumps. It adds yet another layer to how public space can be understood.

Ultra-red: www.comatonse.com/ultrared/directory.html

REVEREND BILLY

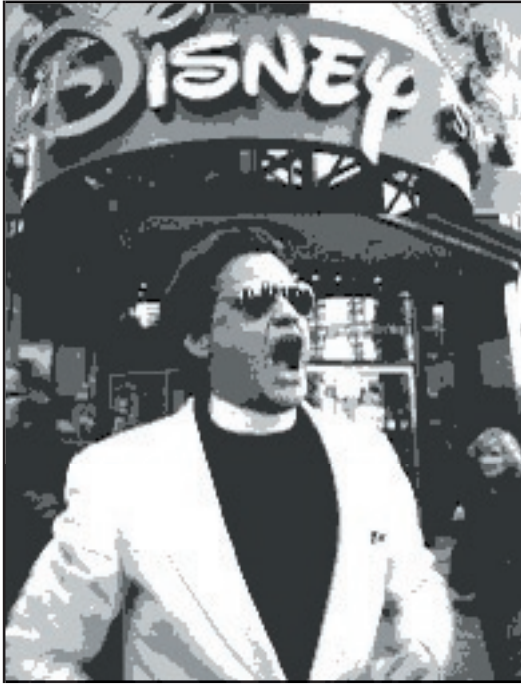


Photo: Michael Rubottom

THE REV'S SERMON FROM INSIDE THE STORE

CHILDREN STOP SHOPPING FOR A MOMENT. LISTEN TO ME. Mickey Mouse wants to play. His bright red tongue looks like an nice ass, with the perfect little butt-crack. He reaches for us with three-fingered hands. Mickey Mouse is the Anti-Christ. And we are in Hell now. Do you feel the burning. Do you feel the pain? It registers as a kind of minor happiness. Elton John is singing over there on the floor to ceiling monitor. All the Disney animals at the watering hole look up and

smile at his sentimental junk. Winnie the Pooh and Tinkerbell are carried along on the backs of thousands of zebras -- that's us. But the children, the tchotchkes in the Disney Store cause memory loss. And the question is, how many millions of us can forget our own lives and be forced here and there like water. The Disney magicians are amazed that we are still following their little smiling animals... There is only one sin, children! Shopping. All sins are a form of shopping! That utopian jolt at the point of purchase when the product smiles at us - we are actually walking at that moment into the LAKE OF FIRE. Don't you feel the fire? Feel the pain? It's tourism! Too many stupid minute-long vacations make our real death less interesting. I am preaching here in the Disney Store today because I am a tourist myself. Like all New Yorkers I am allowing this apocalypse to take place. I know that Manhattan in 14 months will be entirely within the hellishly expanded Disney Store. This is Manhattan as Suburban Mall. This is a fatal disease known as Involuntary Entertainment. This is the disease known as Continuous Shopping. This is drowning in the Sea of Identical Details. This is the moment. We stop shopping. The revolution of no shopping. We can start trying to remember what we imagined. We can begin to recall what desire was when it was not supervised.



Above: Drawing messages in the sand to be read from above.
Below: People assembled to spell out a message in public space.
Both found images from the Temporary Services Public Phenomena Archive



A flyer for a Reclaim the Streets street party

reclaim the streets		
		
repetitive beats	no cops	
		
no cars	street-rave	
widerstand hat keine wahl!		
27-9-98 14:00 Uhr		
treffpunkt : tacheles : berlin oranienburger strasse 53-56		
www.gn.apc.org/rts/		



A cart used to present Collectivo Cambalache's Museo de la Calle

INFILTRATION

the zine about going places you're not supposed to go

Infilspeak Dictionary

This is a guide to some of the technical or obscure terms related to the hobby of infiltration. We don't use code language or jargon to exclude anyone, but because it's a specialized hobby we've had to adopt or invent some specialized terms. Thanks to FiL for much of the draining vocabulary. If you'd like to contribute some words, please do.

abseil v. German for rappel; see rappel

back breaker adj. long, low tunnel in a drain

ball buster adj. round concrete pipe drain with wide section of water

BASE jump v. leap from bridges, aeriels (antennae), structures (skyscrapers, landmarks) or earth (cliffs); not really infiltrating, but some infiltrators feel solidarity with base jumpers

building n., v. climbing buildings, with or without tools and support devices

bunker n. underground military command post, as found throughout Australia and

Europe, particularly in Britain

burn v. ruin for others through lack of subtlety (i.e. "some guys burned the new tunnels by tagging

everywhere, now they're kept locked")

catacombs n. subterranean burial grounds and the mazes of tunnels connected to them, as found

in several older European cities, including Paris and Rome

catch basin n. tank located under the street where water collects before flowing into drains

