

TEMPORARY SERVICES

MOTHERFUCKERS

BOOKLETS + PUBLICATIONS

ANCIENT ORDER FLYERS

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CONSTRUCTION SITE

www.temporaryservices.org

Temporary Services Motherfuckers

Although usage of the word “motherfucker” in the English language spans back to the 1300s, the word still carries a subversive, highly offensive and shocking weight for most people. Its original meaning is still considered one of the worst possible insults that one can spew forth – the notion that the person you are calling a motherfucker is in fact someone who has sexual relations with his or her mother.

While “motherfucker” is still a charged and often negative term in twenty-first century American English, the word has also acquired new connotations. In recent American popular culture, “motherfucker” has been used many times to describe a certain kind of tough, hyper-masculine personality. A “motherfucker” is a rule-breaker, a person that receives respect often through commanding fear in others.

A popular reference can be found in Isaac Hayes’ classic title composition for the 1971 film Shaft. In referring to the title character John Shaft, a street-savvy detective who always finds the criminals, Hayes’ lyrics describe him as a “...bad motherf—,” cut off by a chorus of female voices decrying “Shut your mouth!”

This widely popular soundtrack perhaps defines the crux of our position on the word “motherfucker”: it’s a term we don’t apply lightly to ourselves. While there seems to be an increase in usage of “motherfucker” as a term of endearment, especially among our social networks, it is still a word that connotes a shared personality that is something outside of our normal selves. However, calling this exhibition, and, by proxy, ourselves “Temporary Services Motherfuckers” links us to a legacy of other groups that took on the intensity of this moniker in an attempt to reclaim a certain kind of wildness that was perhaps lacking in their previous group life.

We are of course indebted in a way to the chaotic group The Motherfuckers, active in New York in the late 1960s. They were originally known as “The Family”. Temporary Services often refers to ourselves as a family as well. However, we find The Motherfuckers both inspiring and repulsive simultaneously. Evoking that kind of mixed feeling in others through our work is something we aspire to as well.

The Motherfuckers were also known as “Blackmask” (after a publication by that name) and “Up Against the Wall Motherfucker!” – as in “your ass is being robbed.” Calling them “The Motherfuckers” is easier and a lot more crass. They were indeed crass themselves, and we feel that this should be celebrated. They were a group with a hell-bent, anarchist lust for destruction which led them to do some great actions that have never received the notoriety that they deserve. One of their actions involved organizing many people to dump all of their garbage in the square at Manhattan’s esteemed Lincoln Center while calling for the “trashing of capitalism.”

Another seminal group that embraced “motherfucker” is a favorite in Temporary Services’ music collections: the MC5. In 1969, this Detroit-based, Black Panther-sympathizing white boy rock band released their electrifying live album *Kick out the Jams* – a record that gets a lot of play between the three members of our group. The title track is announced with the explosive “And right now, right now, right now, it’s time to... KICK OUT THE JAMS MOTHERFUCKERS!!” Never mind that the lyrics are mostly about how their music drives girls to want to have sex; it’s easier and perfectly reasonable to think of it as a general call to action.

Fast forward to the Italian Hardcore music scene of the 1980s. Taking the nom de punk of the guitarist from the nasty Ohio band the Dead Boys and upping the abrasiveness, the band Cheetah Chrome Motherfuckers emerged: an anti-commercial band name if there ever was one. Not that they ever tried to take their vile music outside of the international DIY political hardcore scene anyway.

Our new name – well, it isn’t actually a new name, just a possible alter ego – started as a joke one of us made to the others. It has stuck for us as a coarse, yet affectionate way to refer to ourselves. We like it and will continue to use it.

We are calling this show “Temporary Services Motherfuckers” because it is just so damned boring to call it a solo show, retrospective, or what have you. It is none of these exactly. It is a celebration and presentation of things we really wanted to share with folks in Zagreb. We hope you enjoy it, MOTHERFUCKERS!



BOOKLETS + PUBLICATIONS

The booklet you hold in your hands is our 75th. It gathers together several projects. We presented them at Galerija Nova in Zagreb in February 2007. However, we hope that this booklet functions as more than just a catalog for the exhibition. We hope it is a way to further spread these ideas so others can take them up, expand them, make them better, take new directions, and so on. This is one of the most important reasons why we make the booklets.

A regularly updated list of our publications is on our web site. Many of the booklets are available free for download. You will find them at the following address: www.temporaryservices.org/booklets.html. If there is a booklet that you want, that isn't available in PDF format, chances are that we have a printed copy. Please send us a 6" x 9" self-addressed envelope. We also love to get publications in exchange; so feel free to send yours to us. And if you don't have any, start making them.



ANCIENT ORDER FLYERS

These photocopied flyers were found over the course of a year in downtown Chicago. The main purpose of each flyer is to bring to light the mysterious workings of a group called "The Ancient Order" - who

THE ANCIENT ORDER'S BEAST OF BURDEN CODE AND THE LINDBERGH BABY MURDER

• BEAST(47) + GP(21) + BURDEN(44) = 132

• The ANCIENT ORDER use the Beast of Burden "132" to mark many of their crimes, including the Lindbergh baby kidnapping and murder.

• The kidnapping took place on 3-1-32.

• The baby was found dead on 5-12-32. May 12th is the 132nd day of the year.

• BRUNO HAUPTMANN was executed on 4-3-36.
1900 thru 1935: 36 years = 13,140 days:..... 13,140
9 leap years so add 9 more days:..... 9
April 3rd was the 94th day of 1936:..... 94
• Total=13,243

• For kidnapping and murdering the Lindbergh baby, Bruno Hauptmann was executed on the 13,243rd day of the 1900's. The "132's".

