

VERTICAL ACOUSTICS / ON AGGREGATION

LECTURE PERFORMANCE, LISTENING SESSION & LECTURE RECITAL (with András Blazsek) 2017 & 2021
 FORMER SOUTH CONGREGATIONAL CHURCH IN CARROLL GARDENS, BROOKLYN, RESIDENCY UNLIMITED, 2017
 ART & CRITICAL ECOLOGIES, CITY UNIVERSITY OF HONG KONG & TAIPEI NATIONAL UNIVERSITY OF THE ARTS, 2021

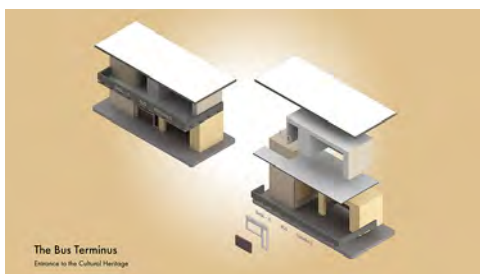
The lecture performance was presented on the occasion of artist András Blazsek's site-specific sound installation, Vertical Acoustics, part of a three-month residency at Residency Unlimited in Carroll Gardens, Brooklyn. It features images and soundscapes gathered on a road-trip Blazsek and I organized together to visit various sites of ancient Native American mounds between Meteor Crater in Northern Arizona and Frank Lloyd Wright's Fallingwater in Pennsylvania. From the Anasazi Chaco Canyon structures in Northern New Mexico to the Adena Serpent Effigy Mound in Southern Ohio, the lecture performance recounts the journey to various mounds exploring questions of representation through sonification and new disciplines like Archaeoacoustics. The later lecture-recital presented virtually for a conference organized in Hong Kong and Taipei shared our sonification of Electrical Resistivity Ground Imaging data collected at the Serpent Mound in Ohio as artistic and curatorial research towards a different approach to conservation and management of indigenous mounds.

M+

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OF DESIGN



INFRASTRUCTURES OF MEMORY

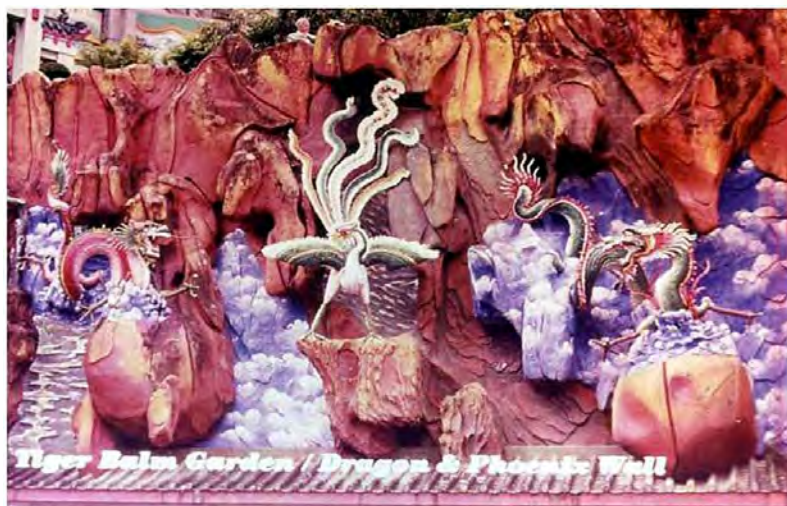


INFRASTRUCTURES OF MEMORY & ARCHITECTURE OF REHABILITATION

ARTISTIC RESEARCH IN MINIATURES / MODEL BUS COLLECTIBLES

PRACTICE-BASED RESEARCH / M+ MUSEUM OF VISUAL CULTURE AND TAI KWUN CENTRE FOR ARTS & HERITAGE, HONG KONG

Images from artistic research process: film studies research during COVID-19 of Contagion (first most streamed film during the virus) featuring Hong Kong's Shek O Bus Terminus as location, student projects in tools for mind-mapping with Shek O Village residents, bus model miniature of the Shek O Bus Terminus, research on Shek O Bus Terminus architect Su Gin-Djih and writing about Shek O Bus Terminus for Pin Up magazine.



INFRASTRUCTURES OF MEMORY & ARCHITECTURE OF REHABILITATION

ARTISTIC RESEARCH AT SHEK KWU CHAU REHABILITATION CENTRE

PRACTICE-BASED RESEARCH / RESEARCH GRANTS COUNCIL POSTDOCTORAL FELLOWSHIP IN CURATION

Images from artistic research process: original photographs from Hong Kong's Shek Kwu Chau Rehabilitation Centre cooperative design with adaptations by residents of the original Chau & Lee design, images of Tiger Balm Gardens sculptures alleged rescued by Shek Kwu Chau Rehabilitation Centre after garden demolition on Hong Kong Island, plans and simulations for the new mega-incinerator on Shek Kwu Chau.

DOCOMOMO HK
WALK
& TALK
SESSION
2021

CURATING
ARCHITECTURE

16
JUL
10:30am
-12:00pm

Meet-up
MTR Kwun Tong
Exit B2

RSVP by 15/7 midnight:
evbovino@gmail.com

The tour will be
conducted in English.
Limited to 16 participants.

ABOUT THE ORGANIZER:
DOCOMOMO HONG KONG
The local chapter of Docomomo International Commission for Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement. Established in 1988, the global organization aims to enhance public knowledge and promote the protection of notable examples of modern architecture and built landscapes around the world.
<http://www.docomomo.hk>

do.co.mo.mo_hk
Hong Kong

THE UNIVERSITY OF HONG KONG 香港大學
faculty of architecture 建築學系

Built Heritage
Research Collaborative

DESIGNTRUST
1997-2021



**Fallen Angels 墮落天使:
Love at Kwun Tong in Film and Miniature**
/ Emily Verla Bovino with special guests
2021 M+Design Trust Research Fellow, Docomomo HK

What questions do expressions of 'love' in film and miniature at Kwun Tong 觀塘 pose to the study of the built environment in Hong Kong? Three years before the Kwun Tong redevelopment project was announced, Yue Man Mansion 月滿樓, Charles Tan Chow, 1931, a prominent part of the project, featured as an important location in Wong Kar Wai's tale of frenzied love, *Fallen Angels* 墮落天使, 1994. The Urban Renewal Authority picked up the Kwun Tong project in 2001 and this year commissioned miniatures at the exhibition 'Love at Kwun Tong' by the Joyful Miniature Association which stages the old Yue Man Square 月滿坊 in the new YMD to take the backdrop of Yue Man Mansion's demolition.

2021 M+Design Trust Research Fellow and Docomomo member Emily Verla Bovino takes part in a walk & talk session in Kwun Tong to explore the district's industrial history, the architectural history of Yue Man Mansion, its role as a location in *Fallen Angels* and civic engagement in the Kwun Tong redevelopment project, slated for completion in 2023. Guests include intercalars in research: architect Wang Weijun, HKU alumna Cindy Ho Yan Young, Joyful Miniature Association President Carmen Poon and artist Michelle Chan Wan Chee.

do.co.mo.mo_hk
Hong Kong

PUBLIC
DISCUSSION
SERIES 2020

09
NOV
7:00-
8:30
pm
via
ZOOM



<https://www.docomomo.hk/art-miniature-as-a-method/>



**Art & Miniatures as Method:
The Case of Gio Ponti's Projects for
Daniel Koo (1963) and Su Gin-Djih's Shek
O Bus Terminus (1955)**
/ Emily Verla Bovino

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The local chapter of Docomomo International Commission for Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement. Established in 1988, the global organization aims to enhance public knowledge and promote the protection of notable examples of modern architecture and built landscapes around the world.
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Emily Verla Bovino, PhD (MA, PhD Art History, Theory and Criticism, University of California, San Diego, BA Urban Studies, Columbia University) is an art historian, urbanist, artist and art writer. Her research focuses on the role of concepts in art practice, the residency as method in contemporary art, curatorial practice and research, art, critique as an assemblage field, and relationships between contemporary art, architecture, urbanism and film. She spent formative years in Hong Kong from 1984 to 1991 and returned to the city in 2018 as Professor of Art and Architectural History at SCAD Hong Kong. She was awarded the SCAD Presidential Fellowship for Research in 2019 and started the curatorial initiative art level for the former North Kowloon Magistracy (2019-2020).

Summer 夏日
Institute 學社

THE
FUTURE
AFTER
THE
PANDEMIC

13.10-
24.10.2021

參與學者 Participating Scholars

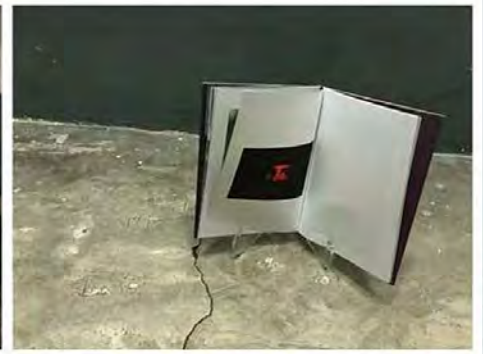
Nadim Abbas
Emily Verla Bovino
Amy Cheung
Yuk Hui
Thomas Moynihan
Izumi Nakayama
Hans Ulrich Obrist

大流行後的未來

INFRASTRUCTURES OF MEMORY
ARTISTIC RESEARCH ON MINIATURE

PRACTICE-BASED RESEARCH / DOCOMOMO-HK AND TAI KWUN CENTRE FOR ARTS & HERITAGE, HONG KONG

Posters announcing lectures, walking tours and seminars organized as part of the research process (in lieu of forthcoming photographs).

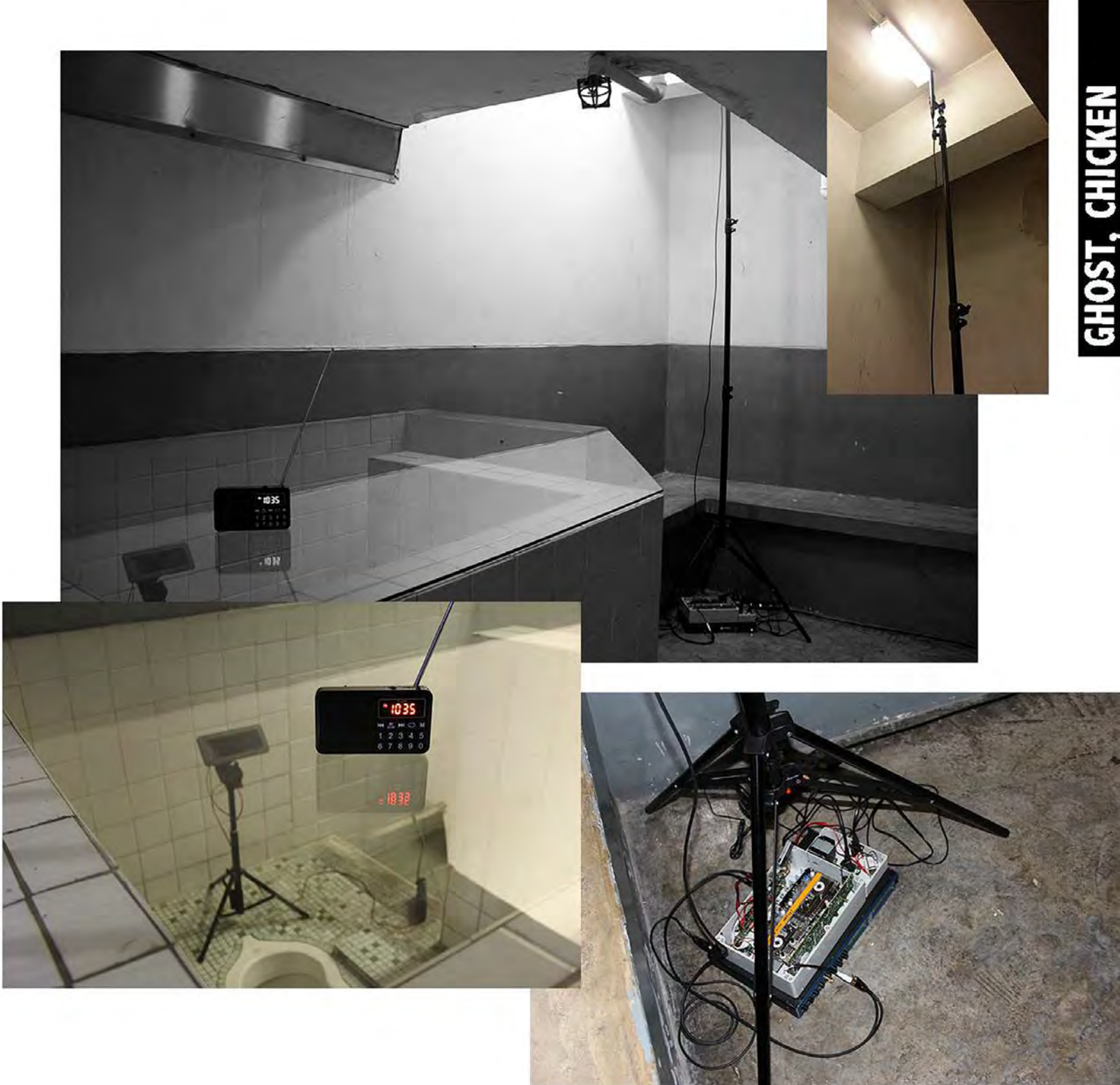


ART NOW!



