

*A Few Seconds Ago* The past is a stream of content continuously being produced. It is only a few seconds ago. Now a few minutes ago. Now about an hour ago. Everything is measured by its distance to right now, which it can never reach. (*Horvitz*)

*Attention* 1. One fundamental key to success in Travel is of course attentiveness. We call it “paying attention” in English & «prêter attention» in French (in Arabic, however, one gives attention) suggesting that we’re as sting with our attentiveness as we are with our money. Quite often it seems that no one is “paying attention,” that everyone is hoarding their consciousness – what? saving it for a rainy day? – and damping down the fires of awareness lest all available fuel be consumed in a single holocaust of unbearable knowing. This model of consciousness seems suspiciously “Capitalist” however – as if indeed our attention were a limited resource, once spent forever irrecoverable. A usury of perception now appears: – we demand interest on our payment of attention, as if it were a loan rather than an expense. Or as if our consciousness were threatened by an entropic “heatdeath,” against which the best defense must consist of a dull mediocre trance state of grudging half attention. – a miserliness of psychic resources – a refusal to notice the unexpected or to savour the miraculousness of the ordinary – a lack of generosity. But what if we treated our perceptions as gifts rather than payments? What if we gave our attention instead of paying it? According to the law of reciprocity, the gift is returned with a gift – there is no expenditure, no scarcity, no debt against Capital, no penury, no punishment for giving our attention away, and no end to the potentiality of attentiveness. (Hakim Bey)

2. Attention economics is an approach to the management of information that treats human attention as a scarce commodity, and applies economic theory to solve various information management problems.

In this perspective Thomas H. Davenport and J. C. Beck define the concept of attention as: “Attention is focused mental engagement on a

particular item of information. Items come into our awareness, we attend to a particular item, and then we decide whether to act.” (Davenport & Beck 2001, p. 20)

As content has grown increasingly abundant and immediately available, attention becomes the limiting factor in the consumption of information. Attention economics applies insights from other areas of economic theory to enable content consumers, producers, and intermediaries to better mediate and manage the flow of information in light of the scarcity of consumer attention.

A number of software and web-applications either explicitly or implicitly take attention economy into consideration in their design, based on the realization that if it takes the user too long to locate something they will find it through another application. This is done, for instance, by creating filters to make sure the first content a viewer sees is relevant, of interest, or with the approval of demographics. (Wikipedia)

3. Everywhere, attention is under siege. (Franco “Bifo” Berardi) (*Horvitz*)

*Basically* uh, where do i begin? (*Krieger*)

*Collaborate* to form an alliance, come together, to improve (*Jordenö w/ Horning and Garcón*)

*Crazy* sensorial experiences that fall outside of the realms of quantifiable systems, and for which i often feel a lack of safety fully expressing without judgment or skepticism.

(*Krieger*)

*Distance* The first transcontinental telegram in the United States was sent at 7:40 PM on October 24, 1861, from San Francisco to Washington D.C. This marked the obliteration of physical distance as an obstacle impeding immediate communication from one coast to the other. Addressed to President Lincoln the telegram stated: “I announce to you that the telegraph to California has this day been completed. May it be a bond of perpetuity between the states of the Atlantic and those of the Pacific.” Instead, I would have sent a simple observation of the waves at Ocean Beach. Or maybe a description of the day’s fog. (*Horvitz*)

## Matter Out of Place

## Distract

from: Twitter

to: me

Sent at 4:54 PM, Thu, Apr 5, 2012

Lindsay Howard @lindsay\_howard favorited your Tweet:

Davidhorvitz davidhorvitz

*Birds singing outside my window before the city awakes before there is too much noise to hear anything before everything is just distraction*

Apr 05, 2:55 AM via Twitter for iPad

View @lindsay\_howard's favorite Tweets

Want to receive mobile notifications? Download Twitter for your phone>>

If you'd rather not receive favorite emails from Twitter, you can unsubscribe immediately. To resubscribe or change other Twitter email preferences, visit your account settings to manage email notifications. Please do not reply to this message; it was sent from an unmonitored email address. This message is a service email related to your use of Twitter. For general inquiries or to request support with your Twitter account, please visit us at Twitter Support (*Horvitz*)

**Ends up** something that revealed itself to me, and was outside of my domain of control with the piece. (*Krieger*)

**Ferrule** ferrule, n. Pronunciation: /'fɛrəl/

*Forms:* ME vyrell, 16–17 verrel, verril(l, 16–18 ferrel, ferril, (16 ferrell), 17–18 ferule, 17– ferrule, 18 ferrol, verule.

*Etymology:* transformed (as if diminutive of Latin ferrum) from the older vyroll, verrel n., virl n., < Old French virelle, virol (French virole), medieval Latin virola < Latin viriola, diminutive of viriæ, plural bracelets.

1. A ring or cap of metal put round the end of a stick, tube, etc. to strengthen it, or prevent splitting and wearing.

1611/R. Cotgrave Dict. French & Eng. Tongues, Cartibes d'vn moulinet, the ferrels, or bands of yron whereby the ends of a windlesse are strengthened.

1685/London Gaz. No. 2054/4, A Joynt Cane, wrought with a Gold Head on it, and a Brass Ferril.

1709/F. Hauksbee Physico-mech. Exper.

(1719) v. 104, I took a fine Glass Tube. The upper Orifice had a Ferrel cemented on it.

1715/J. Kersey Dict. Anglo-Britannicum (ed. 2), Verrel or Verril, a little Brass or Iron ring, at the small end of a Cane, or Handle of a Tool, etc.

1794/W. Felton Treat. Carriages I. 230/The drag-staff is made of strong ash, with iron-ferrels on the ends.

1820/L. Hunt Indicator No. 33 (1822) I. 257/Instead of the brass ferrel poking in the mud.

1839/Dickens Nicholas Nickleby xxv. 240/Producing a fat green cotton one [umbrella] with a battered ferrule.

1844/Regul. & Ord. Army 10/The Lance of the Standards and Guidons to be nine feet long (spear and ferrel included.) [So in 1860; the word is not used in recent editions.] attrib.

1799/Spirit Pub. Journals (1800) III. 209/Taking especial care that the ferule end be sufficiently dirty.

2.a. A ring or band, usually either giving additional strength or holding the parts of anything together.

1632/R. Sherwood Dict. in R. Cotgrave Dict. French & Eng. Tongues (new ed.), Verrill, or iron band for a wooden toole, virole.

1708/Brit. Apollo No. 117. 4/2/Dropt a Cane with a Silver Ferril.

1728/J.T. Desaguliers in Philos. Trans. 1726–7 (Royal Soc.) 34 79, I fix'd a Leaden Pipe of 2 Inches in the Bore, by means of 3 Ferrels, or short Communication-Pipes.

1731/S. Savary in Philos. Trans. 1729–30 (Royal Soc.) 36 298/The Glass Concave was fixed in the great End of a thin Brass Ferule. 1774/Philos. Trans. (Royal Soc.) 63418, I cover this part of the tube with a brass verrel. 1832/C. Babbage Econ. Machinery & Manuf. i. 9 A glazier's apprentice, when using a diamond set in a conical ferrule.