• 3-1-32 Day#132(May 12) Day #13,243
132 132 132

• The ANCIENT ORDER hit 2 "132" dates in 1932. Not in 105 years you also have days. And that includes days 13,200 to 13,299. Those days are not in 1932. They are in 1936. 13,200 to 13,299 are 1-20-36 to 5-29-36. The execution had to take place in exactly that 100 day period in 1936 to hit the "132" in the hundreds of days, 132(00-99), in the century. The execution took place on 4-3-36, the 44th day of that 100 days: 44/100. The ANCIENT ORDER hit 3 Beast of Burden "132" dates in the Lindbergh baby kidnap/murder: 2 in 1932 and 1 in 1936.

• The ANCIENT ORDER code "Beast of Burden" BOB, 202 or 22 and 22 x 22 = 484, as seen at right. The ANCIENT ORDER hid that code, 484 or the Beast of Burden "22" times itself, in the Lindbergh baby murder case. It is hidden along with the ANCIENT ORDER's doctor code, "101". From the 101st element, also seen at right. The 484 and 101 are hidden in the number of days between the kidnapping and the execution(13,243).

1900 through 1931: 32 years or 11,680 days:..... 11,680
8 leap years so add 8 more days:..... 8
March 1st was the 61st day of 1932:..... 61

• 13,243 - 11,749 = 1,494.

• The execution of Bruno Hauptmann took place exactly 1,494 days from the beginning of the crime: the kidnapping. As can be seen at right, 1,494 in the ANCIENT ORDER's doctor("101") and Beast of Burden squared(484) combined.

• The ANCIENT ORDER placed the Beast of Burden "132", the Beast of Burden 484 and their doctor code "101" throughout the kidnapping and murder of the Lindbergh baby.

WANTED

INFORMATION AS TO THE WHEREABOUTS OF



CHAS. A. LINDBERGH, Jr.
OF ROSELAND, N. J.

SON OF COL. CHAS. A. LINDBERGH
of Roseland, New Jersey

This child was kidnaped from his home in Roseland, N. J. between 8 and 10 p.m. on Tuesday, March 1, 1932.

Characteristics:
Age, 20 months. Hair, chest, very
Weight, 27 to 30 lbs. Eyes, dark. Day
Height, 29 inches. Complexion, fair.
Bump above in center of the
forehead in straight forward right ear

Reminds all correspondents to
the U. S. Bureau of Investigation, N. J.
the State & Federal, Roseland, N. J.
an correspondence to the office at Roseland
New Jersey

13 News & World Service
December 4, 1932

Charles Lindbergh paid the \$50,000 ransom, the money delivered in marked bills. In return he received a note. The baby was on a boat near Martha's Vineyard. That was a lie. On May 13, the baby's body was found in the woods less than 3 miles from the Lindbergh home.

After a circumstantial trial, Hauptmann was found guilty. On April 3, 1936, he was sent to the electric chair at the state prison in Trenton, N.J., and was executed.

CRIMINAL WORLD SERVICE, DECEMBER 4, 1932

Life to Zero

22
22
44
48
484

101
Med
doctor
(256)

101
484
1494

this group is, when they will strike in the future, what they were responsible for in the past, and how they have left their mark throughout history. Neither Temporary Services nor anyone we know ever saw the person that was behind these flyers. The flyers were often hard to find if you weren't paying close attention or in the right place at the

PROOF THE ANCIENT ORDER MURDERED BRUCE LEE



● The ANCIENT ORDER murdered martial arts master BRUCE LEE. The ANCIENT ORDER also set up JAPAN for the Atomic bombs of 1945. They placed a provision of Lee's death and the Atomic bombings in the Bruce Lee film "THE CHINESE CONNECTION".

● THE CHINESE CONNECTION begins by showing the sky. The sky is filled with dark clouds and then there is thunder and rain. The voice-over: "Our story begin with the death of [a martial arts champion and teacher]." Then Bruce Lee is shown running in the rain to the funeral of the champion teacher. He is mourning his teacher's death.

● The above is sky and cloud to represent the nuclear mushroom cloud; rain to represent nuclear fallout; death, suffering and man covered in rain [nuclear fallout], and mourning. These scenes are a re-creating of the Atom-bombs dropped on ASIA.

● 10 minutes into THE CHINESE CONNECTION a man enters the Chinese school with a present from the Japanese. The Chinese unwrap it. It is a banner in a frame (that's framed as in framed or set up). The Chinese look at the banner and one reads: "SICK MAN OF ASIA." What's-it-mean?

● It is an insult, the Japanese calling the Chinese the sick men of Asia. 5 minutes later, Bruce Lee appears at the Japanese school. He returns their framed "SICK MAN OF ASIA" banner to them to insult them back.

● The ANCIENT ORDER refer to the Asian being sick; sick from nuclear radiation. They have the Japanese and Chinese calling each other the 'sick men of Asia' to sickly work the insult and taunt into the movie's plot.

● 6 minutes into THE CHINESE CONNECTION, the ANCIENT ORDER have Bruce Lee foretell his own death as a provision they can show others later.

Lee: "Will you tell me what teacher died of?"

Friend #1: "It was pneumonia. That's what the report said."

Lee: "And you really think that's true?" (then shouting): "I don't believe it! Now tell me how he really died!"

Friend #2: "Look we wouldn't lie to you. That's what the doctor told us."

Lee: "I see! And you believe what you were told?! He was well! There was nothing wrong! Now could a healthy man die?!" 3-7-8...