Art
NOW
Hong Kong

ART NOW! PROGRAMMING AT SCAD HONG KONG
 CURATORIAL RESEARCH AND PRACTICE FOR THE FORMER NORTH KOWLOON MAGISTRACY
 SAVANNAH COLLEGE OF ART AND DESIGN (SCAD) HONG KONG
 Images from two and a half years of programming including
 curatorial conversations, exhibitions, performances, screenings, workshops and an artist-led symposium.



鬼/雞 GHOST/CHICKEN

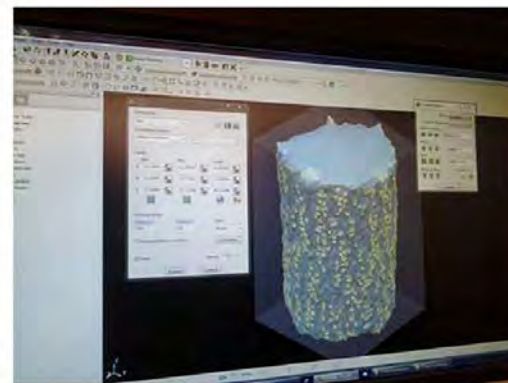
SOUND INSTALLATION (with András Blazsek)

FOR ART FOR RADIO? RADIO FOR ART? AN ARTIST-LED SYMPOSIUM WITH SOUNDOCKET, 2018
 FORMER NORTH KOWLOON MAGISTRACY (SCAD HONG KONG SINCE 2010), SHAM SHUI PO, HONG KONG, 2018

Sound installation created for the former North Kowloon Magistracy's conserved holding cell. The magistracy is a British colonial-era structure built by architecture firm Palmer and Turner in 1960. It was deactivated in 2006, nine years after the transfer of sovereignty over Hong Kong from Britain to China. It was the campus of an American design college between 2010 and 2020 as part of the Hong Kong government's heritage revitalisation scheme under Chief Executive Carrie Lam. The title of the work is inspired by characters carved into the walls and concrete benches in the cell for male detainees.

The characters for 'ghost' and 'chicken' are important in Cantonese slang as derogatory terms for foreigners and women.

The installation comprises a tape delay system built from two walkmen purchased at the Sham Shui Po electronics market. A shot-gun microphone records sound from the cell and feeds it into the tape-delay which plays it back through small speakers broadcasting from a low power-FM transmitter. The occasional dying flies that wander into the cell are attracted to a glass panel used to transform the cell's toilet cubicle into a reverberating space. The last vibrations of their wings were part of the sonic environment.



ANIMAL-MACHINE INTERACTIONS (KUKA/WOODPECKER)

ARTISTIC RESEARCH IN STRUCTURAL AND MATERIALS ENGINEERING LABORATORY

UNIVERSITY OF CALIFORNIA, SAN DIEGO - RESEARCH WITH ARTIST-THEORIST JORDAN CRANDALL

Images from artistic research process: field research in Mount Laguna, San Diego conducting photogrammetry, rendering in 3D software, preparing files for CNC milling, executing CNC milling in polystyrene with Kuka robotic arm and drill head, 3D scanning of acorns and 3D printing in thermoplastic.



RK-LOG is an epic art historical ethno-fiction that follows near-future incidents in the afterlife of a fictional biological specimen labeled 'RK'. The remains of RK manifest as different parts of the body depending on the qualities of the landscape where episode research is based, and on the art and architecture at the center of RK-LOG fieldwork. RK-LOG fieldwork always takes place in territories experienced as plastic thresholds. Plastic thresholds are explosive, transformational territories that change the bodies of crossers by being changed by bodies in crossings.

Ethno-fiction uses ethnographic fieldwork methods, informant interviews, and performance improvisation to cooperatively script fiction with people, objects, and landscapes. Participant-performers and participant-objects contribute to shaping their own fictional personas so they can play the part of ethnographic informants and material evidence in RK-LOG episodes.

This website is a platform that provides access to the various RK-LOG episodes.

● click on gray dots in diagram for RK-LOG episodes

RK-LOG ARTIST-NOVEL DESCRIPTION AND WEB PLATFORM INTRODUCTION AND WEBSITE FOR RK-LOG

RK-LOG is an epic artist-novel that follows episodes in the afterlife of a fictional biological specimen labeled 'RK.'
For further description, read the above introduction and see relevant portfolio images.

For the artist-novel website, visit: <http://rklog.net>



RK-LOG



RK-LOG ARTIST-NOVEL / AUDIO DRAMA & ROAD TRIP DOCUMENTATION & PUBLICATION

FIELDWORK: MARFA, ENSBA NANTES AND HEAD-GENEVA 2011-2017

RK-LOG in Marfa, Texas involved fieldwork, research, performances and workshops supported by Fieldwork: Marfa and the University of California Institute for Research in the Arts over the course of a six-year period of intermittent residence in an Airstream trailer that was gutted and repurposed as a laboratory for desert living. Visitors and residents of Marfa were invited on a 6.5 hour long road trip choreographed to an audio-drama that combines the speculative fiction of RK with the true story of Syrian peddler Ramon Karam, murdered on the border in 1918,

For the publication, visit: <https://www.lespressesdureel.com/ouvrage.php?id=8690>

RAD BAR IAN RIE T R + PLA THR STI ESH C OLD

What kind of shape can life on the border take when recorded 'live' for three months; life recorded 'live' on the border between desert and river, between voice and vision, between body and specimen, between life and death, between West Texas and Northern Mexico?

Spontaneous, staged, and overheard conversations, music from gas station bathrooms and concerts in small town bars, docent tours through art installations, and objects encountered in desert treks: this exhibition brings together an ethno-fiction audio-drama created from three months of continuous recording, with the objects that influenced its scenario. Ethno-fiction uses ethnographic fieldwork methods, informant interviews, and performance improvisation to cooperatively script fiction with people, objects, and landscapes. Participant performers, objects, and geographies contribute to shaping their own fictional personas so that they can play the part of ethnographic informants, material evidence, and research-territories in RK-LOG episodes.

Better to Lose Your Head than Use It is Episode Two of RK-LOG, an epic artist novel that follows near-future incidents in the afterlife of the fictional biological specimen labeled 'RK'. The remains of RK manifest as different parts of the body depending on both the qualities of the landscape where episode research is based, and on the art and architecture at the center of RK-LOG fieldwork. RK-LOG fieldwork always takes place in territories experienced as plastic thresholds. Plastic thresholds are explosive, transformational territories that change the bodies of crossers by being changed by bodies-in-crossings.

A para-euchronic world—a world turning alongside, but out-of-sync with our own—took form over the course of five years of RK-LOG fieldwork in the Presidio-Chihuahua borderlands where minimalist Donald Judd's artist museum, *The Chinati Foundation/La Fundación Chinati* was built in the 1980s. Judd retrofitted structures from a World War II era prisoner-of-war-camp for a complex he called his "platinum-iridium meter" of the contemporary. In the para-euchrony of RK-LOG, Box 63 from Judd's *100 Works in Mill Aluminum* (1981-1986) meets R.L. Chacon's Spanish Civil War account (1938) of anarchist and artist Alphonse Laurencic's designs for a torture cell based on modernist art theory. The resulting object, known to investigators as the *Radiant Barrier*, is a sensory deprivation chamber used by the fictional 'RK' during mid-twenty-first century borderlands experiments on hyperthymestic superior rememberers. Experiments on superior rememberers were taking place in mobile laboratories called land-yachts. These land-yachts were docked in the desert an hour from *Chinati*, a forgotten monument of late twentieth-century art that had come to be called *Chiniti*. Superior rememberers used *Chiniti* installations in rites of forgetting called *Fuch 4 Chiniti*.

Special Event: Thursday May 25th 4PM – 10PM

Durational Sculpture and Audio-Drama Screening

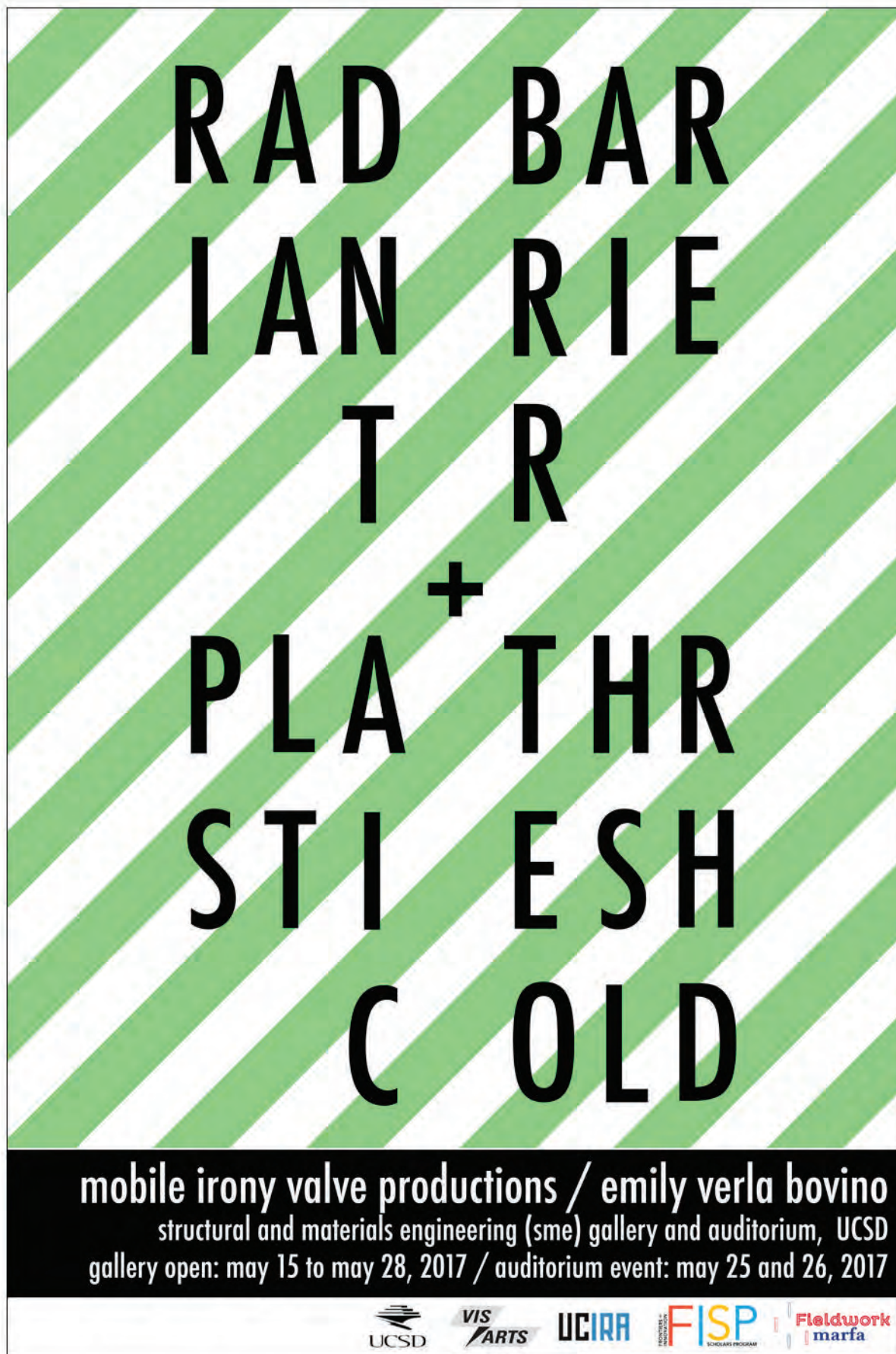
Structural and Materials Engineering (SME) Building, SME 142 and SME 149 (Gallery & Auditorium)

Food and Refreshments will be served

For appointments to experience RK-LOG Episode One Car-Cinema in Sorrento Valley, San Diego,
e-mail Emily Verla Bovino at: ebovino@ucsd.edu

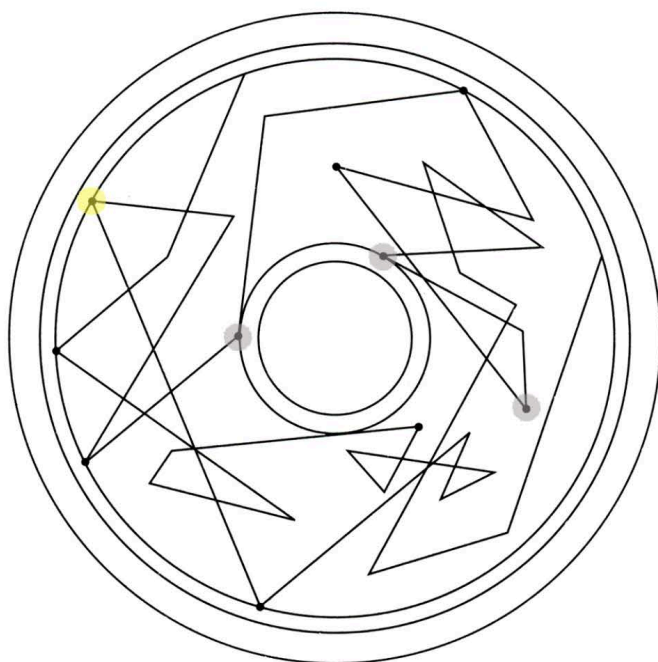
RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO, 2017

Flyer with exhibition text and RAD BAR PLA THR graphic.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Poster with exhibition information; the stripes on the poster are a neon-green that must be individually mixed and can only be printed in off-set.