Cave Clan n. group that explores manmade tunnels and structures, mainly drains;

originally based in Melbourne but now found in most capital cities of Australia

central utilities building or CUB n. on a college or university campus, the building that supplies the rest of

the campus with electricity, heat, cool air and water, usually via steam tunnels

chamber n. huge, long room in a drain

closed circuit television or CCTV n. television signals transported directly from a

camera to a monitor via wires, without broadcasting

college tunnel n. see steam tunnel

combined sewage overflow or CSO n. in older drainage systems, storm sewers and sanitary

sewers may be connected to some degree, resulting in this unfortunate occurrence during seri-

ous storms

credibility prop n. an item such as a clipboard or briefcase, carried or used by an infiltrator to

reduce suspicion

cut-and-cover adj. subway tunnels created by a process of digging down from the top and covering

up the hole, as opposed to boring a tube

darkie n. see stormwater drain

drain v. explore stormwater drains (see stormwater drain)

drop n. a small waterfall in a drain

expo <from expedition> n. a mission attempted by a group of people

flashlight n. American/Canadian word for torch

freighthop v. catch free rides aboard freight trains (some dispute that this is really infiltrating)

grilles n. metal bars found in the roof or sides of a drain; rooms made entirely of grilles are called

grille rooms

gutter box n. small space or room underneath the slit in a gutter through which the water drains

HEPA filter n. high efficiency particulate air filters, useful in keeping asbestos fibres out of one's

respiratory system

Il Draino n. magazine of the Cave Clan, comes out approximately every three months

infiltration n., v. going places you're not supposed to go in general; covers urban exploration as

well as simply dropping in to conventions uninvited and the like

Infiltration n. zine about going places you're not supposed to go, comes out about five times a

year

junction n. point where two sections of a drain meet; a junction room is a room where two tunnels join into one

Lift-o-Matic n. simple manhole key produced by the Cave Clan

loop n. two distinct drain tunnels separating but rejoining further upstream or downstream

maglite n. favoured brand of flashlight/torch

manhole n. name for either a hole in the street leading underground or the underground room itself; sometimes used as shorthand "manhole cover"

metro n. the name for the subway system in both Paris and Montreal

mole people n. the hundreds or thousands of people who live in the tunnels under New York City, according to a book of the same name by Jennifer Toth

mummy n. tunnel shape so named because it resembles a mummy's sarcophagus (referred to by the water board as a horseshoe)

overflow n. a drain separate from the main tunnel built to carry excess water when the water level in the main tunnel is high; normally dry

physical plant n. at a college or university campus, the department which is responsible for maintaining the central utilities building and the steam tunnels; sometimes also used as a synonym for central utilities building

popper n. device used to open a manhole cover; the Lift-o-Matic is one kind

ramp n. in a drain, a slope not steep enough to be a slide

rappel v. descend a wall or steep face using a doubled rope

rebar n. steel reinforcing rod in used in concrete

RCP n. round concrete pipe (usually used in reference to the drain shape)

RT adj.,n. rapid transit, sometimes used as short for "train that runs on a rapid transit system"

sanitary sewer n. a sewer that isn't sanitary -- that is, the kind drainers avoid
sewering n.,v. see draining

shaft n. vertical passage connected to a tunnel

shrinker n. drain that just continues to get smaller as you head upstream without exiting

slide n. steep section of a drain, steeper than a ramp

skunking n. the activity of skateboarding in tunnels (usually drains)

social engineering <from hacker jargon> n.,v. dealing with people (employees, security guards) in a manner that allows you to get past them or obtain information from them

spelunking <from caver jargon> n.,v. exploring caves, whether natural or manmade; most (natural) cavers prefer to think of themselves as speleologists rather than spelunkers

split n. part where a drain divides

steam tunnel n. underground passages that house pipes carrying steam and other utilities; found under large colleges, universities and other large institutions

step irons n. metal rungs set into a wall to provide a ladder

storm sewer n. see stormwater drain

stormwater drain n. underground tunnel that shuttles rain or melted snow from urban areas back out to the wilds of nature where it belongs

stunneling <student or steam tunneling> n.,v. travelling through steam tunnels under colleges or universities

tag (up) v. write graffiti consisting of nothing more creative than an explorer's name

third rail n. the electrified rail that powers most subway systems; to be avoided

tomb n. synonym for drain used when drain is named after someone, from a Melbourne tradition of members naming drains after themselves (i.e. Sloth's Tomb, Bob's Tomb)

topside n. above ground

torch n. British/Australian word for flashlight

tube n. subway tunnels created by a boring machine, or a nickname for the London Underground