● When Bruce Lee died he was working on the movie GAME OF DEATH, (another ANCIENT ORDER provision). Notice the promo above: "This film was unfinished when Lee died..." The initials of GAME OF DEATH are "GOD".

● BRANDON LEE was Bruce Lee's son. He died of an accident on the set of the film THE CHOW. Notice the promo at right: "...Brandon Lee in his final film..." In this movie he plays a man who is killed and comes back to take revenge on the murderers of him and his fiancée.

● Bruce Lee foretells his own death in THE CHINESE CONNECTION. He dies while working on GAME OF DEATH: GOD. His son, Brandon Lee, is killed on the movie set of THE CHOW, the film where he was playing a dead man.

see it - same fact - stuff - in a. 1. A knowing in advance; forecast. E. A. production.

BRUCE LEE

THE CHINESE CONNECTION
GAIFONGZHUJI BILIAN Bruce Lee, Mike Kuo This Lee teaches the murderer of his teacher in early 1970s Shanghai. A King is shown. 1972color: 107 min.R.

GAME OF DEATH
GAFOGONGZHUJI BILIAN Bruce Lee, Devin Jagger This film was unfinished when Lee died, but director Robert Clouse completed it with studio and the surviving actors six years later. A King is shown. It's a modification of the original manuscript. 1973color: 100 min.R.

800-367-7766

Critics' Choice Video

The Crow (1994)

It's been thirty years! Brandon Lee is the first film to be completed after his death, using only his footage on the set of the shooting and using 1994 film stock to give it color. They will spend more money and do everything else better. His promo from the set of THE CHOW is shown. Special effects with dragons look like real dragons in the sky and look like real dragons. 117 min. from America. 1994 11-21-94. Unrated. C618.89

1-800-4-MOVIES



right time. Every flyer is a single sided 8 1/2" x 11" photocopy, though several are longer and feature two or more pages stapled together. The flyers were only found inside free newspaper dispensers. Like newspapers, the flyers were always dated, and were folded so that the bold headlines could be read along the top. Only the most recent

THE ANCIENT ORDER CHOSE THE MANSONS AND THEIR VICTIMS

● THE CONVICTED:

Charles(66) + Manson(76).....= 142
 Charles(66) + Watson(92).....= 158
 Leslie(62) + VanHouten(120).....= 182
 Patricia(77) + Krenvinkle(122) = 199
 Susan(74) + Atkins(74).....= 148
Total = 829

● THE VICTIMS

Steve(77) + Parent(74).....= 145
 Jay(16) + Sebring(74).....= 110
 Voytek(98) + Frykowski(137) = 235
 Abigail(41) + Polger(63).....= 104
 Shagon(72) + Tate(46).....= 119
 Leno(46) + LaBianca(43).....= 89
 Rosemary(114) + LaBianca(41) = 157
Total = 959

THE 300:

● Charles Manson gave the orders and Charles Watson was the executioner. Charles Manson's name added to Charles Watson's name is 142 + 158, adding to exactly 300.

THE "DOCTOR" CODE + MANSON + EXACTLY 400:

● One of the ANCIENT ORDER's "Doctor" codes is "i" and "H", the vowels in "Dmitri" and "Mendeleev". Note "Leslie VanHouten", the "IAE" in Leslie. Then Krenvinkle and Sebring. That is 62 + 222 + 74 = 258. That is the doctor-coded name adding to 218. Then when Charles Manson's 142 is added to that, 258 + 142 = 400, it adds to exactly 400.

mes-de-le-+em /man'doif+em/
 [Dmitri Ivanovich Mendeleev (1834-
 1907) Russian chemist] a synthetic
 radioactive element (94), also 1911

THE VICTIMS, THE CONVICTED, THE DIFFERENCE=130; THE O.J. CASE & 130:

● The victims total = 959. The convicted total = 829. The difference is 959 - 829 = 130. Now look at the "O.J. Simpson" case, the subsequent "CRIME OF THE CENTURY":

- O.J.(125) + Simpson(195) = 130.
- Nicole(58) + Brown(72) = 130.
- Ronald(64) + Goldman(66) = 130.

6-15-99

● The ANCIENT ORDER's Laser-Ray system allows them total control of others. They can choose the victims of crises; choose who will save their victims, and choose the date it all happens. The ANCIENT ORDER bring the parties together as friends, sometimes years before the appointment date of their deaths. That way there is less suspicion. They can do the same year after year without anyone catching on. Everyone is chosen.

● That is why their names add up the way they do and also why the serial killers below names' all add out to exactly "77".

RICHARD(18+8+3+8+1+16+4=61) SPICK(15+16+5+3+11=54) 61-54=115.....1+1+4+5=7
 CHARLES(13+8+1+18+12+5+19=68) MANSON(13+1+14+19+15+14=76) 68+76=142.....1+4+2=7
 JOHN(10+15+8+14=47) NAYNES(21+1+25+14=68) GACY(7+1+3+25=36) 47+68+36=151...1+5+1=7
 JEFFREY(10+5+6+6+18+5+25=75) DANBERG(4+1+8+13+5+18=49) 75+49=124.....1+2+8=7
 RICHARD(18+8+3+8+1+16=46) KAMBERG(18+1+13+8+18+5+26=80) 46+80=126.....1+5+1=7
 NIKOLAI(1+14+4+18+5+23=65) CERNANOV(3+21+1+14+1+14=58) 65+58=123.....1+3+3=7
 THE(20+8+5=33) UNABOMBER(21+1+1+2+15+13+2+5+18=91) 33+91=124.....1+2+4=7

flyer was ever available; back issues did not recirculate. The flyers were frequently left in the same locations but distribution was erratic and unpredictable. Usually only one copy of the day's report was available in a dispenser. The dispenser's clear plastic display window was always used for maximum visibility, but extra copies were

PROOF THE ANCIENT ORDER KILLED PRINCESS DIANA

● The **ANCIENT ORDER** chose Princess Diana, operated her and then killed her. Look at her name before she married Prince Charles.