1833/J.C. Loudon Encycl. Cottage Archit. 750/Ferrol, in plumbing, is a brass tube soldered to the lead pipe at one end, and then driven into the main water-pipe.

1855/L. Holden Human Osteol. 37/A broad and thick ferrule of cartilage.

1859/T.J. Gullick & J. Timbs Painting 296 Flat brushes, in German – silver ferules.

1867/J. Hogg Microscope (ed. 6) i. i. 7/A

handle of ebony is attached by a brass ferrule and two screws  
 1904/G.F. Goodchild & C.F. Tweney Technol. & Sci. Dict. 219/2/Ferrule, a small pulley used for rotating drills, or pieces of work that have to be turned or otherwise operated on. 1940/Chambers's Techn. Dict. 328/2/Ferrule, a slotted metal tube into the ends of which the

conductors of a joint are inserted. b. (See quot. 1899.) 1899/C. K. Paul Memories viii. 249/'Ferrule of a book', means the corner. 'Do you mean that one with the yellow ferrule.'

3. (Steam-engine.) 'A bushing for expanding the end of a flue' (Webster).

4. The frame of a slate.  
 1847–78/J.O. Halliwell Dict. Archaic & Provinc. Words

5. Naut.

1823/G. Crabb Universal Technol. Dict., Ferrule, a small iron hook fixed on the extremity of the yards, boom, etc., ferrule, n.

Second edition, 1989; online version June 2012. <<http://www.oed.com/view/Entry/69481>>accessed 15 June 2012. Earlier version first published in New English Dictionary, 1895. (Branca)

**Following** How Many Followers and Fans Do You Need? Are your efforts effective? That's a tough question for any business, and especially tough in public relations. Say you have 1,000 followers on Twitter and 4,000 fans on Facebook. OK, great. What does that mean? ([http://marketing.about.com/od/traditional\\_social\\_media\\_roles/a/How-Many-Followers-and-Fans-Do-You-Need.htm](http://marketing.about.com/od/traditional_social_media_roles/a/How-Many-Followers-and-Fans-Do-You-Need.htm)) (Horvitz)

**Front-time** A direct translation of the Swedish word for future; *framtid*. The *time* that is in

*front* of us. (A secondary use is when referring to what happens or happened on Front Street) (Lundh)

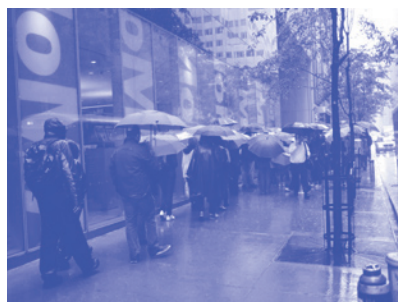
**Grid** (Branca)

And just as the grid is a stereotype that is constantly being paradoxically re-discovered, it is, as a further paradox, a prison in which the caged artist feels at liberty. For what is striking about the grid is that while it is most effective as a badge of freedom, it is extremely restrictive in the actual exercise of freedom. Without doubt the most formulaic construction that could possibly be mapped on a plane surface, the grid is also highly inflexible. Thus just as no one could claim to have invented it, so once one is involved in deploying it, the grid is extremely difficult to use in the service of invention. And thus when we examine the careers of those artists who have been most committed to the grid, we could say that from the time they submit themselves to this structure their work virtually ceases to develop and becomes involved, instead, in repetition. Exemplary artists in this respect are Mondrian, Albers, Reinhardt, and Agnes Martin.

But in saying that the grid condemns these artists not to originality but to repetition, I am not suggesting a negative description of their work. I am trying instead to focus on a pair of terms—originality and repetition—and to look at their coupling unprejudicedly. We are examining, these two terms seem bound together in a kind of aesthetic economy, interdependent

**Hard copy** A printed version on paper of data held in a computer. This data can be scans of analog documents, like type written letters or newspaper articles. Sometimes the data comes from the Internet in the shape of images or text. The hard copy evens out the differences and helps make sure that all of these different sources get treated with equal attention. (Lundh)

**Inclement Weather** (Branca)



**Informal economy** It is easy, and all too common, to draw a binary distinction between illicit underground economic activities – often seen as “criminal” as opposed to economic per se – and licit exchanges. (---) *Hustling* was the word coined in popular discourse to refer to the indefatigable and creative attempts by the down-and-out to find work, make a buck,

and make ends meet. But importantly, hustling included not only the labor to find illicit earnings but also the work entailed in dealing with the consequences of living by shady means. Hustling meant insecurity, crime, and exploitative behavior, to which people had to respond. And in a time period when policing was inadequate, and law enforcement relations with inner-city neighborhoods throughout black urban America was colored by neglect and distrust, it meant people sometimes had to take matters into their own hands. Thus the hustle also involved a diverse set of strategies to make sure the shady world did not completely ruin the social fabric. These strategies were often as creative as the illegal activities themselves. Source: Venkatesh, S. (2006). *Off the books: The underground economy of the urban poor*. Cambridge, MA: Harvard University Press. (Jordanö w/ Horning and Garcón)

**I mean** what do you mean? (Krieger)

**I think** this realization feels so familiar to me and i don't know if it's cause i've heard it or thought it before, but i don't think so, and also i think i'm going to maybe say something really important but i'm not totally sure. (Krieger)

**In a way** i just said it. (Krieger)

**Insider/outsider** a strange dichotomy of mutual blindness (Jordanö w/ Horning and Garcón)

**Invisible** hidden, *unintelligible*, concealed, sometimes by hiding in plain sight (Jordanö w/ Horning and Garcón)

**Kiki scene** Emerging out of the NYC House/Ballroom community, the Kiki scene is a highly organized and youth-led, pro-social movement. Forming their own Kiki houses, the members of the Kiki scene is characterized by a high level of organization, with bodies such as the Kiki Coalition and the Kiki Parent's Council, highlighting and enhancing self-motivating and well-informed plans and decisions around health, personal and professional development, and community leadership. These organizational efforts respond to the adversities this young demographic (composed primarily of African American and Latino LGBTQ individuals between the ages of 14–25) face. At the center of the underground Kiki scene are the Kiki balls, where creativity is executed at its best and with targeted pre-

vention and harm reduction in mind. (Jordanö w/ Horning and Garcón)

**Kind of** in an abstract sense. (Krieger)

**Kind of** lemme just downplay this a little (Krieger)

**Kind of** what is enough? i could always do more. i never feel like I've done enough, but then i realize later that i'm actually a workaholic. i always feel humbled by all i can't do or know. (Krieger)