Underground, the n. the oldest and one of the largest subway systems in the world, in London
urban adventure n. very much like urban exploration, but with the focus upon experiences rather than sight-seeing

urban exploration n. the investigation of manmade structures not designed for public consumption, from mechanical rooms to stormwater drains to rooftops; usually such areas are off-limits

vad <derived from the hacked command for the computer text game Adventure> v. explore - the word adopted by MIT students for real-world hacking

water moccasin n. poisonous snake rumoured to inhabit drains in the southern USA

waterfall n. in a drain, a large drop over which the drain water falls



ULTRA-RED

Constitutive Utopias: sound, public space and urban ambience.

Formed in 1994 as a collaboration between electronic musicians and political activists, Ultra-red challenges the formalist neutrality of contemporary electronic music and sound art in general. Years after the certifiable death of ambient music, Ultra-red continues to embrace the conventions of that much-maligned genre. And yet, for us, the conventions of the genre are less laws of musical form than prescriptions for social-political action. In fact, building upon an avant-garde tendency which challenges the boundaries between everyday life and art practice, Ultra-red turn ambient music inside out, bending an ear to social space itself as both predetermined and mutable, politically contested and radically contestable.

According to Ultra-red, a radical ambient music suggests that it is social space itself that assumes musical meaning. As good materialists, Ultra-red hold that such a process is less one of natural inevitability than partly the effect of an integrated market. The ubiquity of musical accompaniment to life's most mundane details is less a natural state than a means of the enforced commodification of everyday life.

In the midst of an ambient market (or, more accurately, the images and sounds of market ubiquity), adopting the moniker political artist is insufficient and redundant. This is particularly so if one's politics remains limited to lyrical content and celebrity activism. Whether one considers oneself a street-activist, organizer or direct action artist becomes a mute point and only a matter of patronage. In an age of ambient markets, developing tactics of activism within public space can no longer be reducible to technocratic solutions (the bureaucratic planning of "physical" space). Delivering a blistering lyric, like building community from slum clearance and concrete offers an inadequate engagement with the material conditions of those targeted for empowerment.

When one understands public space as the way in which tactics are deployed, their ambience so to speak, one discovers a wide range of practices with the potential to elaborate on material space. Furthermore, protest as a way of producing public space becomes less about speaking truth to power (a realist definition of social relations in space)

than the affect of specific strategies: theatre, re-signification, deterritorialization, occupations - the ambience of counter-systemic spaces.

In an effort to clarify some of our own positions in matters of public space, audio-activism and the ambience of resistance, Ultra-red has begun to assemble a series of position statements. These statements are by no means intended to be read as definitive or exhaustive. Rather, they are the observations of people involved in the daily struggle of social and economic justice. If our readers still remain unconvinced that any of this has to do with art-making and musical practice we can only hope that they will join us in the experiment. For those who are hostile and wish to argue that the most radical gesture of resistance is total formalism, to them we say, you are on the wrong side of history. The first of these position statements, presented here, represents our collective experiences as audio-activists situated within an urban context.

Position 1: Ultra-red on the ambience of urban space

Use value or exchange value . . .

. . . we should be reminded that for Marx both categories were abstractions bound and gagged to the value form. Both ideals pull a curtain over the theatre of relationships between people and social groups. Urbanism, used or exchanged, functions similarly to a sound-proofing veil drawn around the ambience of interdependent and antagonistic relationships. Call that sound-proofing veil what you will, but in practice, it is woven from the threads of capitalist arrogance and greed. Urban planning, development, real estate finance, architectural design, these are the regimes of assumption wherein urbanism is space managed and manufactured by experts. If we lift the hem of that weighty fabric, we would catch the echoes of a profoundly contrary experience of urban space. This is space wherein we conduct our everyday lives - even those who uphold the imperial muzak of expertise and managed space.

In this regard, public space is vastly dissimilar from space as a thing engineered on our behalf. Rather, between use and exchange, public space is space that is constituted by people, even those convinced it is reducible to manufactured space. Resources and celebrations are planned around what governments, architects and professionals have designed for various groups of people. Whether it be a park, public housing, or even a beach, those for whom the space was created are not authorities in the design of the space. It is only after its design and inauguration that space begins its movement toward form and substance: its production through social relations and mutually orchestrated uses. The people who use the space (and whose social relations are put to use by the space) give it its meaning - a gift which calls the space into existence as public space. Predetermined uses and preordained values enter into the equation often as a thing against which popular designs are constituted. Again, it is the thing we do which we do together that earns the nomenclature public space and not the property capital designs for its own accumulation. Problems for capital arise when the use of the space, its publicness, becomes a practice defining the identity of its users in contradiction to its owners. Since most designs for public space are in fact designs for public control, urban struggle arises when access is suddenly restricted by public officials as a way to control the space and disempower the people who define it and are defined by it.