D I A N A S P E N C E R L A S E R
 D R T A R
 ● DIANA SPENCER LADY DIANA SPENCER

● Before Diana married Prince Charles, she didn't have either "laser" or "ray" in her name. After marrying him, she had both "laser" and "ray" in "Lady Diana Spencer", read left to right and back IN A CIRCLE.

● Princess Diana was operated by these Laser Ray devices by the **ANCIENT ORDER's** doctors. Part of the reason she was chosen was her name. "Diana Spencer" begins with "D" and ends with "r", "Dr" from start to finish.

● The **ANCIENT ORDER's** doctors operated the "electrical Oscillations" of Princess

alpha rhythm also alpha wave s. A pattern of regular electrical oscillations occurring in the brain at a frequency of 8 to 13 hertz when a person is awake and relaxed.

beta rhythm also beta wave s. A pattern of electrical oscillations occurring in the brain at a frequency of 13 to 30 hertz when a person is awake and alert.

Diana's brain with these Laser Ray devices. The electrical oscillations are measured in "8 to 13" and "13 to 30 hertz," 8 - 13, 13 - 30. The first is 8 and the last is 30. 8 30. Princess Diana's car crashed on 8-30-97.

● There is something wise about 8/30. August 30th is the 242nd day of the year. 365 - 242 = 123. 8-30-97 was exactly 123 days before the end of 1997. That would be the "1,2,3" day before the end of the year.

IT WAS A BRIGHT COLD DAY IN APRIL
5

● Notice this passage from "1984". "IT WAS A BRIGHT COLD DAY..." "IT WAS A...B...C...D..." or "IT WAS 1..2..3..."

● The very next day, August 31, was the day Princess Diana died. That was the 243rd day of the year. The **ANCIENT ORDER** have two name-totals for the Beast of Burden:

111

● #1-Beast(47) + Burden(64) = 111..... ● *112

● #2-Beast(47) + of(21) + Burden(64) = 132..... ● 243

● The two name-totals for the Beast of Burden are 111 and 132. Added together they total 243, the day of Princess Diana's death.

● How many days did Princess Diana die from the **ANCIENT ORDER's** Beast of Burden day of February 2nd in 2005?

August 31 was the 243rd day. 122 left in 1997.....122
 1995 through 2004: 7 years or 2,555 days.....2,555
 2 leap years so add 2 more days.....2
 33 days until February 2nd in 2005.....33

● Total=2,712

● 2,712 = 2 x 2 x 2 x 2 x 3 x 113. This is the only equation you can get from 2,712. The two highest totals are 113 and 2x2x2x3 or 24. An **ANCIENT ORDER** code;the 113th day is April 23rd or 4/23. The 24th day is January 24th or 1/24. The code is to multiply these dates.

● 124 x 423 = 52,452 or 52452
 That reads "52 for 52". The passage below is also from, "1984".

TWO AND TWO MAKE FIVE.

But then there came a sort of check. His mind, as though slitting away from something, seemed unable to concentrate.

215

9/7/79

rarely left inside the boxes. We have never seen more than three copies of the same flyer and we doubt that many copies of each one exist. There was never a contact address on the flyers or a way to subscribe. Almost exactly one year after we first saw an Ancient Order flyer, they seem to have stopped circulating completely.

THE ANCIENT ORDER AND THE PEARL HARBOR PREVISION

• The ANCIENT ORDER's Laser Ray devices were developed by studying how the rays of the Sun effect plants why plants die without sunlight and how they live off of sunlight. That is why the ANCIENT ORDER use codes for plant-life such as "garden" or names such as "Gardner". One such code is "arbor" which is a "leafy roof forced by trees". ARBOR = RAY.

• Due to their number-codes, the ANCIENT ORDER also use hidden codes for the word "count". One such hidden code is the word "earl". In title of nobility, an earl is exactly the same as a count and the title count is exactly the same as the word count, which refers to numbers. EARL = COUNT just as ARBOR = RAY.

• PEARL HARBOR
• EARL ARBOR

• That is how the ANCIENT ORDER chose Pearl Harbor for the surprise attack which pulled the UNITED STATES into WWII. The name Pearl Harbor has "earl" and "arbor", the COUNT or COUNTDOWN and the RAY.

3-17-2000

• The ANCIENT ORDER also chose an "earl" to use for one of their Pearl Harbor provisions. That "earl" was EARL DER BIGGERS, the author of the CHARLIE CHAN serials. The provision is CHARLIE CHAN IN HONOLULU, made in 1938, three years before Pearl Harbor was bombed.

• A harbor is where ships are docked, waiting to set sail out to sea. Pearl Harbor is where a U.S. naval fleet was stationed. The ships were docked in the harbor with U.S. military personnel sleeping and others going about their business when on the morning of Dec. 7, 1941 those ships were surprised attacked by the JAPANESE. Those men were murdered aboard ships which were docked in Hawaii.

• The movie CHARLIE CHAN IN HONOLULU is about: "Charlie Chan probing murder on a ship docked in Hawaii."

And that is 3 years before it was actually done on a grand scale.

• The movie CHARLIE CHAN IN HONOLULU in 1938, about a ship in Hawaii(Honolulu), docked and with a murder taking place on board and the murder investigated by an oriental(a Chinese). Three years later the infamous surprise attack on Pearl Harbor with ships docked in Hawaii(Pearl Harbor), mass murders taking place on board and those murders done by orientals(the Japanese).