**Kind of** like (Krieger)

**Kind of** i'm realizing it as i'm saying it, but does it sound stupid to you? i can't tell. (Krieger)

**Like** i can't even believe i'm gonna say this... (Krieger)

**Like** there's something else (Krieger)

**Like** or example (Krieger)

**Like** similar to some sort of (Krieger)

**Like** maybe this is more like it (Krieger)

**Mental Maps** refer to how people perceive urban spaces. Mental maps guide our daily behaviors and determine how we see the world, our work, ourselves, and others (Jordanö w/ Horning and Garcón)

**Movement** between countries, back and forth. ~ in the city. By a specific person. By people in general. Which streets, How and When. Whose streets? (Our streets). A movement is a movement if enough people are moving. Where is it heading? (Lundh)

**Observe** Experiment, revere, watch, take note of, discover, to do something, to stand by (Jordanö w/ Horning and Garcón)

**Picnic** "a forest, a country road, a meadow. Cars drive off the country road into the meadow, a group of young people get out carrying bottles, baskets of food, transistor radios, and cameras. They light fires, pitch tents, turn on the music. In the morning they leave. The animals, birds, and insects that watched in horror through the long night creep out from their hiding places. And what do they see? Old spark plugs and old filters strewn around... Rags, burnt-out bulbs, and a monkey wrench left behind... And of course, the usual mess—apple cores, candy wrappers, charred remains of the campfire, cans, bottles, somebody's handkerchief, somebody's penknife, torn newspapers, coins, faded flowers picked in another meadow." (Heath)

## Raining (Horvitz)



**Reincarnation** New life, materialization, return, reoccupy (*Jordenö w/ Horning and Garcón*)

**Remember** that was such a bonding moment with you. (*Krieger*)

**Reworking** A reworking is not the same as a revision. Rework is not just looking at something again, or to make changes to improve. Rework is not a very careful approach with ample consideration of the original purpose of the material. Rework is more cut out, shuffle, blow up, use as a napkin, whatever you need to do to make it a valid activity. (*Lundh*)

**Sex industry** The term *sex industry* attempts to convey the large scale of sex markets in general, their capacity to generate income, their interrelationships with other large industries and infrastructures and also the diversity of the businesses involved. (---) The industry can also be viewed as an array of sites: brothels, bars, clubs, discotheques, cabarets, sex shops, peep shows, massage parlours, saunas, hotels, fetish clubs, flats, barber shops, beauty salons, restaurants, karaoke bars, dungeons, bachelor and hen parties, and, in fact, anywhere that occurs to anyone, including boats, airplanes, automobiles, parks and the street. In many activities consumer and vendor are located in different places, interacting via online cameras, chat or videos or via telephones. In the case of magazines and films, time as well as space separates the moment of sexual production and the moment of consumption. Source: Agustín, L.M. (2007). *Sex at the margins: Migration, labour, and the rescue industry*. London: Zed Books. (*Jordenö w/ Horning and Garcón*)

**Sex Trafficker** A person is guilty of sex trafficking if he or she intentionally advances or profits from prostitution by:—1. unlawfully providing to a person who is patronized, with intent to impair said person's judgment: (a) a narcotic drug or a narcotic preparation; (b) concentrated cannabis as defined in paragraph (a) of subdivision four of section thirty-three hundred two of the public health law; (c) methadone; or (d) gamma-hydroxybutyrate (GHB) or flunitrazepan, also known as Rohypnol;—2. making material false statements, misstatements, or omissions to induce or maintain the person being patronized to engage in or continue to engage in prostitution activity;—3. withholding, destroying, or confiscating any actual or purported passport, immigration document, or any other actual or purported government identification document of another person with intent to impair said person's freedom of movement; provided, however, that this subdivision shall not apply to an attempt to correct a social security administration record or immigration agency record in accordance with any local, state, or federal agency requirement, where such attempt is not made for the purpose of any express or implied threat;—4. requiring that prostitution be performed to retire, repay, or service a real or purported debt;—5. using force or engaging in any scheme, plan or pattern to compel or induce the person being patronized to engage in or continue to engage in prostitution activity by means of instilling a fear in the person being patronized that, if the demand is not complied with, the actor or another will do one or more of the following: (a) cause physical injury, serious physical injury, or death to a person; or (b) cause damage to property, other than the property of the actor; or (c) engage in other conduct constituting a felony or unlawful imprisonment in the second degree in violation of section 135.05 of this chapter; or (d) accuse some person of a crime or cause criminal charges or deportation proceedings to be instituted against some person; provided, however, that it shall be an affirmative defense to this subdivision that the defendant reasonably believed the threatened charge to be true and that his or her sole purpose was to compel or induce the victim to take reasonable action to make good the

wrong which was the subject of such threatened charge; or (e) expose a secret or publicize an asserted fact, whether true or false, tending to subject some person to hatred, contempt or ridicule; or (f) testify or provide information or withhold testimony or information with respect to another's legal claim or defense; or (g) use or abuse his or her position as a public servant by performing some act within or related to his or her official duties, or by failing or refusing to perform an official duty, in such manner as to affect some person adversely; or (h) perform any other act which would not in itself materially benefit the actor but which is calculated to harm the person who is patronized materially with respect to his or her health, safety, or immigration status. (New York Penal Law §230.34) (*Jordenö w/ Horning and Garcón*)

**Shadow** DRAWING LIGHTS AND SHADOWS WITH TONES AND VALUES in Pen and Pencil Drawings with the following Art Tutorials and Lessons. How to draw and shade something that has a light source in front of you, the spectator. How to Draw & Shade Objects & Things of Different Colors with Same Light Source with the Following Drawing & Shading Lesson. Watch an art expert teach you how to draw using light and shadow, including shading and perspective tips in this free illustration video. (<http://www.drawinghowtodraw.com/drawing-lessons/improve-drawing/drawing-lights-shadows.html>) (*Horvitz*)

**Shadow** Pointing towards the North Star, the gnomon is the part of a sundial that casts the shadow to indicate the time. It is etymologically related to gnosis and knowledge, and has meanings such as “indicator,” “one who discerns”, and “that which reveals.” It is the mediator between the heavens and the earth. Metaphorically it is man, caught in-between the ground where we are standing and the moving celestial bodies above. In between immediacy and vastness. My cell phone says “12:21.” It says nothing about the stars. (*Horvitz*)

**Simultaneously** I got your text as I was writing you one. We must have been thinking of each other at the same time. (*Horvitz*)

**Sort of** in my humble opinion (*Krieger*)

**Stare** This is a ranking list of things to stare at.

Only top dozen Best Things to stare At, according to different criteria, are presented: Eyes, Clouds, Sun, Stars, Trees, Sky, Moon, The Ocean, Fireworks, Thunderstorms, Flower, Women. ([http://www.mytopdozen.com/Best\\_Things\\_to\\_stare\\_At.html](http://www.mytopdozen.com/Best_Things_to_stare_At.html)) (*Horvitz*)