Better to Lose Your Head than Use It is Episode Two of RK-LOG based in the Presidio-Chihuahua borderlands between West Texas and Northern Mexico. In Episode Two, the specimen 'RK' manifests as the back half of a cryogenically conserved head used for experiments in the distant future. The main feature of the episode is a multi-installment audio-drama.

Mid-twenty-first century borderlands experiments on hyperthymestic superior rememberers are taking place in mobile laboratories near a forgotten monument of late twentieth century art: minimalist Donald Judd's artist museum, *The Chinati Foundation*. *Chinati* was developed in the remote town of Marfa on the grounds of a former World War Two prisoner-of-war camp that held German prisoners-of-war captured in the African Campaigns.

Donald Judd is recalled by most as 'Jonald Dudd,' the venerated creator of installations that aid individuals afflicted with superior remembering; *Chinati* has become *Chinititi*, the ceremonial core of a virtual border wall. Legislation on human experimentation has been 'flexibilized' in the borderlands and the fictional RK arrives in the area for brain sampling and invasive stimulation. Meanwhile, in the dried-up bend of a river-with-two-names remote-patrolled as a dividing line with insect-embedded sensors and unmanned border checkpoints—a proxy war is being fought between genetically-modified salt cedar beetles and remote-controlled cockroaches. In a cemetery on a hillock overlooking one site in the proxy-war, RK finds the grave of Ramon Karam, an "Assyrian peddler" murdered on the border in 1918.

 click on yellow dot in diagram for RK-LOG episode

 return to main menu

BETTER TO LOSE YOUR HEAD THAN USE IT //

RK-LOG EPISODE TWO DESCRIPTION AND WEB PLATFORM

INTRODUCTION AND WEBSITE FOR *BETTER TO LOSE YOUR HEAD THAN USE IT*

RK-LOG Episode Two, *Better to Lose Your Head Than Use it*, features an eleven installment audio drama (approx. 6 1/2 hour total duration) created using object research, the construction of ephemeral environments and performance improvisation. .For further description, read the above introduction and see relevant portfolio images.

For the episode website, visit: <http://bettertoloseyourhead-rklog.net>.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

A small auditorium (foreground) adjacent to the main exhibition space (background, right) was adapted to feature a large hanging projection screen and a mixed-media sculpture. A large garage door behind the hanging projection screen was opened so that digital video was projected over an open outdoor plaza space. Satellite-flight videos for the eleven audio-drama installments of RK-LOG Episode Two, *Better to Lose Your Head Than Use It*, were projected to accompany the 6 1/2 hour audio-drama screening at an exhibition special event.

The sculpture that was installed in the auditorium (foreground center) is a 42-inch circle of tempered glass over a wooden triangular base. The glass circle is supported by three steel pipes held together by a ratchet strap. The sculpture is surrounded by ten black strips of thermoplastic elastomer.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Details of auditorium installation with hanging projection screen and sculpture. The main exhibition space adjoining the auditorium can be seen through the door behind the sliding wall (top center and bottom left). For description of the projection in the auditorium installation, see previous portfolio page.

The sculpture is a 42-inch circle of tempered glass over a wooden triangular base. The glass circle is supported by three steel pipes held together by a ratchet strap. The sculpture is surrounded by ten black mats of thermoplastic elastomer.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

The sliding wall (top) between the auditorium and the main exhibition space was painted with black-and-white stripes and opened for the exhibition special event. The main exhibition space featured a series of objects including the 16mm film (6 minutes) shown in projection here. The 6 minute film was mounted to play continuously on a projection looper (center). The film was developed after completion of RK-LOG Episode One based in San Diego. It features original footage of microtome-slicing of a dolphin brain at a university-affiliated brain archive located in Sorrento Valley, San Diego. The dolphin brain plays the part of the fictional biological specimen, RK, in Episode One. The film was produced during preparation stages of research for RK-LOG Episode Two, *Better to Lose Your Head Than Use It*, based in the U.S.-Mexico borderlands between West Texas and Northern Mexico.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

In addition to the 16mm projection (background center) described on the previous portfolio page, the main exhibition space featured two additional moving images (far left and far right) and a series of objects, including the central sculpture shown here (foreground left; detail in top image). A 34-minute video documenting the creation of a silicone sculpture played on a box monitor (left), while a 16-minute digital video of a specially-built movement research environment played on a large cinema projector (right). The central sculpture features a collection of found and fabricated objects arranged in an open display case atop a plexiglas-protected inkjet print. The objects (top, detail) were all found and fabricated during the process of research, editing, and post-production of RK-LOG Episode Two, *Better to Lose Your Head Than Use It*.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Detail of central sculpture (top and bottom) and two moving images (bottom) in the main exhibition space. The found and fabricated objects arranged in the open display case of the central sculpture were collected during the process of research, editing and post-production of RK-LOG Episode Two, *Better to Lose Your Head Than Use It*. The two moving image projections shown in detail here are an original 16mm film and a digital video of a performance in a specially-designed movement-research environment.

See previous portfolio images for further description.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Detail of two moving images (top) and central sculpture (top and bottom) in the main exhibition space. The two moving image projections shown in detail are an original 16mm film and a digital video of a specially-designed movement-research environment (see previous portfolio images for further description). The found and fabricated objects arranged in the open display case of the central sculpture (lower top and bottom detail) were collected during the process of research, editing and post-production of RK-LOG Episode Two, *Better to Lose Your Head than Use It*. Foreground detail (bottom) shows part of an ebony sculpture fabricated on a lathe. Another fabricated object, a sewn textile sculpture, can be seen in the background (left) along with a pair of antlers, the petrified rubber sole of a shoe, and a large volcanic rock found in the desert (back, left to right).



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Detail of oriented strand board (OSB) sculpture, *Radiant Barrier* (Box 63) (left) and central sculpture (*Plastic Threshold*, center). The striped pedestal in the background supports one of the three moving images shown in the main exhibition space: a digital video played on a box monitor. The digital video shows the creation of a silicone mold from an assemblage made by piercing an heirloom tomato with a wooden lathe-turned spindle. All three objects (the two sculptures and the digital video) were part of the process of producing RK-LOG Episode Two, *Better to Lose Your Head than Use It*.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Front entrance to the main exhibition space, featuring a view of
 the oriented strand board (OSB) sculpture, *Radiant Barrier* (Box 63) (left, through doorway) and
 the exhibition poster (*RAD BAR PLATHR*, right, on the door).

The poster is printed with diagonal stripes in a neon green that can only be reproduced in off-set printing.
 The OSB sculpture is lined with aluminum foil to reflect green light from a prismic lightbulb rotating on a motor.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

View of the main exhibition space from the front entrance. The painted sliding door in the background is opened for access to the adjoining auditorium for the exhibition special event. Two striped pedestals (left) supported a cinema projector and a 16mm projector, and an open display case (center) featured as the exhibition's central sculpture. A computer (right) provides visitors access to the online platform for RK-LOG Episode Two, *Better to Lose Your Head Than Use It*. The online platform features the eleven installment audio-drama, road-trip itineraries for driving with the audio-drama, satellite-flight videos that map the drive, digital paintings (still lifes), and video clips. Postcards of three digital paintings (bottom left) were printed as postcards to publicize the launching of the online platform. A display case (right) features found objects related to the design of the OSB sculpture, *Radiant Barrier*.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Detail of MP3 player and headphones (bottom) provided for visitors to walk through the exhibition listening to the RK-LOG Episode Two audio-drama. The same MP3 player package is provided to users in Marfa, Texas who can borrow the set at the independent bookstore, Marfa Book Company, and listen to the audio-drama while following a mapped road-trip itinerary. A computer installed for the exhibition (right) provides visitors access to the online platform for the episode where all the installments of the audio-drama and the road-trip itineraries can be downloaded by users. The online platform also includes other features (see previous portfolio page for further description).



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

The display case features two books used in the design of the OSB sculpture *Radiant Barrier*. The book *Por qué hice las chekas de Barcelona: Laurencic ante el Consejo de guerra* (Why I made the Barcelona installations: Laurencic before the War Council, 1938) by Francisco Franco loyalist R.L. Chacon. Chacon's book is in the a Spanish Civil War Collection of the Special Collections & Archives of the University of California, San Diego's Geisel Library. The second book, from the artist's own collection, is the catalogue *Chinati: the Vision of Donald Judd* (2010), the official monograph of minimalist Donald Judd's *The Chinati Foundation/La Fundacion Chinati* in Marfa, Texas.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Details from the two books used in the design of the OSB sculpture *Radiant Barrier*. The book *Por qué hice las chekas de Barcelona* (1938) was displayed open to a page of plans for a torture cell inspired by modernist art theory. The plan was allegedly created by artist and anarchist Alphonse Laurencic during the Spanish Civil War. It was designed to torture Francisco Franco supporters, monarchists, and right-wing counter-revolutionaries.

The cover of the *Chinati* monograph on display is a photograph of minimalist Donald Judd's *100 Untitled Works in Mill Aluminum*, a work installed at Judd's artist museum, *The Chinati Foundation*. The monograph was displayed open to a page of Judd's writings, specifically a section that discusses a World War II era German sign that Judd chose to leave inside the artillery shed he retrofitted for *100 Untitled Works in Mill Aluminum*. The sign reads "Better to Use Your Head than Lose It" in German. Judd created *Chinati* on the grounds of a former World War II prisoner-of-war camp.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

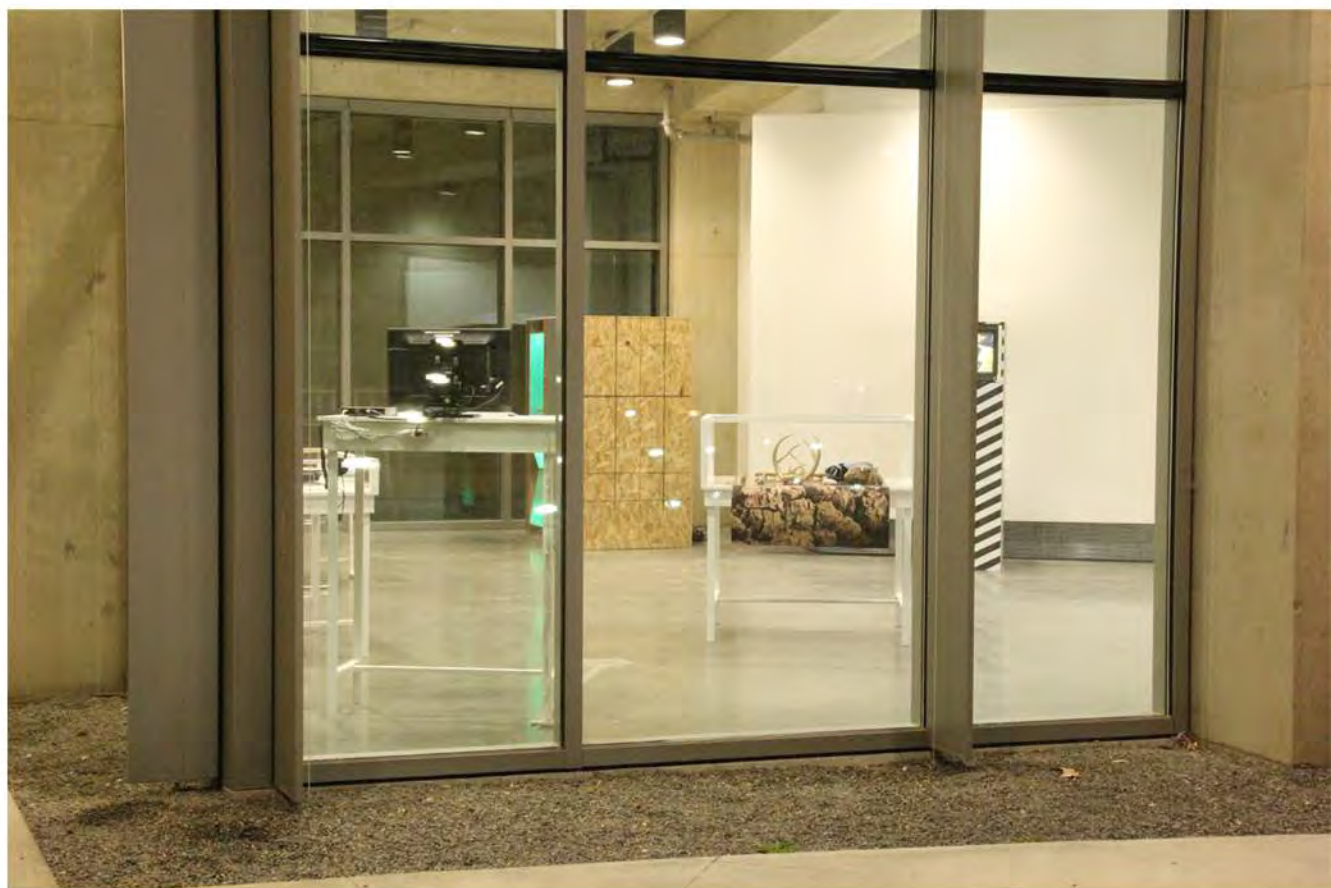
EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

A computer installed in the main exhibition space (top) provides visitors with access to the online platform for RK-LOG Episode Two, *Better to Lose Your Head than Use It*. The online platform features the eleven installment audio-drama, road-trip itineraries for driving with the audio-drama, satellite-flight videos that map the drive (right), digital paintings (still lifes), and video clips.