This contest over who and by what means space is defined as useful and public permeates the totality of our experiences of urban life. Social movements coalesce and take to the streets when the conflict between spatial meanings renders illegitimate that other saturating substance: the ambient market. From the contest between advertised uses and bottom-up practices, between permitted construction to the unpermitted community, through to competing notions of visual and aural pollution, interest permeates the full range of perceptual

modalities. However, the fact that those modalities are both expressions of antagonism and the field of conflict itself suggests the inadequacies of talking about sound as merely effect of social relations.

Sounding the city . . .

. . . has before been described as cinema for the ears. It's a redundant description considering that part of cinema which is spatial is precisely its acoustic apparatus. We see cinema in two dimensions, we hear it in three. If Ultra-red dedicates itself to audio vérité then it is a verisimilitude whose materiality reflects on the very means by which sound acquires meaning and value. As that bitter old man Lyotard once said, the proof is in the pudding. There is truth in the ambient sounds of a space, just as there is emotional life in a dining room set with Thanksgiving foods, or a crime scene littered with evidence.

Practically speaking, that part of Ultra-red available through mass reproduced and distributed albums resembles the efforts of musicians sifting through audio recordings and listening for music. This is in no way a passive labor; one which reveals some transcendent nature in the recordings like those modernist photographers who photographed the Southwest for its pastoral essence. When we conclude with listening for music, the original recordings are reconstituted, disassembled, and reoriented. How else can one define the role of the audio activist? Even when we turn off the tendency to listen "for" music (on its behalf), the soundscape our consciousness collages arrives at meaning through the same modalities of memory, repetition, juxtaposition, rhythm, harmonics and silence. Listening, we find there's a lot there: sub sonic rumbles from the street, feet slapping on pavement, coughing, yelling, helicopters.

Low frequencies of automobile traffic and electric generators resonate a city to such an extent that we demand our entertainment provide increasing levels of bass frequencies. Cinema, music performance and audio recordings increase the levels of bass because we consciously hear these low frequencies less and less. Simultaneously, we are steadily growing deaf to the bass and recognize it only as the negative space around, for lack of a better term, the superstructure of audio and visual elements. In this regard, the silhouette of urban space as that which we consciously experience remains fully contingent with that which operates only within and on our unconscious.

Only by artifice can we even conceptualize urban space as distinguishable from its ambience. Separating sound from context produces the most artificial results: a utopia so to speak. Call this practice ambient music, or ambient poesy, either way the crucial question becomes by what interest does the artist take up such an endeavor? Do we insert difference between sound as an effect of urban space and vice versa for purposes of obscuring or transforming the means by which space is produced and given meaning within the sound/space dialectic? Poesy or music, the artifice we construct gives shape to our own position in public space. Listening in the ambience is like assigning musical meaning to our own social relations.

Call it constitutive utopias . . .

. . . we get on the bus, you and I. Listen to the engine, the chatter in different languages. We overhear the homeless man talking to himself, the bus driver calling out the stops. Get off at MacArthur Park, or at a market in East LA. Get off at any corner, listen to the street vendor offering her products - pirated music, mangos, mangos, mangos. The kids running back home from school. Of course we hear the traffic - the brakes of the cars, the horns, the helicopters, the sirens of the police, and the ambulances. All of these sounds accumulate, bouncing off the faces of tall buildings along Wilshire, along Broadway, or are lost in the openness of Beverly Hills. These are the sounds of lived space under a globalized, capitalized control.

There are also other sounds. At the swap-meet we hear people selling their products, bartering with each other, the sound of the banda music next to the rap next to the ranchero, they mix with one another and with the voices of people talking to each other. They talk about how Juana's son was arrested last night while walking home. They talk about how there was a drive-by at the corner of First and Gless. We also hear the noise of the food being cooked, of the quesadillas dropped into oil sizzling in a ten-year old pan missing a handle, full of collected grease. These sounds are saturated with the voices of a two-year old child, an older sister's rebukes and a mother trying to keep it all under control. At night the same people's labor makes different sounds. With headphones from a Walkman bleeding rhythms, the mother wordlessly boards a bus bound for that part of town dense with tall buildings. Here, she and the others disembark and enter the ghost towers, clean them until the early morning. The night air punctuated with the screams from vacuum cleaners, the honking of a midnight "lunch" truck and a boombox mixing the rap with the banda with the mariachi with the quebradita. Who here can tell the difference?