• Now notice something else that is extremely important. As can be seen above, WWII started in 1939. And this movie was made in 1938, exactly the year before WWII was begun.

count [maɪ kəʊnt < L. cōmptō (-it) compertō (of the hand) a nobleman of a rank equivalent to that of a British earl]

earl /ɪr/ [OE earl] a British nobleman next in rank below a marquess, equivalent to a count in medieval times

arbor /ˈɜːbər/ [COF herbōr] a grove of trees < L. herbō grass) a bower or leafy roof formed by trees or vines overhead

1938-1939 was 1938-1939/1938-1939. A. A. Knowlton in advance: Norman. A. A. Knowlton.

Charlie Chan and Der Biggers appear great scenes with a series of events following Charlie Chan, an Oriental detective.

Charlie Chan in Honolulu (1938) film. * * * Dr. H. Bruce Buchanan, Sidney Toler, Phyllis Brooks, Sam Yang, Eddie Collins, John King, Claire Dodd, George Zucco, Robert Grant, Marc Lawrence, Richard Lane, Philip Ahn. Toler makes a serviceable Chan in his first outing (with Yang also debuting as Harbor Two Sam Jimmy), probing murder on a ship docked in Hawaii when his daughter is about to give birth as his neighbor one grandchild, Layne Tole, Jr., is fat as fat doing young Charlie Chan, Jr.

World War II is the world-wide war of 1939-45

Pearl Harbor a large U.S. naval base near Honolulu, scene of the Japanese surprise attack Dec. 7, 1941 that precipitated U.S. entry into World War II

The last flyer we found, "The Ancient Order and the Pearl Harbor Prevision", is dated 3-17-2000.

A collection of the flyers is free for download here:
www.ubu.com/outsidere/ao.html

PUBLIC PHENOMENA

Temporary Services has a continued interest in the visual and social exploration of the shared spaces of cities. Since 1998, we have documented a wide range of phenomena that occurs in these spaces. It includes observations of ways that people modify shared space. These activities run the gamut from informal or accidental to intentional and political. We have collected images of public phenomena in Chicago (and the surrounding region), Copenhagen, Berlin, Zagreb and more.

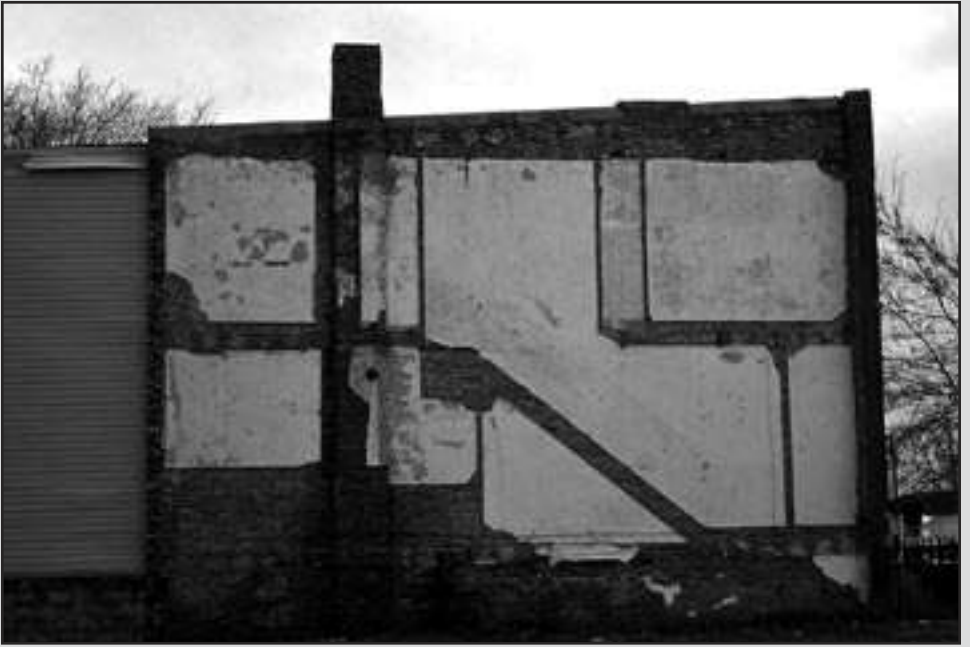
We are interested and inspired by the ways people change shared space beyond its original design or intention. Some modifications that we have observed include roadside memorials in honor of people who died from car accidents or street violence, items left out on the street to save a parking place for the car of the person who spent hours shoveling snow to put it there, and homemade basketball courts in alleys and vacant lots (see multiple examples on the next page). We learn a great deal from these kinds of behavior about how people use their cities beyond official planning.

Many of the things we are looking at take place on private property that is visible to passersby. Through the accumulation of multiple examples of each phenomenon we can understand how a new “public” space is created when everyone seems to be doing the same thing.

This research tells us a great deal about our surroundings and it is something we can build upon and share with others to gain their feedback and insight. We put our research to use in our projects.

In 2005, we published a small selection of images from the archive in a booklet titled *Public Phenomena: Informal Modifications of Shared Spaces*. You can download this booklet from our website at www.temporaryservices.org/public_phenomena.pdf.





GHOST BUILDINGS - The traces of buildings and vanished lives are left written on adjacent structures most often seen in poor areas of Chicago.



ANTENNAS AND SATELLITE DISHES - There are retrofitted “gardens” of antennas and satellite dishes that cover the tops of buildings all over Zagreb. The wires meander over the sides of the buildings like vines.