**Support Structure** Support Structures is a manual for what bears, sustains, props, and holds up. It is a manual for those things that encourage, give comfort, approval, and solace; that care for and provide consolation and the necessities of life. It is a manual for that which assists, corroborates, advocates, articulates, substantiates, champions, and endorses; for what stands behind, underpins, frames, presents, maintains, and strengthens. Support Structures is a manual for those things that give, in short, support. While the work of supporting might traditionally appear as subsequent, unessential, and lacking value in itself, this manual is an attempt to restore attention to one of the neglected, yet crucial modes through which we apprehend and shape the world. (*Branca*)



*The Conquest of Air* (Branca)



*Time Standardization* On February 15, 1894, Martial Bourdin, a French anarchist living in London attempted to set off a bomb at the Royal Observatory in Greenwich. Ten years earlier an international conference agreed to set the site of the Observatory as the location of the Prime Meridian, defining the standard for spatial and temporal coordination. The bomb exploded before Bourdin reached the observatory, killing him. (Horvitz)



*Totally* i love the smell of the elevator. and sometimes i have just stood in that weird shower in the second floor bathroom wondering about when it was there for use, and what made that time different from the one i am standing in. (Krieger)

*Um* this is only a fragment of what i mean. (Krieger)

*Um* i feel a risk in sharing this with any amount of casualty, i feel protective of this person's story. how do i find any words here that don't contribute to mechanisms of sensationalism and mythologizing? (Krieger)

*Um, like* do i really want to say this? it's too late to back out. (Krieger)

*Underground* While talking with M, I noticed that the word had opposite connotations for us. For me, it was an exciting term, which brought fantasies about something better, more distinguished, not yet ruined by the laws of supply and demand. For M it brought anxieties related to exclusion. For an artist to remain in the underground meant to never get receive proper acknowledgement. (Jordanö w/ Horning and Garcón)

*Wall* street, evidence ~, Occupy ~ street, Up against the ~ motherfucker. Indoor ~, outdoor ~. Support structure or surface. Rough or smooth. Dividing, enclosing, encapsulating. Carrying information and messages: deliberate, unintentional, by association. (Lundh)

*You know* can you imagine what it felt like to go to a dark 15,465 sq ft warehouse everyday, in a desolate neighborhood, and be entirely alone with your thoughts and some material remnants? it really means something to fight for a life as an artist. (Krieger)



*terms: ferrule, grid, inclement weather, support structure, The Conquest of Air*

## PAUL BRANCA

**Lumi Tan:** There has been a long history of interventions at MoMA. But yours wasn't aggressive; it played by the rules. Was there an audience for *20% Chance of Show*? What was security's reaction? Did you act more like a nervous observer waiting for something to happen, or a counterfeit salesman who brought visitors to something hidden?

**Paul Branca:** While installing *20% Chance of Show*, I felt as if I was trespassing and could get into some sort of trouble, yet I was doing something permitted by the museum's policy. In fact, it was encouraged and demanded—by leaving the umbrellas in the lobby and NOT taking them into the paid part of the “museum”. The museum always has works from its collection on display in its lobby—that interstitial space of acclimation for the visitor—so it is more than appropriate to stake claim to the possibility of using this space for a show. At this time,

Roger de La Fresnaye's iconic painting *The Conquest of Air*, 1913, was displayed high above a check-in desk positioned next to the umbrella rack, and its wall label was right between his painting and the rack. I decided to keep the show up for a few hours before I had to teach an art history class. During this “chaperoning”, a few friends passed by, and asked what or whom I was waiting for. Upon disclosing the nature of the project, a few of them opened the umbrellas in order to view the exhibition. I felt even more nervous during the show's dismantle, since I had to retrieve six umbrellas and carefully wrap them in plastic to take away—I wondered if visitors thought I was stealing umbrellas *en masse*. During the show, the museum's many security guards were mainly concerned with the policing of crowds and making sure that visitors were paying their admission, checking their belongings, and proceeding to enter and exit the museum in an orderly fashion.

**LT:** This show was ephemeral in the way





that any temporary exhibition is, but it was also concealed and unmarked, making it especially easy to miss. It's impossible to see everything at MoMA, though.

**PB:** When I originally proposed this idea to the artists that contributed works\*, we spoke a lot about whether or not it needed to be executed *in situ*, or if the idea would be enough. I thought a lot about it, and decided that it needed to be presented. Less than five people saw this show at MoMA, but it wouldn't have been the same if I hadn't known how it could have been. Museums often complain about the lack of exhibition funding due to poor attendance, so I found it appropriate to present a project where there was even a possibility of non-attendance.

**LT:** Appropriately, the label on the stand states, "Umbrellas left here are unattended." How does that fine print allow you to navigate the legality of your actions within an institution like MoMA?

**PB:** It was the word "unattended" that

struck me as a way in. I interpreted it as "not responsible," allowing me to play with notions of an intervention.

**LT:** Painting is the most accessible, recognizable medium in visual art. When people see a painting, on a wall, in a frame, they identify it as "art." You're always shifting that relationship by moving the painting into another context. It's simultaneously less recognizable as art, by being masked as something else, but also more accessible than ever, by being placed in a public space such as the sidewalk, subway station, or museum lobby where no admission is required.

**PB:** I treat these gestures merely as propositions, with the bulk of them concluding as failures, which hopefully leaves me with enough content to continue similar ideas as other works—a reserve of sorts. I am both for and against these diverse modes of presentation for painting, as my interest exists between these spaces of what one *should* or *should not* do with this burdened medium. I do, however, spend most of my time waiting for paint to dry, and this time waiting can become quite interesting for other things to happen, such as the staking of new territory. For *20%*, the concept of waiting is now expanded and contingent upon *inclement weather*.

**LT:** What is the significance of the *grid* within the rack?

**PB:** MoMA's umbrella rack is a design object without an indicated author, and designed to service a large crowd by having them insert their wet umbrellas into a Formica *grid*. The *grid* is often a spokesperson for Modernity, and according to some has its roots in textile design patterns of the 19th century. The inclusion of a *grid* for *20%* functions as both a social and physical *support structure*, and the empty squares allow the potential for further acquisitions.

**LT:** The umbrella has historically been used for both aggression and seduction. Was this social role of the umbrella what interested you in having artists work with them?

**PB:** In 19th century Paris, the umbrella was a common accoutrement of the flaneur and just about any urban citizen. During Paris's annual Salon exhibitions, umbrellas, once allowed inside of official art spaces, were reportedly used to aggress and, at times, physically attack the controversial works on display. There was also a highly sexualized

and flirtatious umbrella language made vernacular by users' guides printed around the turn of the century. Within 20%, the umbrella as painting underscores a shared linguistic – paintings and umbrellas are often made of material stretched over a support, and both umbrellas and paintbrushes share the *ferrule*, that clamp or clasp connecting the function to the design.