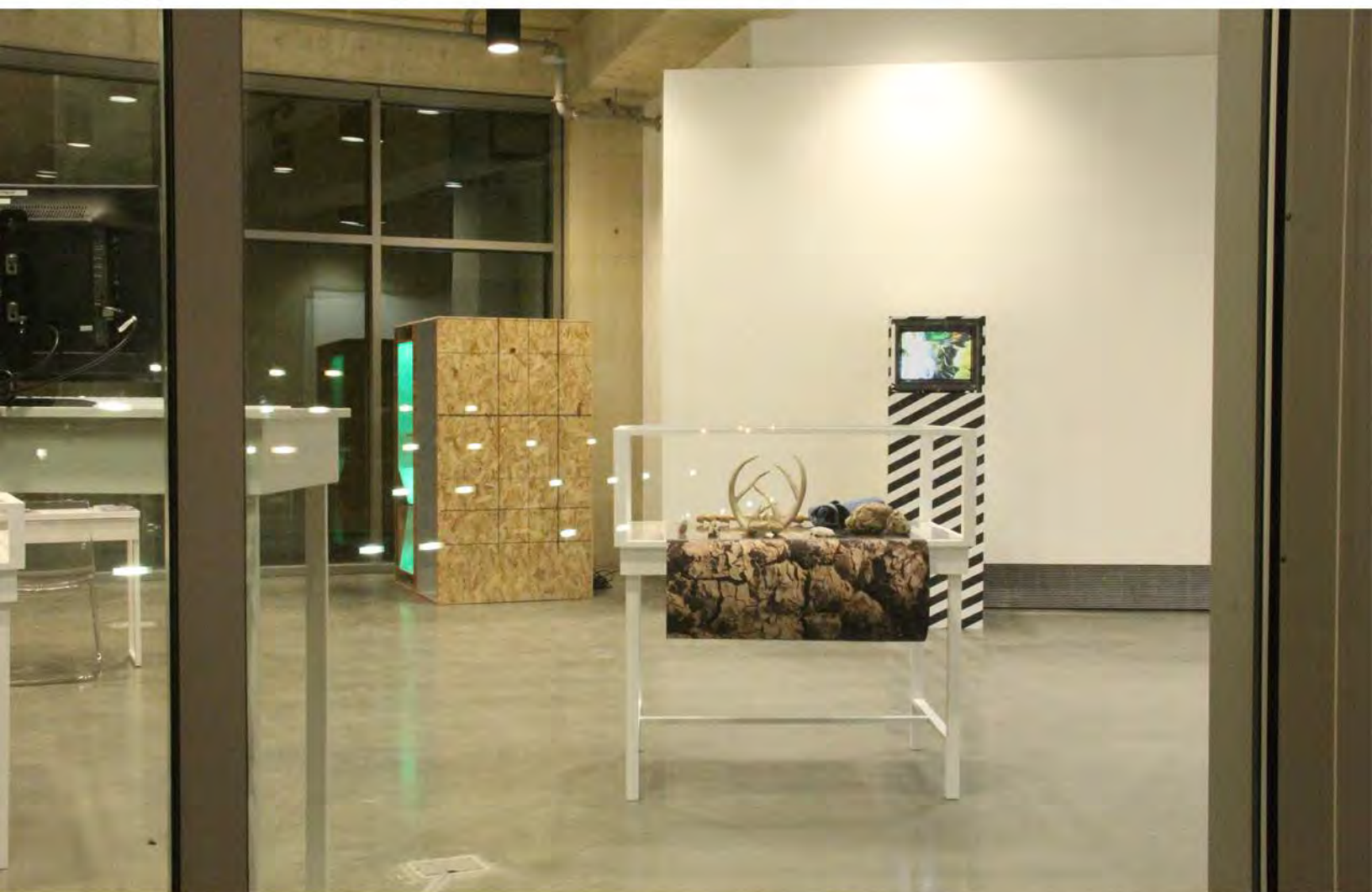
RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Nighttime view of the auditorium adjoining the main exhibition space during the exhibition special event. A Tricaster System in the auditorium projection booth (top) ran and recorded the exhibition special event. The event featured the ratchet strap glass-and-wood circle-triangle sculpture, and the RK-LOG Episode Two audio-drama screening with satellite-flight videos (below). See first portfolio pages for further description.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Nighttime view of the main exhibition space from outside the Structural and Materials Engineering Building (SME)
 at the University of California, San Diego.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Nighttime view of the main exhibition space from outside the Structural and Materials Engineering Building (SME) at the University of California, San Diego. The exhibition was designed in such a way as to allow visitors to use the amphitheatre-like structure in the open plaza behind the hanging projection screen (top) to listen to the audio-drama installments of RK-LOG Episode Two on provided MP3 players. The two principle sculptures in the main exhibition space (*Radiant Barrier*, left; *Plastic Threshold*, right) were visible from the plaza.



(SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT

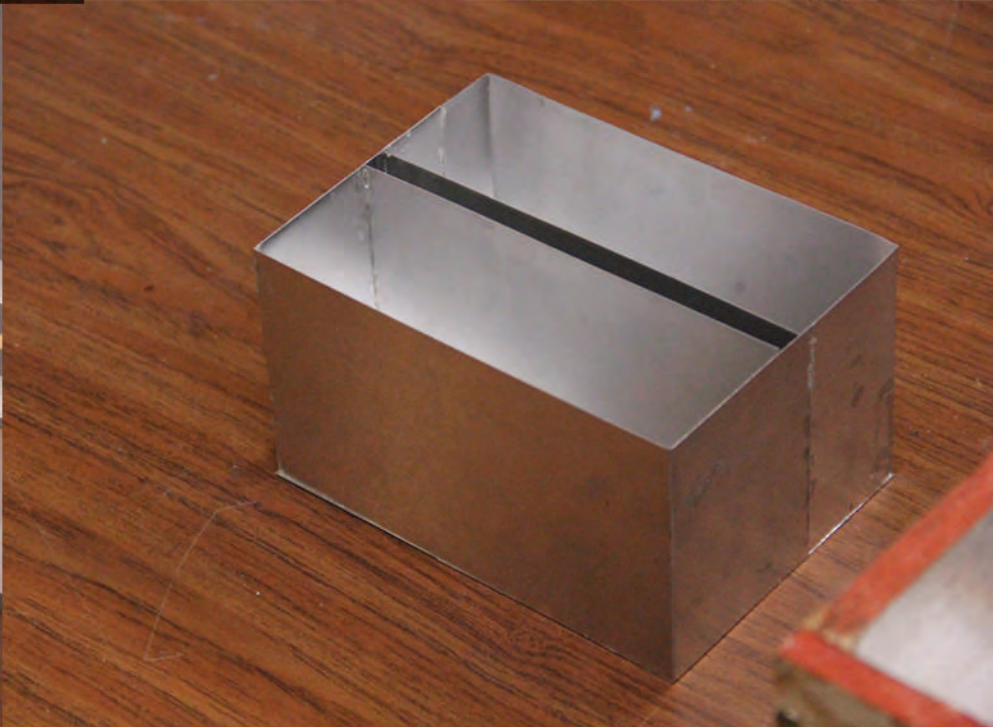
DURATIONAL EXPERIMENTS WITH OBJECTS FABRICATED AND FOUND DURING WORK ON RK-LOG ACCUMULATION, ACCRETION, RUPTURE, TRANSLOCATION AND RAFTING

VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

The durational studio experiment involved five years of collecting found and fabricated objects. The objects and the studio experiment were used to develop Episode One and Two of the epic artist-novel *RK-LOG*. The experiment is named for pop singer Phil Collins song *Sussudio* (1986). The song's refrain, "su-su-sudio," is often misheard as either "stu-stu-studio" or understood to be "sue-sue-sue-dio" (the latter associated with the popular female name 'Sue.') After five years of accumulation, the studio environment was moved from VAF Studio #237 to the VAF Gallery. The move covered 82 feet between the two spaces, both within the same complex (VAF) in the lower campus canyons of UCSD. Before moving the objects, a virtual three-dimensional model of the studio was made in Cinema4D. A wooden rafting structure was designed to hold selected elements of the studio object-aggregation in its new environment (the VAF Gallery). Before objects were moved, the 3D simulation was projected in the gallery environment over a ladder and a set of wheeled stairs, instruments used in the move. VAF (top right) was designed by Southern Californian architect Rebecca Binder for UCSD in 1993. It is located within view of Bruce Nauman's *Vices and Virtues* (1988) (top left) at the Powell Structural Systems Laboratory (1986). Powell Lab tests the structural integrity of prefabricated sections for bridges and roads. In orientation tours, incoming students are told that the first



RK-LOG / [SUS]S[T]UDIO



(SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT

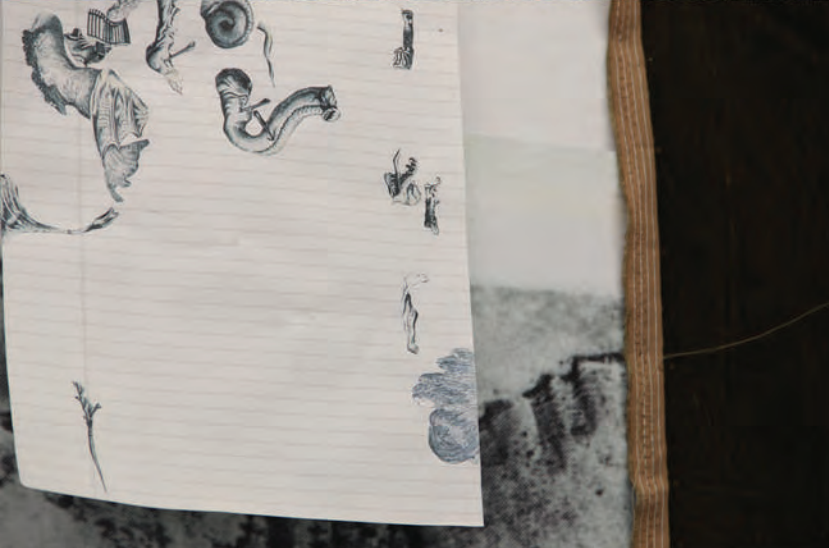
DURATIONAL EXPERIMENTS WITH OBJECTS FABRICATED AND FOUND DURING WORK ON RK-LOG
ACCUMULATION, ACCRETION, RUPTURE, TRANSLOCATION AND RAFTING

VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

(upper left) *Radiant Barrier (Box 63)* installed in studio #237 at the Visual Arts Facility (VAF), University of California, San Diego (upper left).

(upper right) *Radiant Barrier (Box 63)* positioned on a rafting structure designed to hold the studio environment in the VAF Gallery;

(bottom left) detail from environment: bottom right) aluminum model of minimalist Donald Judd's Box 63 from *100 Untitled Works in Mill Aluminum* (1981 - 1985), which was the base-model for *Radiant Barrier*.



((SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT
 DURATIONAL EXPERIMENTS WITH OBJECTS FABRICATED AND FOUND DURING WORK ON RK-LOG
 ACCUMULATION, ACCRETION, RUPTURE, TRANSLOCATION AND RAFTING
 VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Studio #237 environment with objects before move to support raft in VAF Gallery. View of environment through a high window from a stairway landing above the studio (top left), and from inside the studio itself (top right, bottom left, bottom right).. Objects in the environment are found and fabricated or found-fabricated hybrids, including collage and assemblage. For further description, see previous portfolio pages.