All these sounds are products of an economy of survival. It is an ambience of the social, economical, political, ideological urban struggle being fought in the terrain of LA. Whether in the alleys between Hancock Park mansions, in the freeway lanes or on the sidewalks of the plazas. How we hear what we hear the spaces we come to occupy, constitutes us within this public space. You and I. Elsewhere in the city, another ambience renders this one silent. A sound system hidden in the walls mixing the Monteverdi mixing the rock mixing the ethnic mixing the ambient. Who here can tell the difference? Parading through the mall through the tourist spot or from within one's car, a carefully constructed soundtrack obscures any trace of the other.

Often, in our soundings of the city, we imagine trespassing ambiances. What if the ambience of Juana and the late night labors of janitors found a frequency in the sanitized corridors of renovated urbanism? What if the din of a sixth-floor sweatshop bled out onto the pavement of fashionable Third Street Promenade, or into the virtual Los Angeles of Universal Citywalk?

What if Mrs. Doheny Avenue stepped out of her house to the sounds of a swap-meet enveloped by a choir of helicopters? What if Mr. Brentwood mis-stepped his Excursion into the informal economy of street vendors and front-yard eateries? Would either say hello to Juanita and buy a couple of quesadillas? Reaching in her purse, fishing in his pocket, use value, exchange value, ambience of everyday struggles.

[POSITION 1 was drafted by the following Ultra-red members: Elizabeth Blaney (artist, activist, community organizer, Union de Vecinos, Strategic Actions for a Just Economy), Pablo Garcia (musician, community organizer, Neighborhood Partnerships Coordinator for Occidental College), Dont Rhine (musician, activist, Pride At Work/AFL-CIO), Leonardo Vilchis (artist, activist, community organizer, Union de Vecinos, United Farm Workers Union/AFL-CIO).]

THE PIE'S THE LIMIT!



An Announcement for a Biotic Baking Brigade Video
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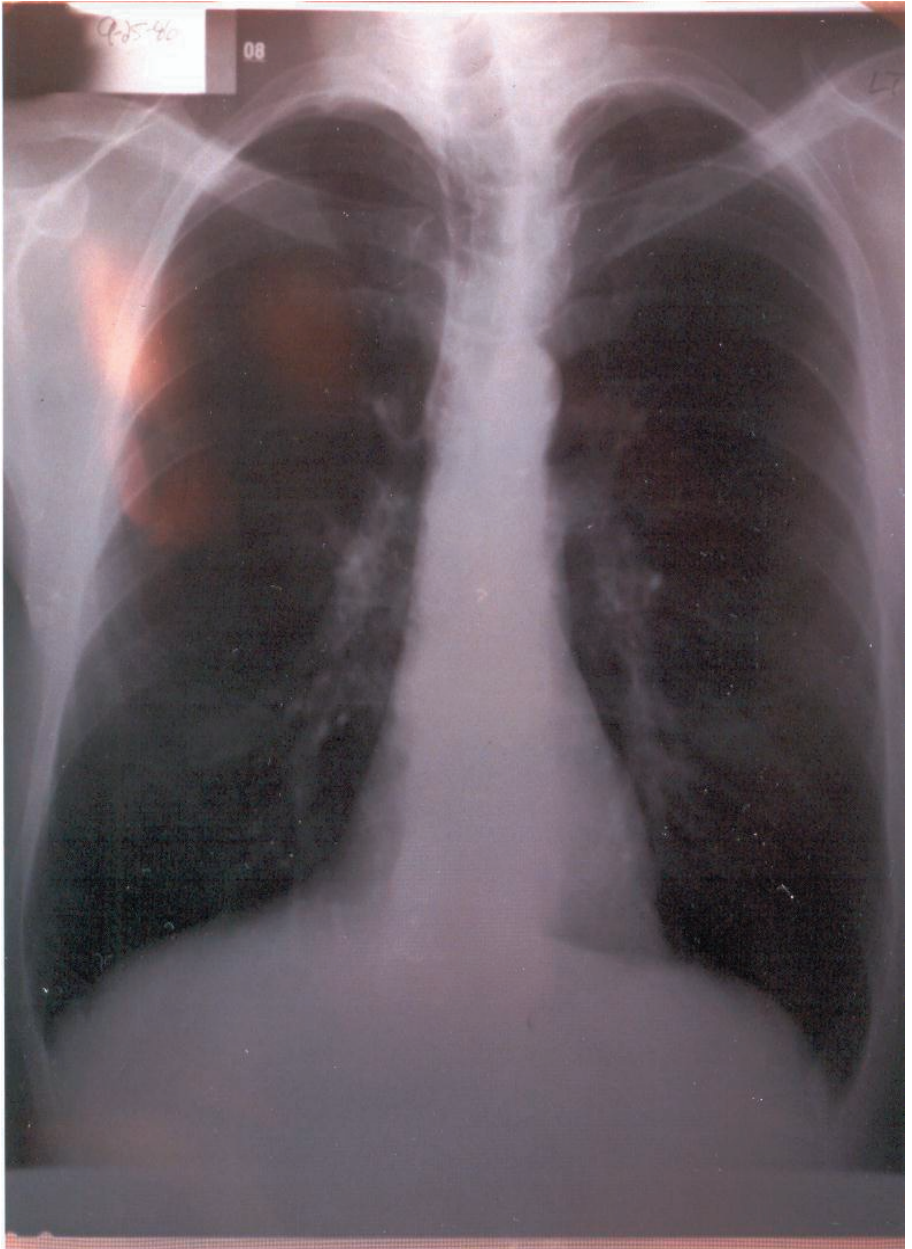
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High School Class of 1970