*\*Ryan Harding Brown, Ana Cardoso, Gregory Edwards, Dustin Hodges, Timothy Hull, Charles Mayton, Tim Pierson, Viola Yesilnac*

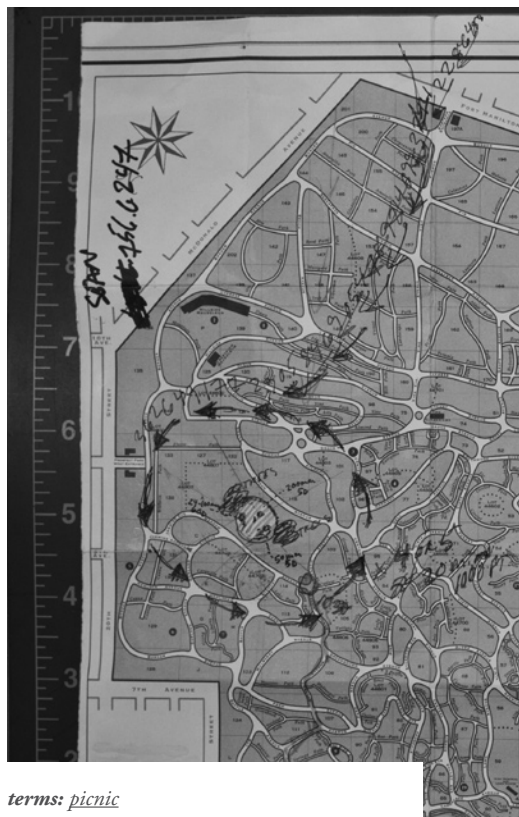
## FRANK HEATH

**Lumi Tan:** The idea of authority is omnipresent in your work—these de-familiarizations are always happening through a system of authority, whether it's the USPS, the NYC Parks Department, your parents, or even the newspaper.

**Frank Heath:** My projects are typically centered on a surreptitious, interventionist activity, or gesture. Often these are carried out at the threshold of a public sphere, a place that emphasizes the border between a private and a public space. Public spaces can't really exist without figures of authority to demarcate them, be it the state, a private business, or even more overtly social institutions like the family. So in that respect, they are always made in direct relation to an authority. I'm often trying to work in a literal, physical engagement with those boundaries, occasionally directed at those figures of authority, as in *Graffiti Report Form* (2012), which was a film made specifically as a submission to the NYC Parks Dept.

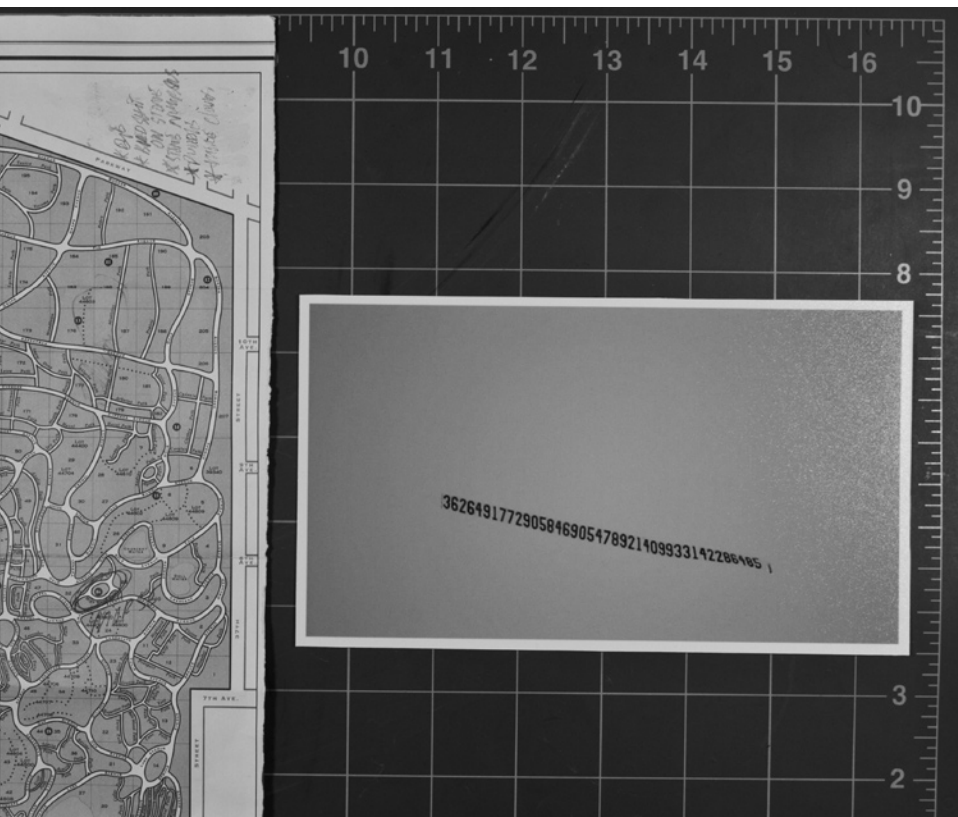
**LT:** It seems like your work started off using very personal domestic interactions, but it's now moved away from that entirely, into this municipal area of the park. With people's homes, there is an instinctual behavior as to the boundaries of public and private. Whereas in the park, it's regulated, the rules are posted at the entrance, even though there's technically no one watching you. There's a false sense of freedom there in a way that you don't have on the domestic front.

**FH:** Yes, exactly. There are also strange fragments of public space like



*terms: picnic*

the median, which you're not prohibited from inhabiting, but exist in a marginal area between utilitarian, like a road, and private like the yard. You wouldn't *picnic* there, but it's not necessarily illegal. I don't think that part of my work, like with the paper route for example, is interesting necessarily because it broaches issues of legality. It's not definitively illegal, as an act, to without permission deliver papers into people's front yards. It's kind of littering. It's not really trespassing. Whatever violation is occurring is subjective. But much more than that, it's confounding why someone would deliver newspapers in reverse chronology to strangers or collect their tree branches, paint them, and put them back. It's operating within conventions of an activist or interventionist activity, or even a prank. This idea of intervention, the history of that, even in art, is really steeped in ideology. I think there is a lot of potential in taking those methods but applying them with an ambiguity or opacity to the intention.



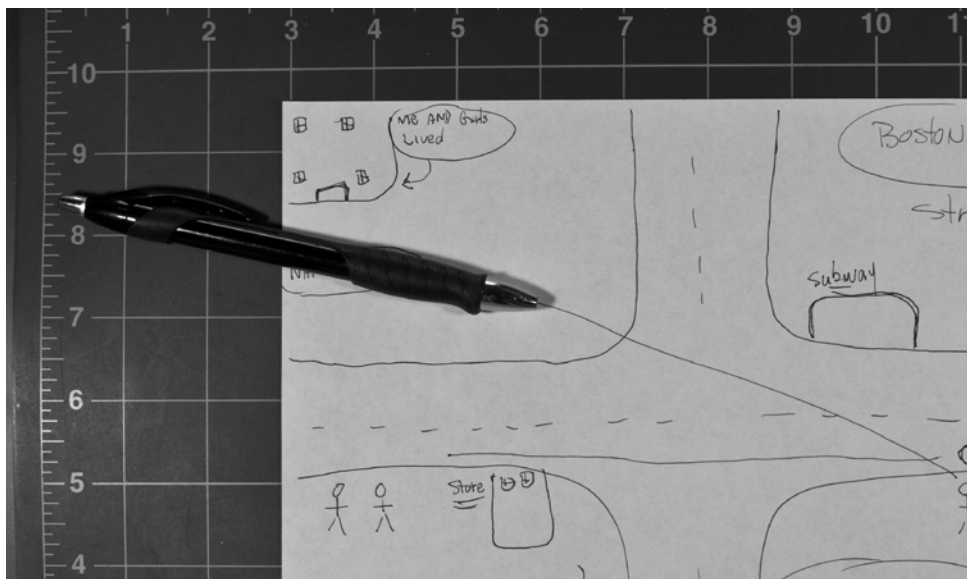
**LT:** A reason your work functions so well is that there is that ambiguity on one level, of motive or reasoning, but then there's this very concrete idea of the past, there are specific addresses, locations, or dates. It's that combination that makes it really uncanny.