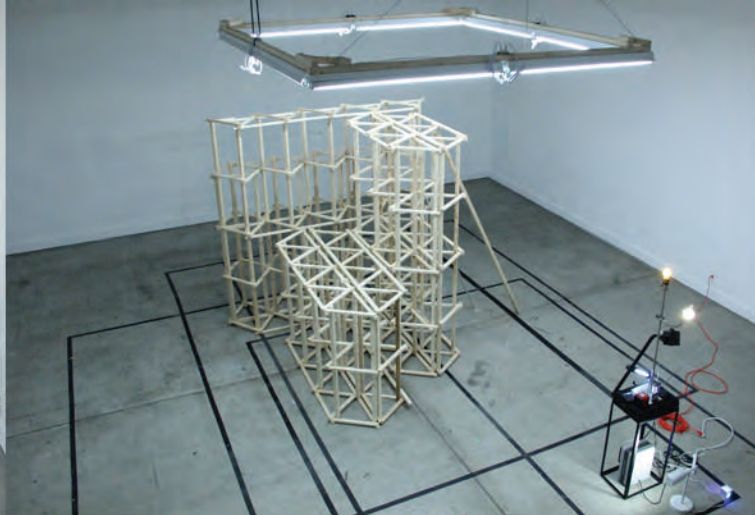
(SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT
 DURATIONAL EXPERIMENTS WITH OBJECTS FABRICATED AND FOUND DURING WORK ON RK-LOG
 ACCUMULATION, ACCRETION, RUPTURE, TRANSLOCATION AND RAFTING
 VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Studio environment after the move from VAF studio #237 to VAF Gallery. Several installation views shown here (upper left, middle right, bottom left) are from a set of wheeled stairs that simulate the perspective of the high window in VAF Studio#237 (see previous portfolio page). Objects in the studio environment are found and fabricated, or found-fabricated hybrids, including collage and assemblage. For further description, see previous portfolio pages.



(SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT
 DURATIONAL EXPERIMENTS WITH OBJECTS FABRICATED AND FOUND DURING WORK ON RK-LOG
 ACCUMULATION, ACCRETION, RUPTURE, TRANSLOCATION AND RAFTING
 VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Radiant Barrier (Box 63) photographed as it was visible to viewers who happened to pass through the Visual Arts Facility (VAF) at night during the ten-day durational studio experiment. *Radiant Barrier (Box 63)* could be seen from a landing across the VAF courtyard (middle right) and was visible through the high windows of VAF Studio #237 (bottom left). Studio contents had been moved 82 feet across the courtyard for rafting in the VAF Gallery (top right). At this point of the durational studio experiment, all objects were removed from the raft (top left) and stored in boxes on wheeled platforms positioned around the VAF courtyard. The rafting structure remained as an autonomous sculpture in the VAF Gallery space (upper left).



(SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT
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 VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Movement research (bottom rows) used to close rafting support (upper left) of durational sculpture into the skeleton of an autonomous object (upper right)
 To see video documentation, visit: <https://vimeo.com/207037959>



SOVEREIGN LAND YACHT IN PRESIDIO-CHIHUAHUA BORDERLANDS // RK-LOG EPISODE TWO RESEARCH, EDITING AND POST-PRODUCTION

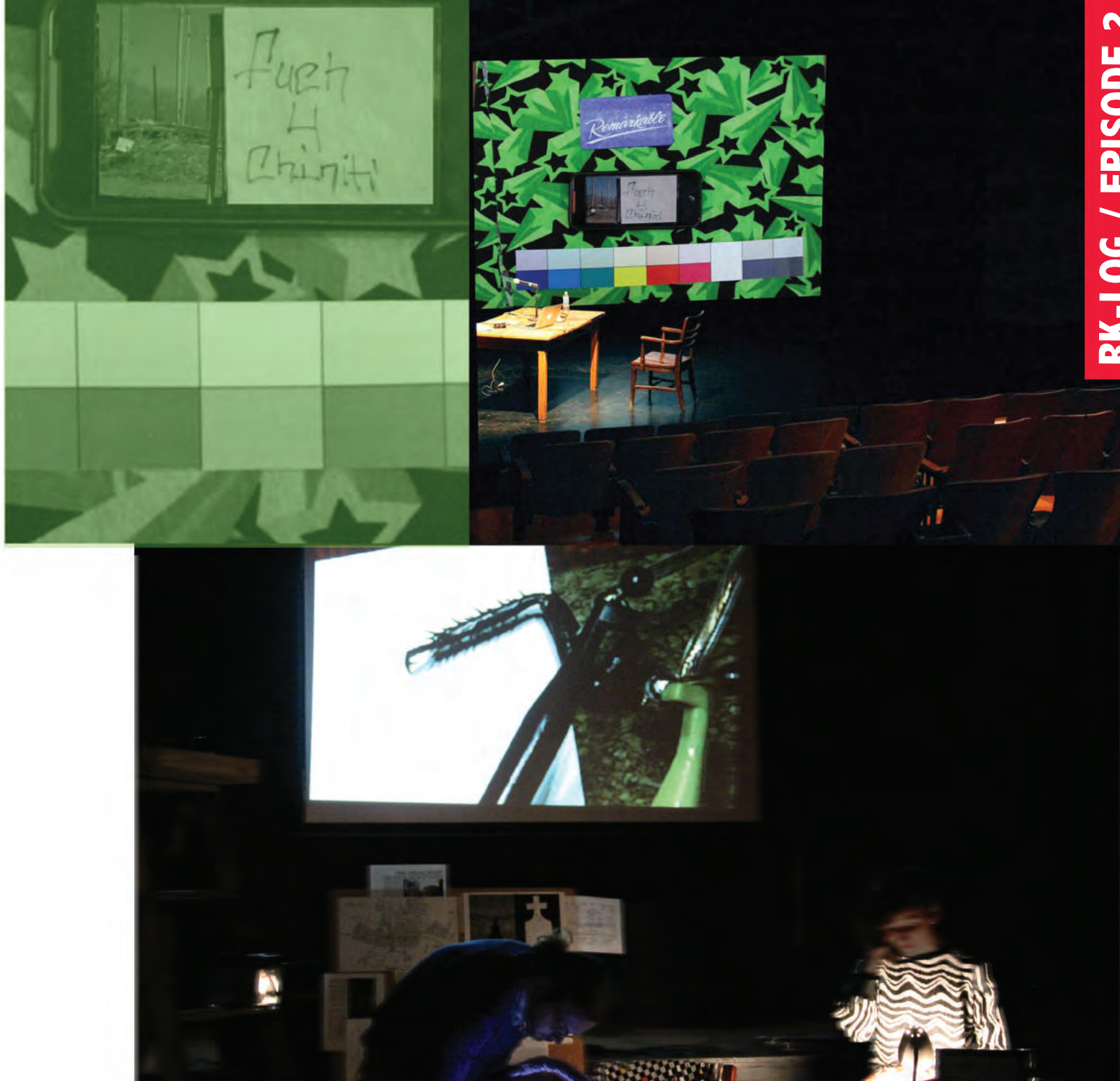
PERFORMANCE PRACTICE AND RESEARCH FOR *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA
UNIVERSITY OF CALIFORNIA INSTITUTE FOR RESEARCH IN THE ARTS AND FIELDWORK: MARFA, TEXAS, 2012 -2017

31-foot 'Sovereign' Model 'Land Yacht' (aluminum Airstream Brand trailer, 1973 gutted and retrofitted for RK-LOG ethno-fiction research in the Presidio-Chihuahua borderlands of West Texas and Northern Mexico. The location of the 'land yacht' in relation to Donald Judd's *The Chinati Foundation* (Marfa, Texas) is indicated in the satellite image collage above (top left): the 'land yacht' is shown docked in the upper left zoom-circle in the collage and a detail of *Chinati* installations is shown in the square on the collage's bottom right.

For work-in-progress travelogue, visit URL: <http://sovereign-land-yacht.blogspot.com/>

For more information on the **SOVEREIGN** land yacht, download the PDF "What is **SOVEREIGN**?"

at URL: http://moquettes.net/pdf/EVB_What%20is%20Sovereign%20and%20Why%20You%20Should%20Care_WEB_2013.pdf



THE SPECTER AND THE BLATTELID // RK-LOG EPISODE TWO SCENARIO READING

PERFORMANCE PRACTICE AND RESEARCH FOR *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA

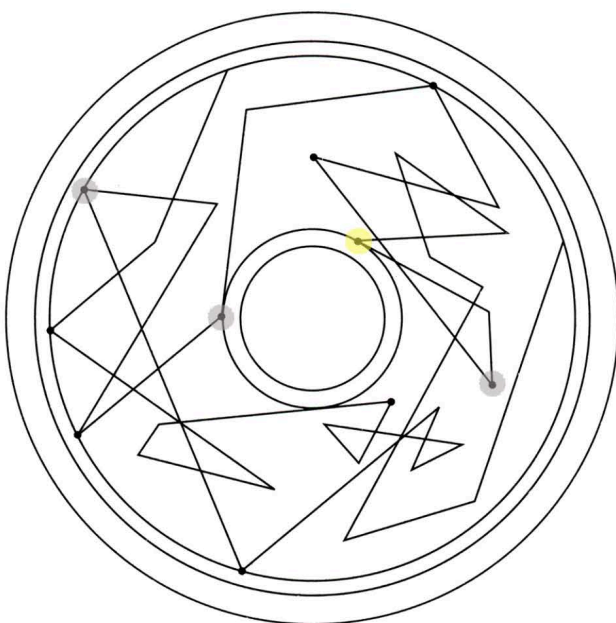
FIELDWORK: MARFA, MARFA, TEXAS, 2012

(TOP) "FUCH 4 CHINITI": ON 'INTENTIONAL MISRECOGNITION' IN ETHNO-FICTION FIELDWORK, Crowley Theater, Marfa

Exploring issues of racialization and gentrification in art tourist-town Marfa, Texas through the ethno-fiction method of 'intentional misrecognition': the example presented was a controversial graffiti known to Marfa inhabitants as "Fuck You Chinati" (referring to minimalist Donald Judd's *Chinati Foundation*, 1981 - 1986), but which literally reads "Fuch 4 Chiniti". Ethno-fiction research used *Youtube* ethnography to work with other meanings of the phrase in informant interviews: *Youtube* videos revealed that "Fuch" has been used as an onomatopoeia for pushing an arm through a tube, while "Chiniti" is associated with the popular 1940s song "Chinito Chinito" (Chinaman, Chinaman) by *pachuco* icon Don Tosti.

(BOTTOM) RK-LOG_EPISODE TWO, SCENARIO_READING, Padres, Marfa

Presentation of the scenario for Episode Two of RK-LOG (*Better to Lose Your Head Than Use It*) at a former funeral-home-turned-bar in Marfa, Texas. Performance with cockroaches in collaboration with neurophysiologist and *Spikerbox* creator Tim Marzullo. The disembodied legs of cockroaches were stimulated to move using the artist's voice. Free food menu prepared by the artist: red wine and pinto bean soup with polenta squares and optional spicy salami



The Significance of a Posthumous Gesture (Trailer) is the trailer to Episode One of RK-LOG. It features clips from the Episode One audio-drama and a segment from a silent 16mm film. Episode One is based in the San Diego-Tijuana borderlands between Southern California and Northern Mexico where the specimen 'RK' manifests as a preserved brain in the process of being sliced on a microtome for conservation by a neuroanatomist in a Sorrento Valley brain archive. The audio-drama is designed for a car-cinema itinerary.

If, as has been asserted, the brain of the famous amnesiac Henry Molaison (HM) was the emblematic brain of the modern era, the superior autobiographical memory of specimen RK made this brain the most representative case study of the early twenty-first century. Unlike brain archives, the brain 'observatory' where the brain of RK was sliced, was not just a research facility for the study of pathological cases. Its objective was to preserve and maintain brains for both the aesthetic purposes of contemporary mortuary ritual, and the interest of scientific study. A brain in the observatory was preserved alongside a life-log of stories, objects and images.