Public audition photo and an ad placed in the *Chicago Reader*
 by Elyce Semeneć, Friday, October 13, 2000



Detail of the gang-proof suit design from the research and development phase.

a gang-proof suit

What we must defend is dialogue Albert Camus

The development of this project was initiated through a series of conversations with a group of youth in the Back of the Yards community of south Chicago. We have directed our explorations to address and confine selected conditions (power, violence, poverty, abuse) situated within the young people's lives as a primary subject of study. This project [GPS] is not a singular reflection on a disorder nor is it a documentary of works cited simply through moderate descriptions and the images that stand in for them. It is a deliberate examination of that space in between. A space that requires study of what remains inescapable in the lives of unsuspecting young people who have limited opportunities to address that which is internalized. Our primary work is dialogical.

This creation of a gang-proof suit is a two-part investigation in two phases. To examine this initial phase [Research and Development], we explored six areas of inquiry identified within the Back of the Yards community that proved reasonable and relevant to what this project was intended to illuminate. Terms such as habit, hardware, hate crimes, harass, help, and home were determined as elements to both the space in which we chose to work and necessary ingredients to the eventual construction. The 'gang proof suit' has secured the promise of dialogue that has been as elevating as it has been ironic. Questions of mobility, safe passage, police protection, and the deadpan deliveries of murdered friends, brothers, and cousins marked and regularly intersected our conversations with a casualty of each event detailed. The drawings, sketches, photographs, found images, film stills, schematics, and data assisted us while we placed them strategically on the wall which was more consistent to the aesthetic of a strategic military maneuver than a critique.

Stockyard Institute

We are examining the community as an 'underground', not in as much a sanctuary from dispositions and deficiencies but, a center for visual studies and activism. A place that has secured through some effort to treat our image-world as discursive, academic, and pedagogical.

To advance the term visual study, often, we must acquiesce to the place youth are positioned in school. This space continues to remain passive and inconsistent with the skills necessary to interpret a complete and complicated range of experiences. Support for an authentic voice has always had an irresistible kind of freedom on the street, a prerequisite only to some interaction that has remained the only respite to a kind of authentic communication. What is evident, however, is there exists an illusion that exposure to a visually-charged environment stands in for some understanding of (reading) information. Curriculum is not knowledge nor is it accountable nor does it possess the familiarity of many youth's environment, residing with some comfort at the pace of the printed page. Children are murdered and their visual landscape intersects and claims a subjective sense of self-hood.

It appears comfortable to speak of our urban spaces as under siege, panning the homes of families, churches, centers, and intersections they all share, communicate from,

compromise, and struggle to work things out. This is outdoors, an objective landscape of sorts, brutally vital, activated and appropriately not responsible to the both school and personal safety. Comfort is located in brief encounters and intimate connections, a pathology disproportionate (to) from a distance of these youth's descriptive life. This community's press is unreported, only defined as home, often only acknowledged by what is cannot accomplish. The architectural lines of demarcation are still evident, fixed not by the infrastructure of some past metropolis, but internalized from learning to walk the street, still bordered, families compartmentalized by rivalries, mobility portioned off. The youngest children have been taught to walk a different way. Bipedal development and warfare assume the same ingredients to self-hood, informing personal histories and testimony to what will suggests a challenge to fixed inherent, biological functions. Young eyes scan the streets urgently and with a kind of completeness, witnesses to their landscape.