HOMEMADE BARRIERS - There is fierce competition for space, and keeping others out of it, in Chicago. Some make their own barriers.



CROPPED TREES - Nature constantly reminds us that it will eventually take over when we are gone. Here are some absurd attempts that pretend otherwise: trees have been copped to preserve fences and power lines.



PERSONAL PILES - The lack of space isn't a problem in Berlin. It is the accumulation of too many things. Stored outside, they become public.



PILES OF BIKES - Tens of thousands of people commute to work by bike every day in Copenhagen. Bikes are abandoned for a variety of reasons, and often end up in piles like this.



BLOCK CLUB SIGNS - Neighbors decide together what kind of block they want to have, then put up signs with rules for being there.



UNUSUAL PUBLIC EXPRESSION - People do all kinds of strange things in public, like this prank.

PERSONAL

We're surrounded by plastic shopping bags. They perch in the branches of our trees like vultures on the make. They clog our sewer grates and stick to the bottoms of our shoes and tires.

The global deluge of waste created by the advent of the personal plastic shopping bag is not just a simple annoyance. Plastics manufacturing is big business worldwide. The plastic shopping bag can be seen as a calling card of sorts – an indicator that The Market (with all of its buddies, like The Military-Industrial Complex, the Prison-Industrial Complex, and Big Oil and the Bad Wars) is coming to your city and will be playing at your favorite concert hall whether you like it or not.

Plastic shopping bags are created from a polyethylene resin – a flexible plastic polymer that can be blown into a film, which is then molded into a variety of shapes, including the bag. The plastic is made from a process involving petroleum – not just a non-renewable natural resource, but also the basis of much contention in worldwide economic battles over money and control of the property. Plastic production is hazardous and contributes harmful pollution to our water supply and air. In order to continue to produce plastics, our countries must have access to petroleum, a situation that has resulted in things like the Gulf War, Operation Iraqi Freedom, and countless backroom deals and decisions based on profit and gain rather than human need. Carrying around our wares in personal plastic shopping bags makes us living, breathing advertisements not only for consumerism, but also for the evil and deadly decisions that those in control of industry often make on our behalf.

Most people wind up with more of these bags than they can ever re-use. We were curious about how others have been coping with their excess baggage so we asked friends and our e-mail list to share photos of their own “bag collections”. This has grown into an ever-expanding public archive on our blog that you can view at <http://pics.livejournal.com/tempserve/gallery/0003rt4f>. We also



PLASTIC

collected many unwanted bags from people on our list to use in our creative experiments.

Temporary Services has been considering the personal plastic shopping bag as both a symbol and a new tool for us to work with. We have been re-using and re-configuring plastic shopping bags in a variety of ways. Fortunately, they are a pretty interesting raw material. We've been quite amazed at the array of crazy and quite elegant banners, clothes, wallets, re-usable "packing sausages" that cushion items being mailed, and other miscellany that these bags can transform into with help from tools like heat sealers, irons, and glue guns. We have been attempting to incorporate this material into our daily creative lives as freely as these bags have forced their way into our homes.

It's intense to think that a seemingly innocuous thing like a bag could be linked to all of the very scary things that are actually changing the core structure of both our shared environment and our nature as humans. This is more than just a litter thing -- it's a pretty awe-inspiring example of the power of capitalism to quite literally rape the earth and change (on a sometimes unconscious but always intrinsic level) the habits of its inhabitants. Bags are a physical threat, yes, but they are also an insidious way for corporations to make us personal advertising shells and for us to be willed into consuming more. It's so convenient! We carry a bag and grab more and more, gallons of oil rushing through our blood as we comply with the many decisions that have been made on our behalf. And we are left with the detritus of our own longing: bags choking our outsides and insides, mocking our inability to create a life that is not based upon the seeds of its own destruction.



What A Mess!

Our ability to re-use these bags can't keep pace with our consumption. We really need to get rid of these things altogether.

The following information, illustrated with photos by Temporary Services, comes from the article "Modern dilemma, contain sad sacks" by David Wischnowsky from the September 13, 2006 issue of the *Chicago Tribune*:

Because the bags can so easily blow out of recycling bins, they are barred from curbside pickup programs in most suburbs. Chicago does not list plastic bags as acceptable items for the city's blue-bag recycling program.

U.S. shoppers go through about 100 billion plastic grocery bags every year, including upward of 400 million in Lake County, according to the Food Marketing Institute. Using industry figures, Cook County's 5.3 million residents likely tear through 3 billion to 6 billion plastic bags a year.



In 1982 plastic bags held just 8 percent of the retail sack market, according to the Food Marketing Institute. Now, almost all grocers and retailers use them, and some use only plastic.

Studies show that only about 0.6 percent, or 600 million, of the plastic grocery bags distributed annually in the U.S. end up in recycling centers.

In 2002 in South Africa... plastic bags had become such a problem they were derisively nicknamed "the national flower." As a result, the government required manufacturers to make the bags more durable and expensive, discouraging their disposal.

Ireland, meanwhile, instituted a 15-cents-per-bag "PlasTax" at stores four years ago, resulting in a 90-percent reduction in use. A similar proposal was considered last year in San Francisco, while New York City, Australia and Britain also are reportedly mulling similar levies.

Images: centerfold - Berlin, Germany; this page - Chicago, Illinois



Zagreb, Croatia

Show Us Your Bags!

It has become readily apparent that almost everywhere there are plastic bags – without any attempt to control their proliferation - there is an office or a corner of a kitchen that is well-stocked with extras. Our ability to re-use these bags can't keep pace with our consumption. We really need to get rid of these things altogether.