**FH:** Uncanny is a word I used to use a lot. And I don't know why but I just stopped. Not necessarily because I feel like it's inaccurate. I think I struggle with terms that seem essential but that I can't find another word for—like surreptitious, interventionist, or uncanny. But yes, almost every project has to do with something familiar that by context or by slight manipulation becomes unsettling, suspect, or, to drop your title, “out of place.”

**LT:** I started this show feeling that the idea of a specific place at a specific time was being lost. So much of the work out there could have been made at any point in the past 40 years, anywhere in the Western world.

**FH:** So this mode of working with speci-

ficity is also “out of place”! Or at least outdated. Out of time. It's rough terrain to take on that history directly and the clichés of that have to be navigated. But there is a definite unresolved and unexplored area in the insistence that the work is predicated on a literal and direct connection with a place and time. One thing I am continually surprised by is just the true depth of even the most banal site. What can seem on the surface completely shallow, or non-specific, once there is attention is directed to it, can become incomprehensibly complex. Every place has a history, either in the detached world of information, or in the day-to-day existence, that one can only absorb by actually taking the time to look.



**terms:** collaborate, insider/outsider, informal economy, invisible, Kiki scene, mental maps, observe, reincarnation, sex industry, sex trafficker, underground

## SARA JORDENÖ AND AMBER HORNING

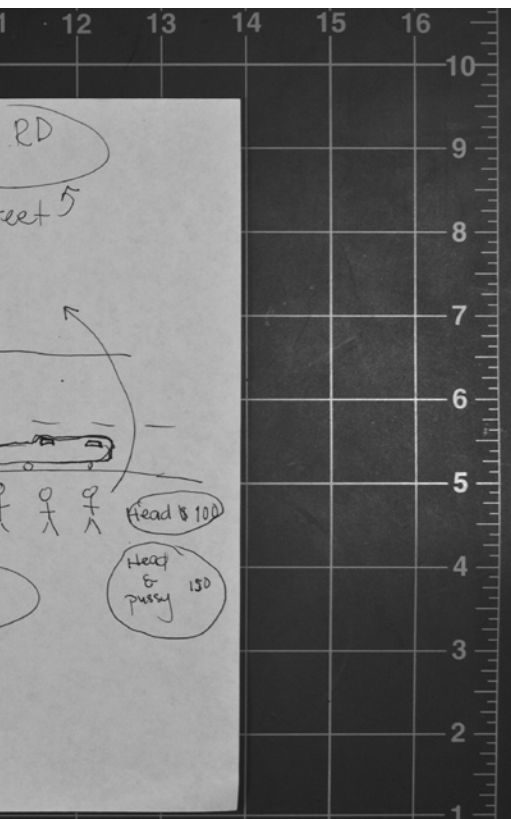
**Lumi Tan:** I wanted to ask about the differences in collaboration between the two projects—with Twiggy [Garcón] for *The Reincarnation of Rockland Palace* project, and Amber for the *NYC Maps* project. Twiggy is a true insider in the house and ballroom community, the Kiki scene, but for the Maps project you were both technically outsiders.

**Amber Horning:** Definitely outsiders. How I got access was that I had an industrial size air conditioner, and I called up a friend who worked with some guys on parole to say, “Send one of those guys over, I know they have trouble finding work. I’ll pay them 50 bucks to move it downstairs.” So he came over, and we got along. My friend had mentioned the project to him, and he told me “You know... I used to be a pimp, and I know the whole community. I’ve lived there forever.” You can’t just

that. You need an insider to vouch for you, and to give you access. For sociologists who decide to incorporate visual components, it’s generally photography or a documentary. With our collaboration, because of the illicit nature of this subject, people were paranoid. They would ask, “You’re not going to photograph me, right?” It’s a community that has to be protected. Recently we’ve also seen further criminalization, where there’s been a blurring between a pimp and a sex trafficker.

**Sara Jordenö:** You often see a documentary photographer collaborating with a sociologist or an anthropologist, but it just becomes illustrations. Sometimes good illustrations. But in my collaboration with Amber, I wanted it to be more conceptual than that.

With Twiggy and I, our project is the only one we know of where an outsider and an insider are working so closely together on a project about the ballroom scene. Twiggy is the founder of the biggest Kiki house, the Opulent Haus of Pucci,



with chapters in both the U.S. and Canada. *The Reincarnation of Rockland Palace* performance event takes place at the grounds of a famous event hall in Harlem, which was torn down in the 60s and is now a parking lot. It has many intersecting histories: sports, music, political histories, but it's also an important site for the ballroom community because of the drag balls held there during the Harlem Renaissance. Thousands of people would attend, including the white cultural elite. While we want to bring exposure to the *Kiki scene*, which is still very underground, it's important to us that it is first and foremost for them that we're doing this. We want the kids to like it, to feel that it's still their space. We're not going to take it away from them.

**LI:** Sara, in your writing, you talk about being interested in the "artist as *observer*," but you're more than an *observer*—you're very much involved, talking to people, and becoming a part of the community.

**SJ:** Well, a filmmaker like Frederick Wiseman disapproves of the term "observational cinema," but in order to capture that kind of "fly on the wall" footage, he needs to spend an incredible amount of time in the places and communities his films portrays. Even though the *Rockland Palace* project has definitely taken over my life and people in the *Kiki scene* know me, I'm still an *outsider*; I'll never be a true part of it. I'm an admirer.

**LI:** With the *Maps* project, you're both working with the same data set. Typically you see *collaborations* where an artist works with someone outside of his or her field, but solely for the sake of the art, with little effect in the other discipline. This particular project works on both sides.

**SJ:** There's the question of what you call "science." Not to enter too deeply into a general discussion around visual art as knowledge production, but for me, visual art offers methods to extract some knowledge from that data. I see the maps as source material that I'm responding to as an artist. Since the maps are drawings in themselves, I wanted to use that medium when processing. We went and tried to find these places in the maps. We filmed them, I took still images from the video, and then, using the still image as a base, I turned that image into animation again through rotoscoping. I see the animations as animated field drawings. Amber, on the other hand, analyzes these interviews and is coding them to understand patterns in the narratives.