Stored in a file system of life-logs and cadavre scans, the 'observed' brain is no brain-in-a-vat, but a series of microtome slices mounted on glass, then digitized and scanned into a three-dimensional model uploaded online in an immortalizing gesture. The first object catalogued in the 'LOG' of 'RK' is the last artefact RK produced the day before death in a post-modern architectural complex in Biotech Beach, San Diego.

click on yellow dot in diagram for RK-LOG episode

<< return to main menu

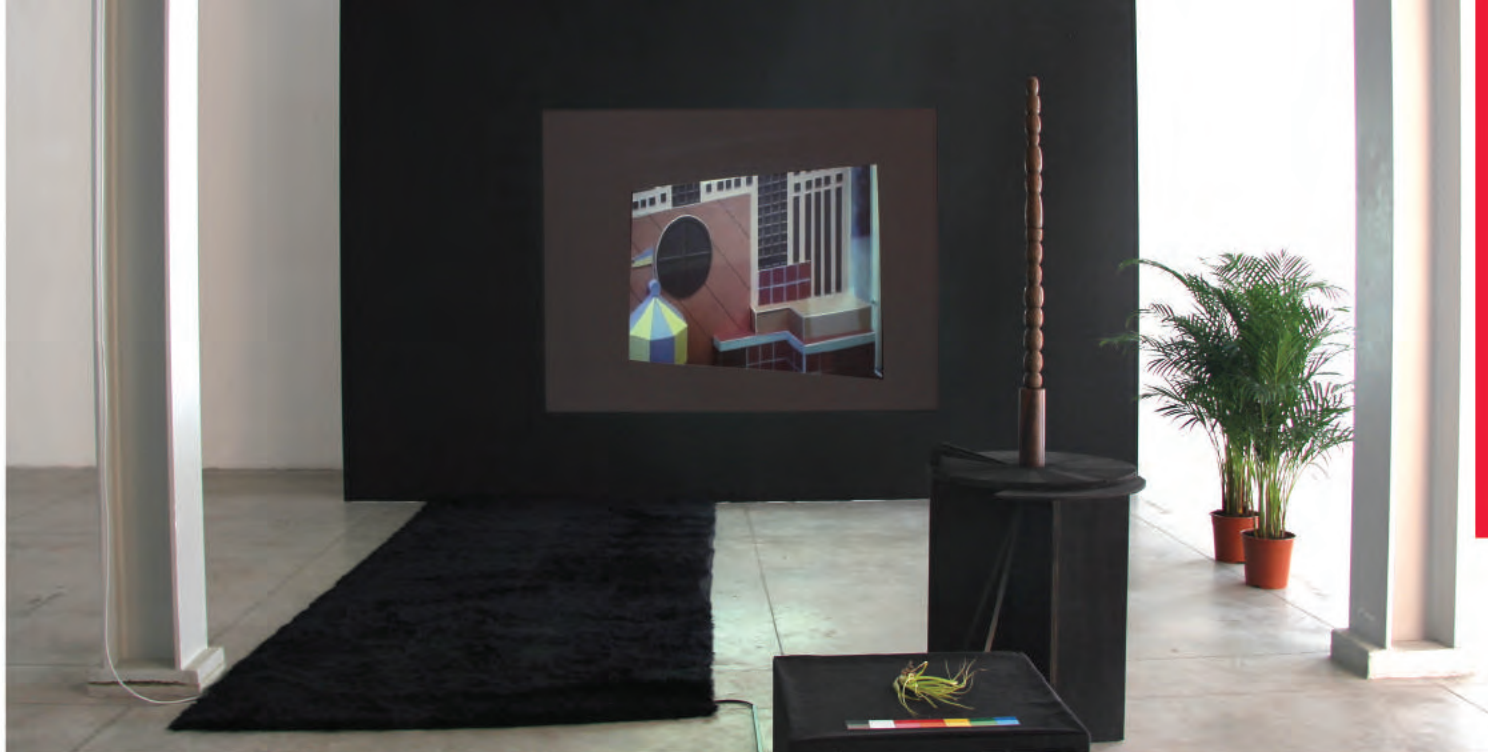
THE SIGNIFICANCE OF A POSTHUMOUS GESTURE //

RK-LOG EPISODE ONE DESCRIPTION AND WEB PLATFORM

INTRODUCTION AND WEBSITE FOR *THE SIGNIFICANCE OF A POSTHUMOUS GESTURE*

RK-LOG Episode One, *The Significance of a Posthumous Gesture*, features an audio-drama (approx. 1 hour duration) created using performance improvisation. For further description, read the above introduction and see relevant portfolio images.

For the episode website, visit: <http://aposthumousgesture-rklog.net>

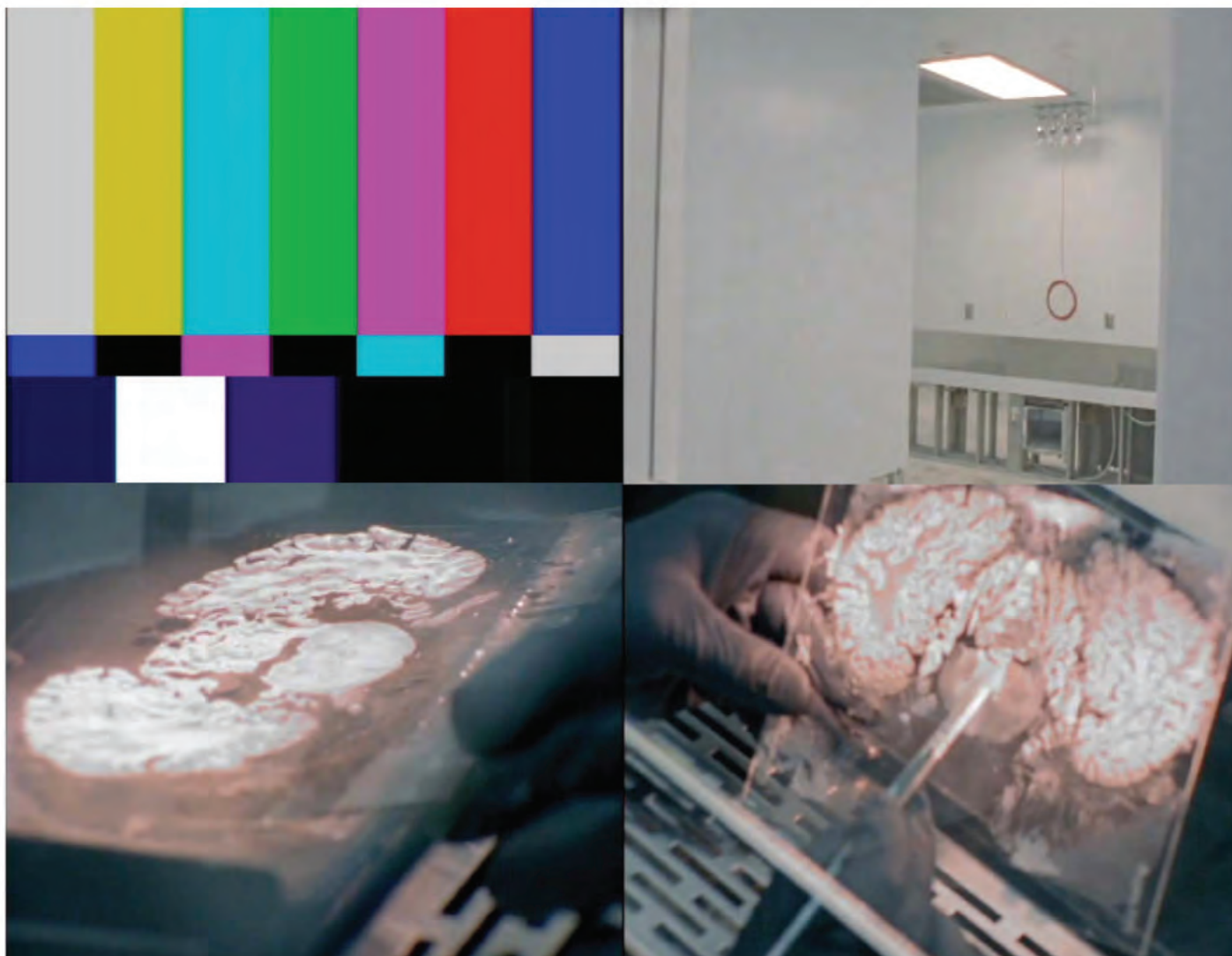


ON PROMISSORY FUTURES AND SPECULATIVE PASTS // RK-LOG EPISODE ONE EXHIBITION SCENOGRAPHY

EXCERPTS FROM THE AUDIO-DRAMA *THE SIGNIFICANCE OF A POSTHUMOUS GESTURE*,
SAN DIEGO-BAJA CALIFORNIA BORDERLANDS, 2010-2011
VIAFARINI, FABBRICA DEL VAPORE, MILAN, ITALY, 2010

For video documentation of the exhibition, visit URL: <http://www.mobile-irony-valve.net/index.php/project/-/>
The page will immediately play documentation at 8 minutes 30 seconds; to skip backward and forward, use video player controls

Solo exhibition at Viafarini (Milan, Italy) of extended excerpts from RK-LOG, Episode One, set in San Diego-Baja California Borderlands. Projection of digital video: postmodern architect Michael Graves' *Aventine* hotel complex, La Jolla (1990) shot following a storyboard of stills from Alexander Kluge's *Brutality in Stone* (1960). Scenography of sculptures includes: wenge turned-wood sculpture with stained plywood and steel base; framed image atlas table; office ferns; still life with air plant (tillandsia); large format inkjet prints; wet collodion photograph on glass; and five plinths with headphones to listen to five segments of audio drama featuring scenes with a neuroanatomist playing himself in an encounter with the fictional biological specimen, RK. In this episode, RK manifests as a whole brain being sliced on a microtome.



ON THE SIGNIFICANCE OF A POSTHUMOUS GESTURE // **RK-LOG EPISODE ONE TRAILER**

16MM FILM SHOT IN SORRENTO VALLEY, SAN DIEGO, 2010-2011

SOMMERAKADEMIE, ZENTRUM PAUL KLEE, BERN, SWITZERLAND 2012 AND ETC GALERIE, PRAGUE, CZECH REPUBLIC, 2011

Four stills from the 6-minute 16mm film trailer of RK-LOG Episode One presented at the SommerAkademie, Zentrum Paul Klee, Bern, Switzerland. The film was shot in a brain archive in Sorrento Valley, San Diego. Film footage includes images of a dolphin brain being sliced on a microtome, with slices then mounted on slides. The footage of slicing and mounting is edited with images of various interiors from flex-space architecture of biotechnology start-ups leased by large real estate trusts.

To view the digitized 16mm film, visit: <https://vimeo.com/183332491>.

For images from an exhibition of a print of the film, see portfolio page for *Radiant Barrier + Plastic Threshold*, RK-LOG Episode Two presentation.



ON THE SIGNIFICANCE OF A POSTHUMOUS GESTURE // **RK-LOG EPISODE ONE RESEARCH**

CURATORIAL RESEARCH AT SPECIAL COLLECTIONS OF GEISEL LIBRARY, 2011 and ongoing
ROBERT LIVINGSTON ARCHIVE, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Three stills from the 35mm film *The Human Brain: A Dynamic View of its Structures* (1976) created by neuroscientist Robert Livingston using a specially designed camera mounted to a microtome. Documents in the Livingston archive attest to efforts in Hollywood to use both the animated films made from electronic drawings of brain slices and the films made from slicing brain specimens on the camera-microtome for the horror-science fiction film *Demon Seed* (1977) with actress Julie Christie. Research in the archives is on-going as efforts to digitize the original brain films remain stalled.

RK-LOG.NET

RK-LOG / EPISODE 1



ON THE SIGNIFICANCE OF A POSTHUMOUS GESTURE // **RK-LOG EPISODE ONE AUDIO-DRAMA AND CAR CINEMA STORYBOARD** *PRESENTATION OF RK-LOG EPISODE ONE AUDIO-DRAMA AND CAR CINEMA* *& NOW FESTIVAL OF NEW WRITING, TOMORROWLAND FOREVER, SAN DIEGO, CALIFORNIA, 2011*

To listen to the audio-drama, visit URL: <http://www.mobile-irony-valve.net/index.php/project/rk/>
sound designed for headphones or car environment; duration approx. 1 hour 30 minutes.

To skip through the audio-drama, double click along the green play strip in the upper left corner of the page.

The audio-drama was designed to play to a choreographed car ride through Torrey Pines and Sorrento Valley biotechnology hubs. The audio-drama features a nonagenarian brain donor, a real-estate agent, an animal-graveyard caretaker, a neuropsychologist, a neuroanatomist; and guards from a nuclear fusion facility playing themselves. In addition, a poet plays a phone operator, a student neurotechnologist plays the user, and an actor playing a Text-to-speech voice is coached to read both GPS directions and entries from the log of the fictional biological specimen, RK.



ON THE PEARL INTERPOLATION (PERP) IN A MONUMENT TO BAD MEMORY // PERP

TACTICAL URBANISM AND SPECULATIVE DESIGN PROJECT, 2014 - 2016
 GULF LABOR COALITION (GLC), 52 WEEKS, 2014 AND FEATURED IN
 THE GULF: HIGH CULTURE, HARD LABOR (OR BOOKS; 2015) LAUNCHED AT THE 56TH VENICE BIENNALE

The *PERP* tutorial in the open-source animation software *Blender* is designed to guide users through generating miniature thermo-plastic models of the Pearl Roundabout monument (Manama, Bahrain) in various moments of its collapse. The Pearl Roundabout was destroyed by Bahraini authorities following Arab Spring protest encampments at the site in 2011. A demolition crane operator, Pakistani migrant worker Riaz Ahmed, was killed by a falling fragment of the monument during its dismantling. The tutorial uses the deconstructionist approach Frank Gehry employed in his design of the Guggenheim in Abu Dhabi (across the gulf from Bahrain) because the collapsed Pearl Monument actually resembles Gehry's Guggenheim design.