Jim Duignan

notes

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- * Lakeland Industries [bullet-proof vest]

In 1946 Albert Camus cautioned that those who wanted a humane postwar world would have to fight fear and silence, and with them the "spiritual isolation" they involve. "What we must defend," he said, "is dialogue." Camus wrote these words in the terrifying shadow of the Holocaust and Hiroshima, when faith in humanity could well have been seen as a form of insanity-and he even added that all this was not a matter of constructing a new ideology, "but simply pursuing a certain style of life."

PUBLIC THINGS

Introduction:

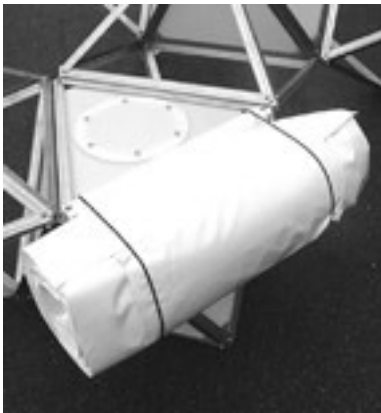
Public Things enable persons to use public space in various ways. The system consists of a number of functions which are accessible for anybody who wants to use them. It can be placed at different spots in public areas, such as streets, squares, public buildings, parks, roadsides, etc. Anybody may take initiatives to expand Public Things with more functions.

Construction:

The initial system is constructed from polyethylene tanks, which hold most of the functions within a framework of acid resistant, stainless steel struts. All materials are durable and weather proof. The different elements can easily be reconfigured. Foundation tanks filled with water add weight to the construction and prevent easy removal.

Maintenance:

Public Things are maintained by the persons using them.



Bed:

A place to lie down, rest or sleep is provided by a thin foam mattress. It is covered by plastic on all sides. An extra sheet of plastic can be folded over the resting person to protect against wind and rain. When not in use, the bed can be rolled up and fixed to the construction. Components: PE-foam mattress, PVC sheet, rubber cord.



Temporary Services Public Sculpture Opinion Poll. Note the clipboard attached to the traffic pole in front of Josh Garber's sculpture "Episodic." Temporary Services collected responses to this sculpture from September 2, through October 2, 2000. An upcoming booklet of responses and essays will be sent to the city's Public Art Department and distributed from a dispenser at this site.

**What is your opinion of this sculpture
and why do you think it was
placed in this neighborhood?**

I don't like it. It's already
starting to rust which does not
beautify the area. The sculpture
should be removed and keep the
garden area which is pretty.

There's nothing on this corner
or Western Ave. but car lots,
& warehouses. Another piece of
metal does not add anything. Or
you could have painted it a
nice brite color