**AH:** If I were to look at the maps through my own lens, I would look at them as *mental maps* to understand how people conceptualize urban space and I would analyze them in a systematic fashion. But for me, that was kind of ruining the maps to look at them that way. In terms of our future *collaborations*, I think that when you are looking at any kind of *informal* or illicit *economy* like the *sex industry*—although some are happening now off the streets—historically, much of it has been on the streets, in geographic space. And that space, in order for it to be fully understood, should be visualized. And a lot of people looking at those economies don't have the capacity to visualize it. Especially when you're looking at urban landscapes which are constantly shifting, or these informal areas.

**SJ:** Artists are very interested in maps. But it can be so removed, because **13**



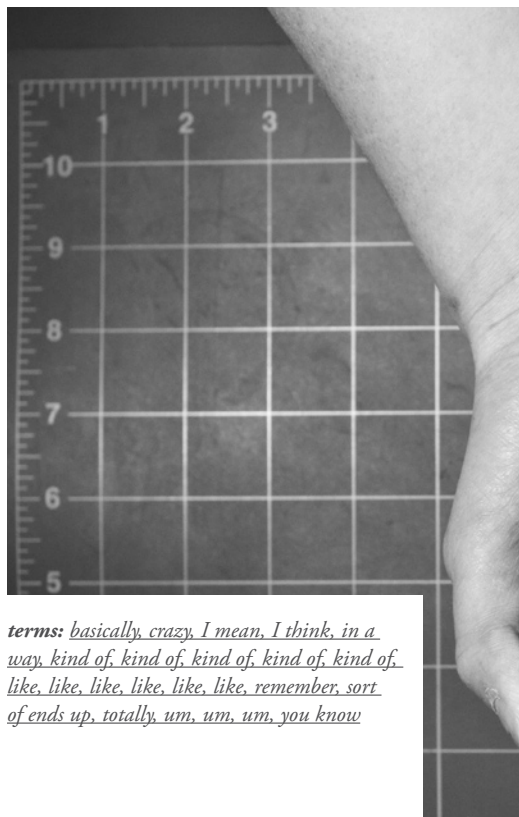
mapping is obviously already an abstraction. To be able to see patterns, you have to move further away. The maps are nothing without the stories or the actual people. With the pimps, the maps became a conversation starter, a way of, “let me show you.” Viewers—*outsiders*—relate to them because they might recognize, and attempt to locate, the places on the maps. When I was filming the studies for the animations, I was more interested in people standing and waiting than in the actual sex work. We might catch the waiting, but not the sexual exchanges. In the interviews with the pimps we asked “What are the working hours?” We were visiting the sites during those hours, but often, we didn’t see anything. I think that’s how we are with *informal economies*. They’re both visible and *invisible*, and often they hide in plain sight.

## FAWN KRIEGER

**Fawn Krieger:** OK, so *basically* I began with the conflicted space of The Kitchen’s second floor, and these various roles that the building has taken. I thought about when we saged that space together in 2005, and all those *crazy* things I kept on seeing in my mind, like a man... *Remember?* And you were like, “Yeah, you know a firefighter died here.” I asked if The Kitchen had any archives on the building and I’m going through all of the papers, and it’s all your handwriting from around that same time. That was the way all of this became woven together. I was breaking down the timeline of the building, sort of thinking about how all these different times, *kind of* perform *um* continuously, but we don’t always see them. So I began working with this idea that I would make sculptures representing each time period of the building’s history, and experiment with the myth of making them, through video and performance.

**Sacha Yanow:** Can you tell me the chronology of the building again? I know it started as an icehouse...

**FK:** Yeah, according to varying records, it was built sometime during the first decade of the 20th century. Then it served as two different icehouses, from 1927–49—Huntoon Ice Co and Rubel Coal & Ice Corp. In

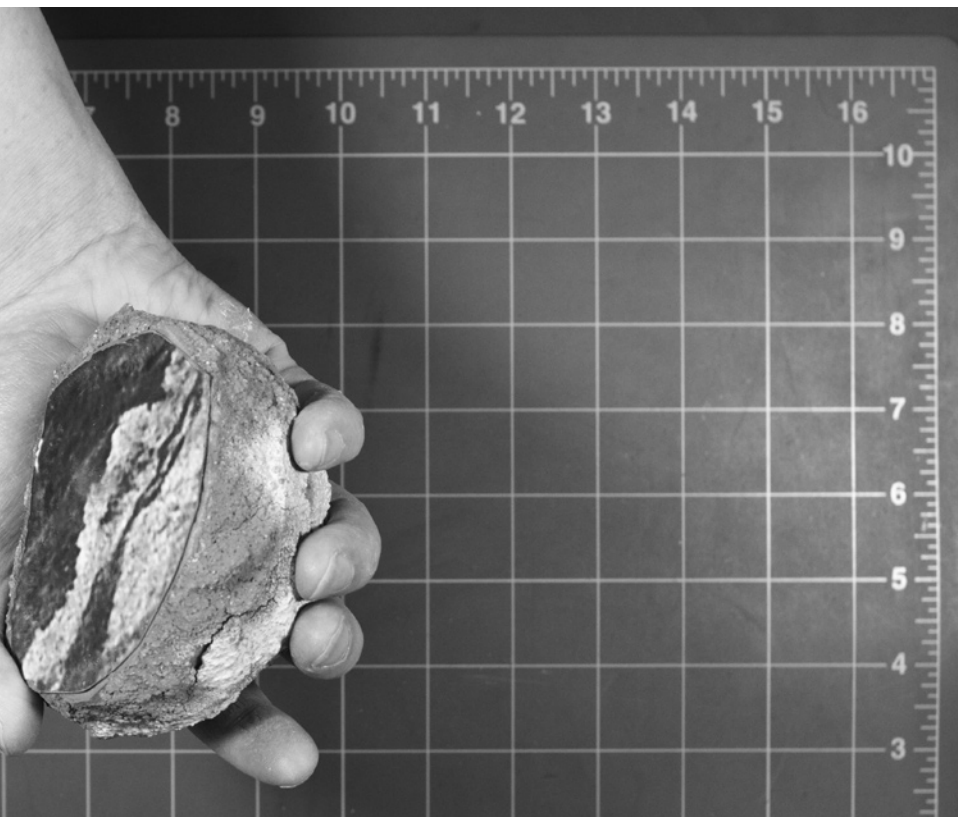


*terms: basically, crazy, I mean, I think, in a way, kind of, kind of, kind of, kind of, like, like, like, like, like, like, remember, sort of ends up, totally, um, um, um, you know*

the late 60s, it came into the ownership of Edi Studios. And then *um*, there was a huge fire in 1970, in which a 34-year-old firefighter named Edward J. Tuite lost his life, and then after that it was used as a motion picture studio—where Jules Dassin filmed *The Rehearsal*—until Dia Art Foundation bought it, and then lent it to Robert Whitman in 1979 to use as an art studio. Dia sold the building to The Kitchen in 1985, and they began their programming in 1986.