Users of the tutorial complete the exercise generating models of high-rise complexes for a speculative migrant worker cooperative city with architecture based on various iterations of the Pearl Roundabout monument in collapse.

Visit: <http://gulflabor.org/2014/week-33-mobile-irony-valve-on-the-pearl-interpolation-perp-in-a-monument-to-bad-memory/>
 To download the PERP tutorial, visit: <http://peddlers-and-bandits.blogspot.com/2014/05/blog-post.html>



NEW!

Europe migrant crisis: Germany 'will cope with surge'

15 August 2015 Europe



The asylum issue has proved to be hugely controversial in eastern Germany



A ROUND ABOUT A ROUNDABOUT // *PERP* MOVEMENT-RESEARCH PERFORMANCE

TACTICAL URBANISM AND SPECULATIVE DESIGN PROJECT, 2014 - 2016

WIELANDPLAZ, WEIMAR, GERMANY, 2015

To download PERP tutorial, visit: URL: <http://peddlers-and-bandits.blogspot.com/2014/05/blog-post.html>

The *PERP* tutorial was adapted for use in a workshop on cultural memory with graduate students from the Bauhaus Universität-Weimar. The *PERP* movement-research exercise was performed to create an ephemeral monument that would contrast with the Hafez-Goethe Monument (top left, in yellow) in Weimar. In the latter monument, two granite blocks carved in the form of chairs face each other; the monument is publicized by the city's tourism bureau as "symbolis[ing] cultural tolerance" between East and West. During the *PERP* performance BBC news reported on 'asylum controversy and intolerance towards non-European Union migrants in East Germany' (top right). Performance-participants generated a *PERP* migrant-worker monument in response to different improvisational prompts including, the *PERP* tutorial and roundabout movement exercises. Performance-participants brought laptop computers to the site and did the *PERP* tutorial *en plein air*; after doing the tutorial, they were given spandex tubes and roundabout navigation rules and spontaneously created form-dance movements (bottom far left and far right).



A ROUND ABOUT A ROUNDABOUT // *PERP* MOVEMENT-RESEARCH PERFORMANCE

TACTICAL URBANISM AND SPECULATIVE DESIGN PROJECT, 2014 - 2016

WIELANDPLATZ, WEIMAR, GERMANY, 2015

To download PERP tutorial, visit: URL: <http://peddlers-and-bandits.blogspot.com/2014/05/blog-post.html>

The Wielandplatz location in Weimar was selected for the exercise because it had become a contested space that various social groups were attempting to claim. The images above include: performance-participants doing the *PERP* tutorial (top); a screen-shot from the tutorial (top left); the cover of the tutorial booklet (center right); form-dance movements created by performance-participants after doing the tutorial (bottom right, in yellow); a powerpoint slide (bottom left) used in a reflection session with performance-participants after the *PERP* movement-research experiment.



MAKROGRAMME / SON MOT MORT: THE WALDAU CLINIC JOURNALS AND RECIPE BOOKS OF CONSTANCE SCHWARTZLIN-BERBERAT (1884-1911)

PERFORMATIVE LECTURE AND MISE-EN-ABIME EXHIBITION, 2013

ROBERT WALSER-ZENTRUM, BERN, SWITZERLAND, 2013

The images above show Waldau Clinic journals and recipe books of Constance Schwartzlin-Berberat (1884-1911) curated in collaboration with the Morgenthaler Collection, Psychiatrie-Museum Bern and the Robert Walser-Zentrum, Bern. The journals were presented to the public with a performative lecture and accompanying slide-show of original diagrams and images. The exhibition used the theatrical device of *mise-en-abime* as a curatorial mode, embedding the Schwartzlin-Berberat's 'makroskripts' (*makrogramme*, or large 'calligraphic drawings') within an exhibition of the microscripts of Swiss-german writer Robert Walser. The performative lecture discussed the formal qualities of 'militant with drawal' in the artistic practices of two writers, Schwartzlin-Berberat and Walser, both patients of the Waldau Clinic in the early 20th century.

MAKRO- GRAMME

son MOT MORT or Micro and Macro Scripts for Militant Withdrawal

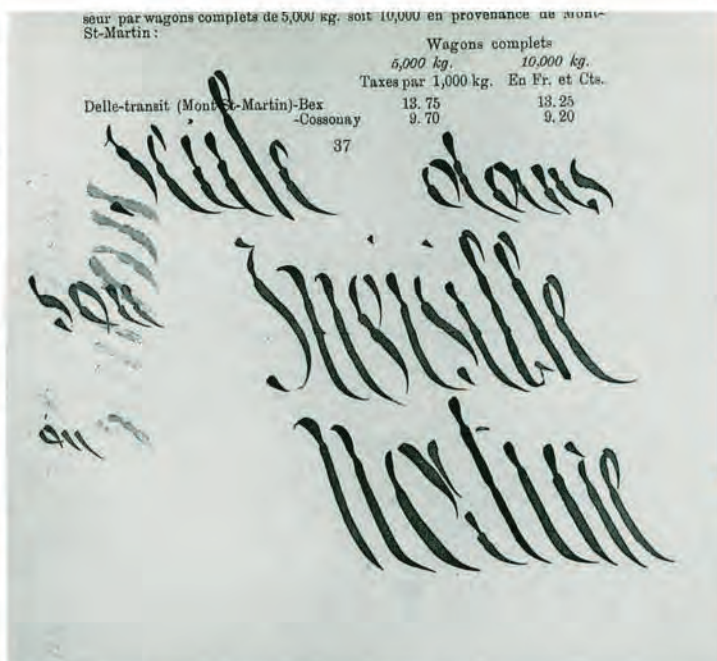
Drawings by Constance Schwartzlin-Berberat (1884 - 1911) and Robert Walser (1878 - 1956)

What is militant withdrawal? Is it simply a reactionary fatalism: the retreat of the maladjusted into willed social exclusion? Or is militant withdrawal deliberate play with the tactics of refusal? How has this ambiguity generated approaches to life and art that evade the pervasive rituals of commoditization; of social, cultural and human capital? Militant withdrawal is a commitment to rites of invisibility. But, how can a commitment to erase all traces be historicized when its very intent is to resist the industries of heritage? Militant withdrawal is a struggle for the value of solitary life, for solidarity in the multitude amidst an authoritarian culture of entrepreneurialist cohorts and collaboratives.

The exhibition *son MOT MORT or Micro and Macro Scripts for Militant Withdrawal* is the result of participant-observation in the Zentrum Paul Klee SommerAkademie 2012. It has been organized by Fellow Emily Verla Bovino as part of her contribution to the 2012 SommerAkademie publication, a recipe book curated by Guest Curator Marta Kuzma. The exhibition links the experience of SommerAkademie 2012 – an experiment that showcased the limits of identity politics and contrived sociability – with the theme of Guest Curator Sue Williamson's SommerAkademie 2013 – the nomadic existence of the contemporary artist today. The objective of the exhibition is to contribute to continuity among the SommerAkademien, and to report back to the public with insight from participant-observation in the 2012 Akademie.

In his anthropological-clinical study of the diagnosed anorexic Ellen West (c. 1890 – 1924), Swiss-German existential psychiatrist Ludwig Binswanger argued that suicide among certain subjects had the potential to be a rare authentic act of existence. Meanwhile, suicide attempts by anarchists Simone Larcher (1924) and Germaine Berton (1924) were debated among activists as legitimate forms of political action in France: Berton and Larcher were apotheosized by some, but denounced by most others. In 1929, the Swiss-German writer Robert Walser admitted himself to the Waldau psychiatric clinic in Bern. He was then transferred to Herisau in 1933, where he is said to have voluntarily stopped writing. The exhibition *son MOT MORT* presents the recipes and journals of Walser's fellow Waldau resident Constance Schwartzlin-Berberat, looking back through the interwar decade that followed her death.

The exhibition uses the theatrical device of mise-en-abyme as a curatorial mode. The mise-en-abyme is a reflexive process in scenography, film, literature and painting. In this process, an embedded or framed object and its embedding or framing support take on the symbiotic life of bodies and organs: by way of doubling and mirroring, the embedded and the embedding, the framed and the framing, lose their likeness to the platitude of container and contained. In the exhibition *son MOT MORT*, the mise-en-abyme is triadic; the calligraphic drawings on view are visual, verbal and aural. At the Robert Walser-Zentrum, a vitrine has been specially designed to "embed" the recipe books and journals – the makrogramme or "macroscripts" of Constance Schwartzlin-Berberat – within a small exhibition of what Walser scholars refer to as his mikrogramme or "microscripts". In *son MOT MORT*, the gestures of exhibition-making



– framing, selection, display – are used to produce the effect of a conical mirror, an anamorphic technology of looking, through which Walser's microscripts appear to "reflect" the macroscripts of Schwartzlin-Berberat, and vice versa. In this dialogic exchange, call-and-response between the calligraphic drawings of Schwartzlin-Berberat and Walser encourages visitors of the exhibition to consider the contradictions of art and the psychiatric clinic: one example of early twentieth century militant withdrawal.

At the start of the twenty-first century, shelters for asylum-seekers called exclusion centers are an example of how the heritage of political neutrality has been institutionalized by new liberal regimes. The macroscripts of Schwartzlin-Berberat and the microscripts of Walser foreground surreptitious speech, dialogues with the dead and suicidal ideation as methodologies for militant withdrawal: object lessons for a new underground in the margins.

Text by Emily Verla Bovino
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Special thanks to Andreas Altorfer, Jacqueline Burckhardt, Susan Bernofsky, Jeroen Dewulf, Lucas Marco Gisi, Jörg Kreienbrock, Winifred Kudszus, Euan Macdonald, Uwe Peters, Reto Sorg and the fellows of SommerAkademie 2012

The exhibition was organized with the support of Robert Walser-Zentrum, Zentrum Paul Klee, Psychiatrie-Museum Berne and University of California Institute for Research in the Arts

Zentrum Paul Klee
Bern

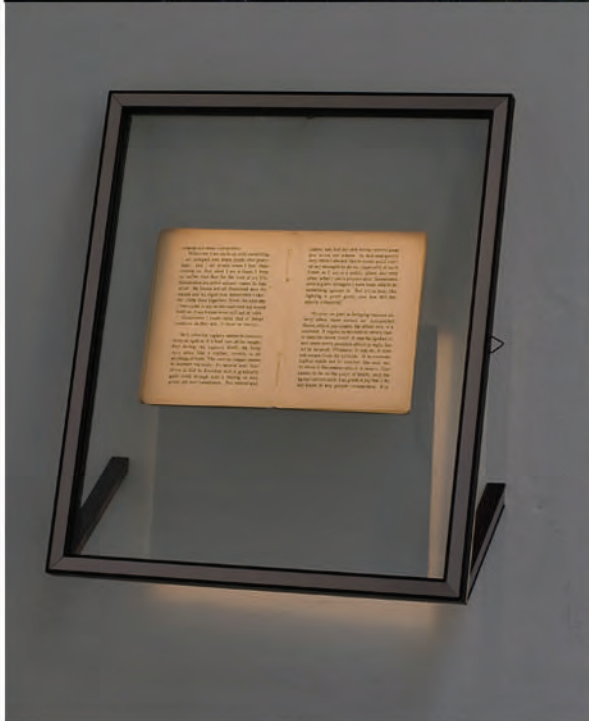
UCIRA Robert Walser
Zentrum

**MAKROGRAMME / SON MOT MORT: THE WALDAU CLINIC JOURNALS
AND RECIPE BOOKS OF CONSTANCE SCHWARTZLIN-BERBERAT (1884-1911)**
PERFORMATIVE LECTURE AND MISE-EN-ABIME EXHIBITION, 2013
ROBERT WALSER-ZENTRUM, BERN, SWITZERLAND, 2013

Flyer with exhibition text. See previous portfolio page for further description.



RAPT YOUR



IF I IN THE SICKNESS RAPT YOUR DEATH UNTO ITS METHOUGHT / RAPT YOUR
 A REINTERPRETATION OF BERNINI'S *ECSTASY* IN SANTA MARIA DELLA VITTORIA, ROME, 2007 - 2009
 GALLERIA CESARE MANZO, ROME, ITALY; IN THE COLLECTION OF FONDAZIONE GIULIANI, ROME, ITALY, 2009

Durational sculpture installed in Rome's Vicolo del Governo Vecchio: a contemporary reinterpretation of Gian Lorenzo Bernini's *Ecstasy of Saint Teresa* in nearby Santa Maria della Vittoria (1647-1652). Sculpture includes video projection, wood, rope, felt, paper, dry wall and other architectural elements, semi-circular mounted mirror, formica-surfaced plywood, clay, a tiny sculpture of a fly made from steel wire, oil painting on paper, inkjet print on erased book paper, frame and lighting. A journalist from *Osservatore Romano*, the daily newspaper of the Vatican City State visited the exhibition and told the gallery assistant that though he enjoyed the exhibition, he would be unable to write a review because of the sculpture's "indecenty."