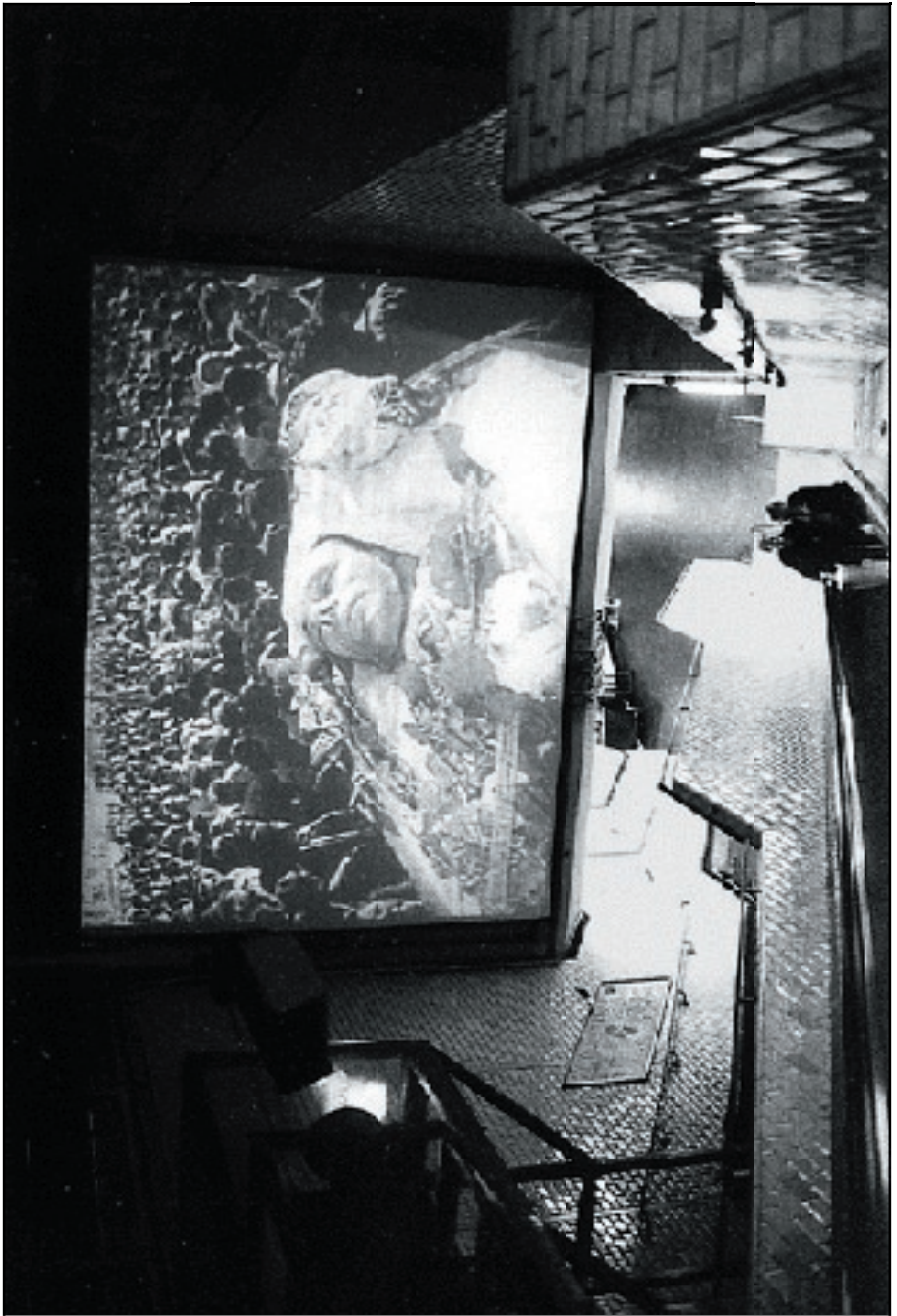
**Thank you for your feedback. Your responses may be published in
a booklet that will be given to the City's Department of Public Art.**

An Objective Compilation of Public Opinions of Josh Garber's Sculpture:

Ugly (11)
Sucks (5)
What is it? (5)
I don't like it (4)
Cool (4)
Prefer Army tank that was once on this site (4)
Beautiful (3)
Don't know why it's here (3)
I like it (3)
Nice (3)
Okay (3)
Put lights around it (2)
Rusting (3)
Abstract (2)
Don't give a fuck (2)
Eye Sore (2)
Fountain would have been better (2)
It is/looks like nothing (2)
Makes No Sense (2)
Not very good (2)
Remove it (2)
Stupid (2)
To help/made by friends of Mayor Daley (2)
Would make a good rollercoaster (2)
Acceptable
Another piece of metal doesn't add anything
Artistic
Bad news
Bent up
Can go fuck itself
Catches everyone's eye
Colorful
Could have painted it a bright color
Crap
Crazy
Don't care for it
Drab color
Dumb
Enchanting
For the government to get more money out of us
For white people only
Gives color to area
Good
Great
Has got to go
Has too much negative space
Interesting
Intestines
It belongs here

It's for me
Junk
Just looks like a pole twisted
Looks like a big heart
Looks like gentrification
Looks like a pretzel
Maker was bored and trying to get attention
Makes the neighborhood look good
Makes you stare
Makes you wonder what it could be
Motherfucking
Needs more pizzazz
Needs work
Not art
No good
Not very interesting aesthetically
Piece of shit
Phony
Placed to destroy the memory of loyal American fighting forces
Pretty
Put there because that's all the space there was
Scientific
Should put some by Rockwell Garden
Shows the tangled minds of the neighborhood
Something meaningful and creative should replace it
Stinks
Symbolizes life and all of it's ins and outs/ups and downs
Take that damn sculpture and put it in your asshole
Talk of the neighborhood
Think the person who made it was smoking crack
Too many bushes around it
Twisted
Unique
Useless
Very hard to figure out
Very large
Waste of tax payer's money
Waste of time
Weird
We need more sculptures like this in our neighborhood
What's the point of it?
Wonderful
Worn
Wrong

* Note: Opinions are extracted from larger responses that will be printed in a future booklet.



Michael Blum's 1999 video installation "Expect the World"
It was located in the Stalingrad station of the Paris subway system
Note: The orientation of this image is horizontal



An apartment installation of Eco Vida's Aquaculture system