Temporary Services asked people on our email list to send photos of their collections of excess plastic bags. Here are some of the submissions. You can send your own photo to: servers@temporarieservices.org



What, How & for Whom (WHW), Zagreb, Croatia



Christoph Rauch and Monika Wucher, Hamburg, Germany



Miriam Slager, Aurora, Illinois



Mike Wolf, Chicago, Illinois



Yvette Kaiser Smith, Chicago, Illinois



Irene Perez, North Aurora, Illinois

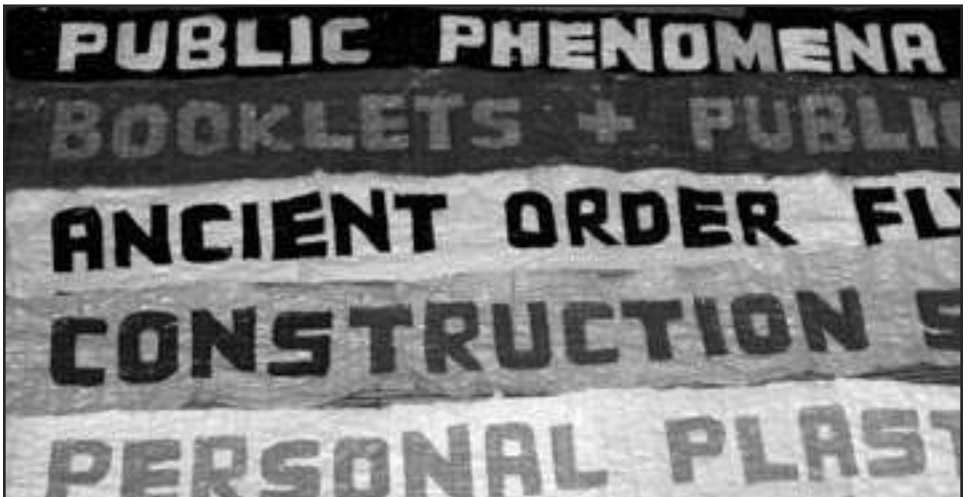
It Used To Be A Bag

These are some of the things Temporary Services has made from reused plastic shopping bags since our experimentation began.



Banners & Signage

With their vivid colors, plastic bags can be turned into highly readable, high impact, indoor and outdoor banners and signage. You can use pre-existing letters taken from logos, or hand-cut your own lettering. You can weld letters to backings with a heat sealer, which looks great but will cause the letters to shrink and distort when using thinner bags. We have also made dense multi-ply plastic fabrics from thin plastic bags and then hand-cut this material into lettering. These thicker letters can be hot-glued to a plastic backing for more of a relief look. These letters are easier to position and can be cut more precisely.



Packing Sausages

Little bits of plastic that remain after cutting up bags to make other things can be stuffed into heat-sealed tubes to make re-useable packing sausages. These light-weight and neatly contained cushions can be used when mailing or moving fragile items. They can be tied together at the bag handles to create clusters that will stay together. Packing sausages are easy to store and a lot less messy than Styrofoam packing peanuts.



Booklet Holders

Temporary Services makes a lot of booklets so we are often thinking about ways to display them. Simple holders can be created from bags and then used to hang publications in exhibitions, outdoors, or in a variety of spaces, with or without permission.



Personal Plastic Modification Tools

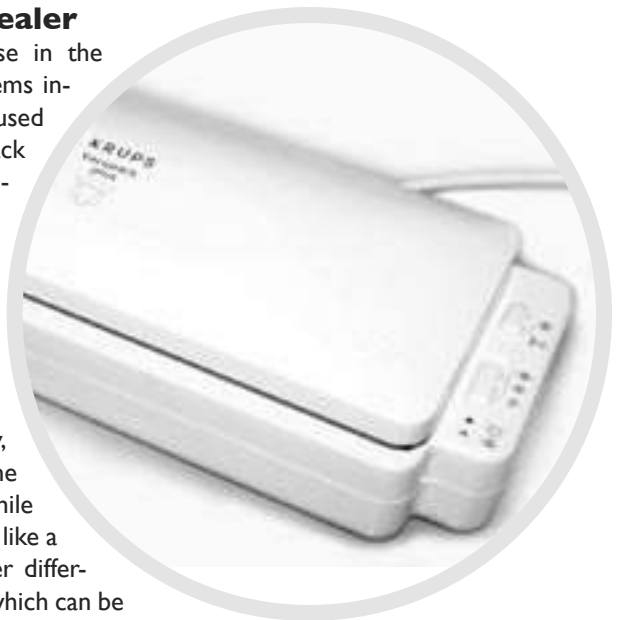
Impulse Heat Sealer

Heat sealers allow you to weld plastic together in neat lines. The bulk of the objects we have made depend on scissors and a heat sealer to generate their primary forms. In the U.S. a durable heat sealer can be purchased online and heavily discounted at a common auction site for around \$60.00 after shipping. A heat sealer allows you to seal bags into heavier and stronger fabrics for a variety of applications. A common sealer makes welds that are twelve inches in length. Sealing sections of plastic larger than this with a standard sealer becomes difficult. Careful ironing or hot gluing can be used to attach larger sections. The fumes released from using a heat sealer with plastic bags can be quite strong so one may want to consider alternative fastening methods.



Vacupack Food Bag Sealer

This device is intended for use in the kitchen. It is for sealing food items inside plastic bags. However, when used for other purposes: the Vacupack Food Bag Sealer provides similar results to the Impulse Heat Sealer for fusing plastic bags together. There are some differences between the machines. The Vacupack Food Bag Sealer doesn't produce any smoke or noxious gas when it is used. It heats the plastic more slowly, but still gives a strong bond. The VFBS also opens like a clam, while the Impulse Heat Sealer is more like a stapler. Both configurations offer different possibilities and challenges, which can be eliminated when used together.