To watch video work that was part of the exhibition, visit:: <http://www.mobile-irony-valve.net/index.php/sceno/raptyour/>



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ON DEATH STYLES AS SUCH AND ON WAYS OF DEATH // ON DEATH STYLES

EXHIBITION OF LITERARY SCENOGRAPHY PROJECT AND READING

VIA FARINI, FABBRICA DEL VAPORE, MILAN, ITALY, 2010

to read script and watch video excerpt, visit: <http://www.mobile-irony-valve.net/index.php/sceno/tode/>

Scenography staged after reading Ingeborg Bachmann's *The Thirtieth Year* (1961) and visiting the burn unit in EUR, Rome, where Bachmann died.

Scenography includes video projection, audio recording, wood, felt, paper, glass, dry-point etching, ink paintings, porcelain, glass, dust, taxidermied moth, acrylic painting on canvas, sculpture of cigarette papers and hand-bound book with short story; accompanied by a reading.



ON DEATH STYLES AS SUCH AND ON WAYS OF DEATH // ON DEATH STYLES

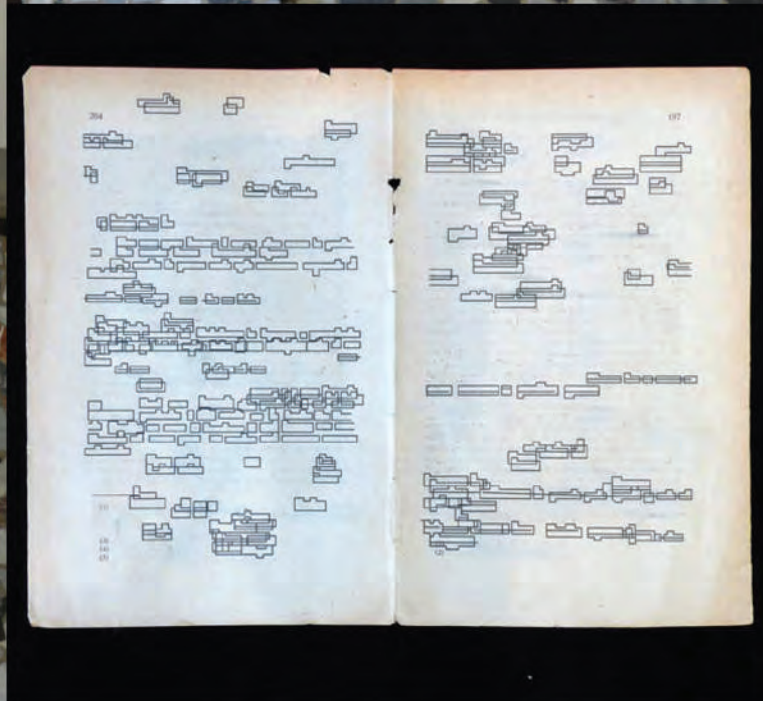
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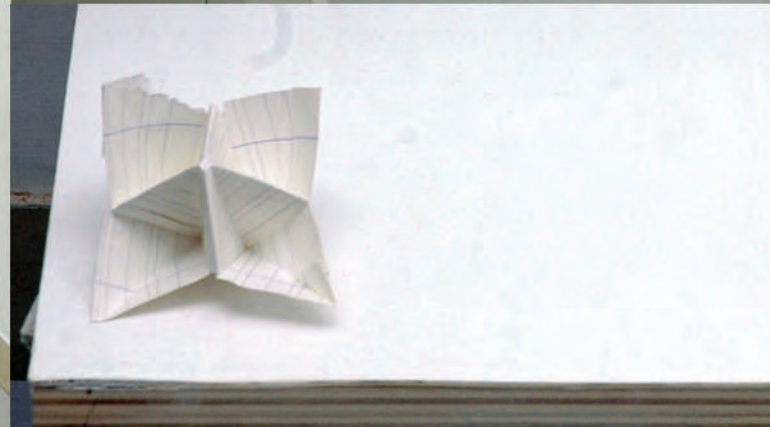
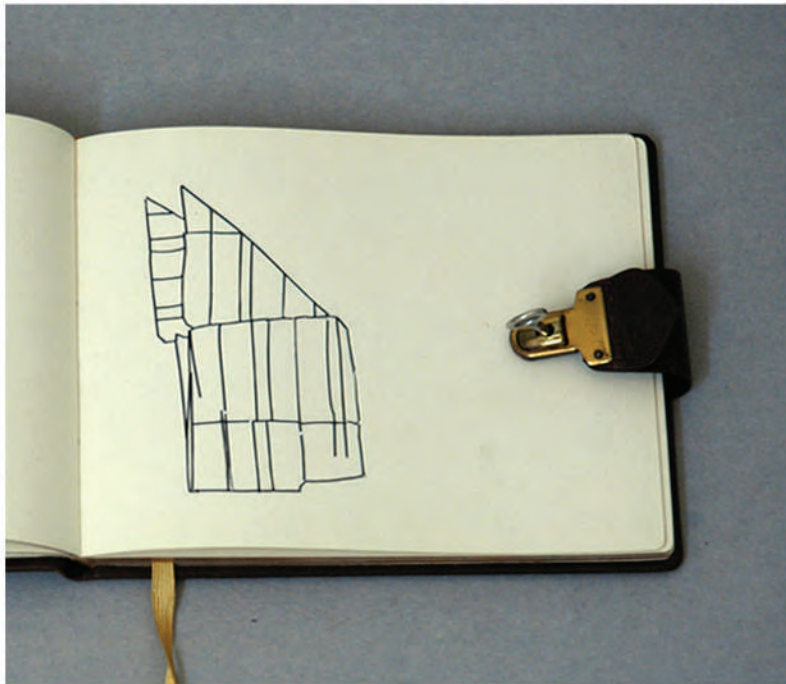


IT WAS THE FIERCE AS SILENT AIR // FIERCE AS SILENT

WORD AND OBJECT EXPERIMENTS, 2006-2008

FONDAZIONE ANTONIO RATTI, COMO, ITALY, 2008

Drawing made by tracking differences between a single chapter in Ignazio Silone's *Bread and Wine* and *Wine and Bread*; printed on erased book pages; short story written in invented handwriting from the etymological difference of words changed between the two versions of Silone's book; sculpture includes display cases in stained wood and steel, paper, felt, formica-surfaced plywood, clay,, a tiny sculpture of a fly made from steel wire

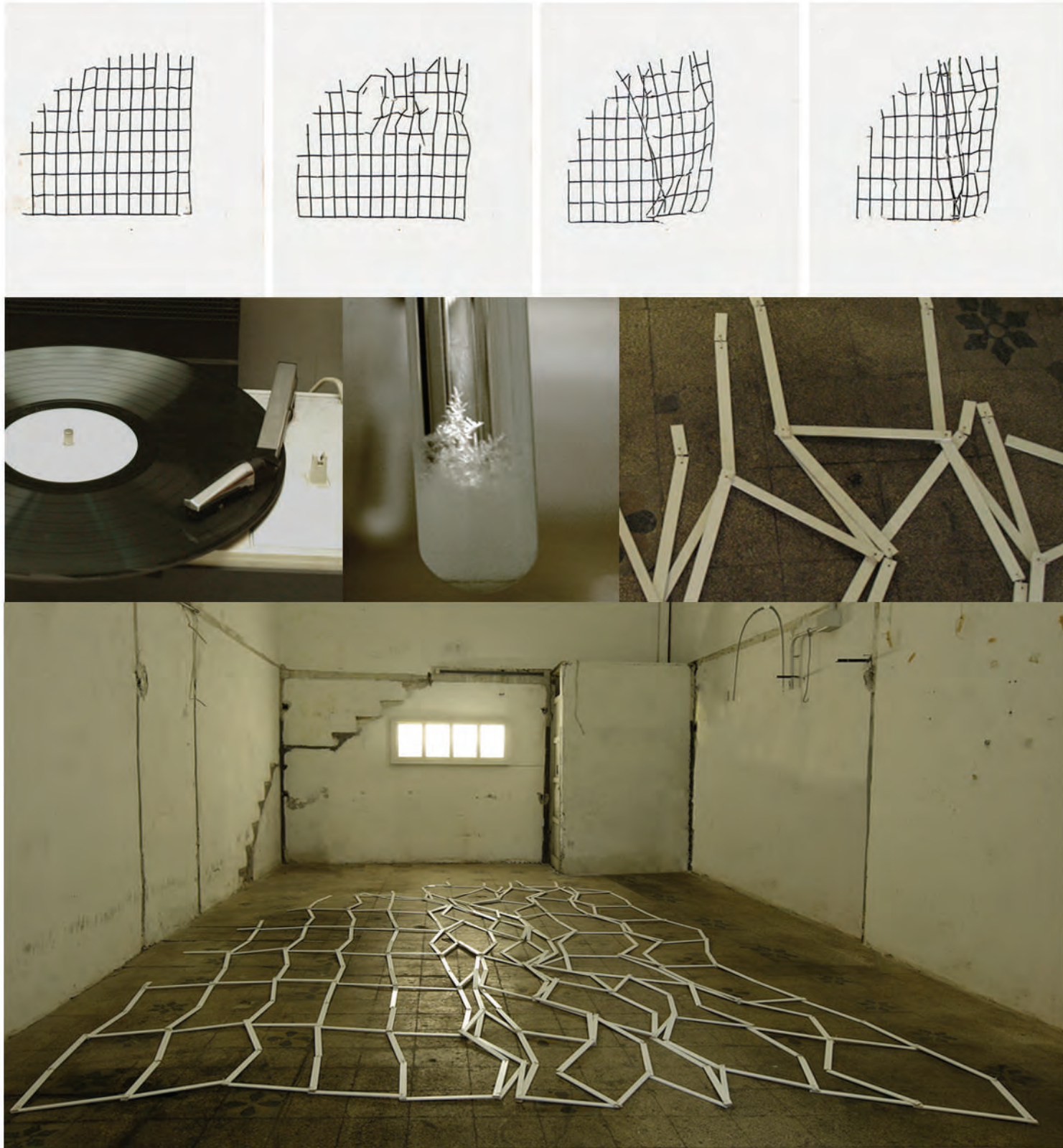


GRAVITY AND GRACE (A DANCE FOR SIMONE WEIL)

WORD AND OBJECT EXPERIMENTS, 2008-2009

CITÉ INTERNATIONALE DE PARIS, PARIS, FRANCE, 2009

Durational sculpture constructed using meditative passages from the mystical writings of philosopher Simone Weil; changable configurations of objects and support structures in porcelain, paper, plywood, clay, fiberglass, wood, paint, collage and graphite



BAUEN BUAN BIN (BUILDING, DWELLING, THINKING) // BAUEN BUAN BIN

WORD AND OBJECT EXPERIMENTS, 2008-2009

INDEPENDENT EXHIBITION IN A RENTED GARAGE ACROSS THE STREET FROM THE ROME GASOMETER
VIA DEL GASOMETRO, OSTIENSE QUARTER, ROME, ITALY, 2008

Durational sculpture built in a rented garage after reading Martin Heidegger's essay "Building, Dwelling, Thinking" (1951) and poet Amelia Rosselli's *October Elizabethans* (1956), and visiting the street under the apartment where the poet committed suicide by defenestration; Materials include a homemade weather forecasting device (storm glass), a painted wood floor sculpture, painter's tape, wall paint, a light box with drawings on handmade linen rag paper in disappearing ink, an original vinyl record and florescent lighting wired to flash.

Click on images for accompanying sound on vinyl, or visit: <http://www.mobile-irony-valve.net/index.php/sceno/bauensound/>



AS ONCE SPAKE WE SHAKÉD THE STALK HER GLASS SQUARED ME TO SET //
SHAKÉD THE STALK

WORD AND OBJECT EXPERIMENTS, 2006-2007
FONDAZIONE SPINOLA BANNA, TURIN, ITALY AND MI-ART, MILAN ART FAIR, MILAN, ITALY, 2007

Durational sculpture featuring a collage drawing in corn tassel fibers on handmade abaca paper, a vinyl record imprinted with an original recording, parts of disassembled chairs in plastic, wood and aluminum. The sculpture was staged in two versions; first, expanded, with accompanying video projection; then, contracted, with accompanying audio recording

For accompanying sound on vinyl, visit: <http://www.mobile-irony-valve.net/index.php/sceno/shakedsound/>