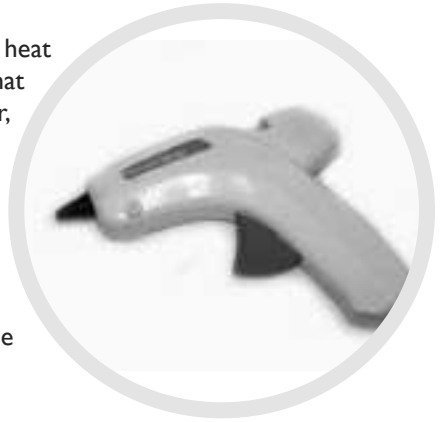
Electric Iron

A standard electric iron can be used to melt plastic together by running the edge of the iron over overlapping sheets of cut bags. We have found irons somewhat hard to control, and it may take a lot of practice before you can use them effectively without constantly melting through the plastic and making a big mess.



Hot Glue Guns

After making tougher multi-ply fabrics with a heat sealer, or after cutting out complicated forms that are too hard to weld together with a heat sealer, hot glue guns work well to adhere plastic to plastic. The disadvantage of this is that you will probably burn your fingers pressing the material together, and you have to buy another tool and glue sticks. Advantages are that you can be more precise and the smell produced by gluing the plastic bags together isn't as bad as using the heat sealer.



Heat Gun

Heat guns are commonly used for shrink-wrapping products. They are like a much hotter version of a commercial hairdryer. They can be used to shrink and condense plastic shopping bags into much smaller forms. Some bags will get a lot harder after being zapped with a heat gun.



IF YOU CAN'T STAND THE HEAT...

Skip all the electric shit! Tie things together. Cut bags into strips and weave them. Learn fancy knots. Try out methods of reworking things that are not dependent on melting, heating or any of these methods which produce beautiful results but probably aren't doing our lungs or brain cells any favors. Oh yeah, a respirator or an open window are good ideas.



CONSTRUCTION SITE

We worked with Biggest Fags Ever and Outpost for Contemporary Art to transform an empty lot in Los Angeles, kept that way for speculative purposes, into a temporary public space. We hauled several tons of scavenged items - scrap wood, discarded furniture, old signs, plastic toys, carpets, and more - to the vacant lot. We chose the spot, in the Echo Park neighborhood right on Sunset Boulevard, because of both the visibility of the site as well as the high number of pedestrians passing by. Hundreds of visitors came to the site and helped us build, ate meals, gave impromptu performances, shared their work, had discussions, and more.





We found abandoned shopping carts all over the city. They were one of the most abundant free resources available to us. This picture shows an early attempt to make an arch out of the carts.



Areas like this one grew organically from the items we found or that people gave to us. It was important to have spaces where people could linger.



Los Angeles Urban Rangers gave a tour of the site and presented a brief oral history of its uses. They later lead a discussion around an open bonfire about the roll of vacant lots in the lives and uses of major American cities.



Food Not Bombs provided some of the free meals we had at the site. They brought additional produce they scavenged from organic markets.



Biggest Fags Ever made the giant baseball. It takes nearly one thousand balloons to fill it up. In the background is a tower we built to hold all the items we collected but hadn't yet figured out a use for.



We took the baseball out onto Sunset Boulevard. It was rolled to Echo Park where it was demolished by a large group of children.



We built bleachers to be used for events and film screenings. Some of the kids who spent a lot of time at the lot are writing on and decorating the bleachers.

Temporary Services is a group of three persons: Brett Bloom, Salem Collo-Julin and Marc Fischer. We produce exhibitions, events, projects and publications. We create socially dynamic situations and spaces for dialog. The distinction between art practice and other creative human endeavors is irrelevant to us. Our projects embrace a range of content that requires varied visual approaches and presentation strategies.

Two components of our work that have been constant since we started in 1998 are our love of self-publishing and our commitment to finding diverse placements and audiences for our projects. We champion public projects that are temporary, ephemeral, or that operate outside of conventional or officially sanctioned categories of public expression. All audiences are equally valuable to us. We make and distribute booklets that share our ideas. We enjoy developing portable projects that allow us to bring our ideas to many sites, including those not always used for the production and exhibition of cultural work. We develop projects that allow other artists to share their ideas with a similar flexibility. We use our website to transmit and archive our ideas and concerns.

Working together in a group gives us both the ability to do multiple projects at once and the flexibility to use each other's experiences to our collective advantage. We also like collaboration because of the inherent challenges and incredible possibilities that come with working with each other and with persons outside of our group. We can effectively utilize each other's skill sets and trust in each other's ideas because of having worked together for so long. Our ability to share authorship on all projects and still produce work that is meaningful to each of us as individuals has also increased.

The link between aesthetics and ethics is in the foreground of our ideas. We seek thoughtful and responsible ways of both presenting our work and collaborating with others.

Over the years, we have learned to give deeper consideration to the impact our projects can have. We have become increasingly mindful of the types of situations our work needs for our ideas to flourish. Our international network of friends and supporters is greater than ever – we are able to use this network as an effective tool for research and a springboard for our ideas.

Temporary Services seeks to both create and participate in relationships that are not competitive and are mutually beneficial. We seek strategies for harnessing the ideas and energies of people who may have never participated in an art project before, or who may feel excluded from the art community. We bring together the generosity of many individuals to produce projects on a scale that none of us could achieve in isolation. We strive toward aesthetic experiences that are built upon trust and unlimited experimentation.

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