**SY:** It’s interesting, when I was working at The Kitchen, we were constantly referring back to its history, meaning the history of performance and visual art at The Kitchen, not necessarily the history of its physical site. But the physical site was always a huge presence. Now the building is surrounded by all this new development. Going into The Kitchen, you feel like you’re walking into some prehistoric building, you know?

**FK:** Yeah, *totally*. I feel like the whole grouping of my sculptures, with their various



video projections and lights, *sort of ends up* speaking to *like* a *kind of* origin myth *in a way*, between pulling the paper out of this vertical slit, to *like*, this pseudo-cave wall, to a fire... This piece feels, *um, like* really transitional for me, it feels like the space between working one way and working another way.

**SY:** Each project of yours seems like a shift in some way. I'm thinking about *ROOM* which had so many meanings as a transitional piece. It was the last project in the second floor space as a black box theater before its recent incarnation as dedicated gallery space, it was my first official curatorial project...

**FK:** It was my first set, Wynne [Greenwood] was moving into sculpture, it was both of our first big collaborations...

**SY:** And I think there's something about The Kitchen always being in transition because of the experimental artistic work it supports – being a space for artists to try something new, have a dynamic shift. I'm really glad that for

this long, it has stayed in that same building. The second floor was the epitome of that in-betweenness, the awkwardness of experimentation. I think the changes that were made after *ROOM* to create a more formal gallery space were really helpful, but weirdly I do miss that awkward second floor. And I think you're an artist who really embraces that in-between thing. When you were making these things, did you transport yourself in your mind? How was The Kitchen present for you?

**FK:** Yeah, *I mean* I was reading a lot of newspaper clippings, looking at photos and plans, and reading essays, so I was really kind of immersed in this whole world. *Like* when the building was an ice factory, my thoughts were less around ice, but more the tail end of the industrial era of New York when corporations were first generating extreme American wealth. And when it was Robert Whitman's studio, what that moment in New York was like, and what Chelsea was like, and **15**



*terms: front-time, hard copy,  
movement, reworking, wall*

what his walk from the subway felt like, what it actually meant to be in that building, and make things alone, *you know*. So it wasn't just the building that was in my mind but *like* also a *kind of* tone of a moment, *like* a consciousness that I had placed myself in while absorbing all this stuff.

I think for the first time, I see the parallel between sets and memorials, which until now I always thought of as opposing scenes. But they kind of both hold a memory of an action, and point to something other than itself, where the physical matter becomes *like* a stand-in, or *like* a record-keeper of another action, a placeholder.

*Sacha Yanow is a NYC-based performance artist and actor, and the Director of Art Matters. In 2005, while serving as Director of Operations at The Kitchen, she and Debra Singer co-curated ROOM, a collaboration between Fawn Krieger and Wynne Greenwood of Tracy + the Plastics.*

## ANNA LUNDH

**Lumi Tan:** There's a section of *Front-time Re-workings* called "the detective *wall*"; in your performances, you also refer to parts of your research as "evidence." Do you generally approach your work in this investigative manner?

**Anna Lundh:** I always think of my work as investigations, whether it's small-scale observations or larger research projects. But the "evidence *wall*" can also be attributed to the LMCC studio I had in 2008–09, which enabled me to use the *walls* in my large office and really spread out, to sort out things physically and make connections in space. It also made sense with the specific projects I started there, since the research consisted of *hard copies* of archival documents and photographs. When you're so used to doing research on a computer screen—where everything is always replacing each other and you can't look at things simultaneously—the big *wall* provided



a nice overview. I wanted to take on the role of an almost stereotypical movie detective, to see how it would affect the work. It also revealed some of my process, directing the viewers' eyes through all the information-dense material.

**LI:** Your visual mapping in the evidence *wall* reminds me of Öyvind Fahlström's maps.

**AL:** I know, it's weird, because I wasn't focusing on their actual artwork in my *reworkings*, but rather their work methods and processes. But Barbro Östlihn was working very differently from Fahlström. She was a much craftier painter—she actually painted a lot of his paintings, but he was the more famous one. I found out that they had been living together and working, around the same age as me, only one block away from my LMCC studio on Front Street. I wasn't familiar with *Wall* Street before the residency, but I had gotten to know the area after a year. Here was this other perspective of two artists from Sweden in the same area, just divided by time. I didn't know much about Östlihn. She had

actually left her kids behind to go to New York with her new husband, Fahlström. She was really taking her own career seriously, rather than being a mom, which was uncommon in 1961. Her process had been to walk around lower Manhattan, take photos of facades, buildings, in-between spaces, and then crop out a detail to use as reference for her paintings. To me, these photos were really amazing themselves; I didn't care that they had become paintings. I cared that they were a record of someone's *movement* in this particular area, that I now also knew so well. I was more interested in the photographs that hadn't necessarily turned into paintings, the discarded ones that are just byproducts or remnants of this process, searching for something only she knew. But an artist's decisions and choices can become an interesting filter through which to look at a place and time.

**LI:** We first met and talked about this project at the height of Occupy *Wall* Street, which is also when I first saw you out with your video camera. And then you showed me one of Fahlström's TV documentaries where he observes Vietnam War demonstrations and resistance groups in New York in 1968. Were you already thinking about retracing his steps?

**AL:** Yes, the documentary he did—not as an artist per se, but more as a reporter from New York—was called *Revolution Now*, where he was covering the anti-draft protests, the Yippie *movement*, groups like *Up Against the Wall Motherfucker*. When I first saw it, I was frustrated about there being nothing comparable happening. But right around then, Sweden had voted into parliament this small right-wing party with highly offensive immigration policies. Suddenly everyone was out on the street protesting. That is when I felt, yes, people can react, but it was already too late that time. When I came back here this past fall, I landed into OWS. It was just starting, and I realized that it was something that related to what I saw in Fahlström's film, even if it wasn't about such a specific issue, like against the Vietnam War. It was more general and vague, something is fucked up in this country. But it was still amazing to me how it was all these different kinds of people, protesting together. Of course, it might be the most over-documented *movement* in history, but that's also very interesting to capture. That's a huge difference—when Fahlström was doing

it, not many people had access to a video camera. Now everybody does, but everyone's gaze is different, everyone's reasons are different, and it becomes about what you do with it.

What I can relate to very much with Fahlström—and Östlihn as well—and where our methods overlap, is the aspect of being from another country, being from the outside looking in, but at the same time being a part of it. You also see your own culture better when you're far away from it. It's a good trick to maintain, to become a professional observer of the world. You can do it physically by moving yourself to and from cultures, so you keep your eyes fresh of what is wondrous about something, or why people do what they do.

I also wanted to pick up these little things about Fahlström like how he was concerned with the dimension of time in his painting. He was really interested in the comic strip, where the past, present and the future can be seen simultaneously, which isn't the case in books or film.

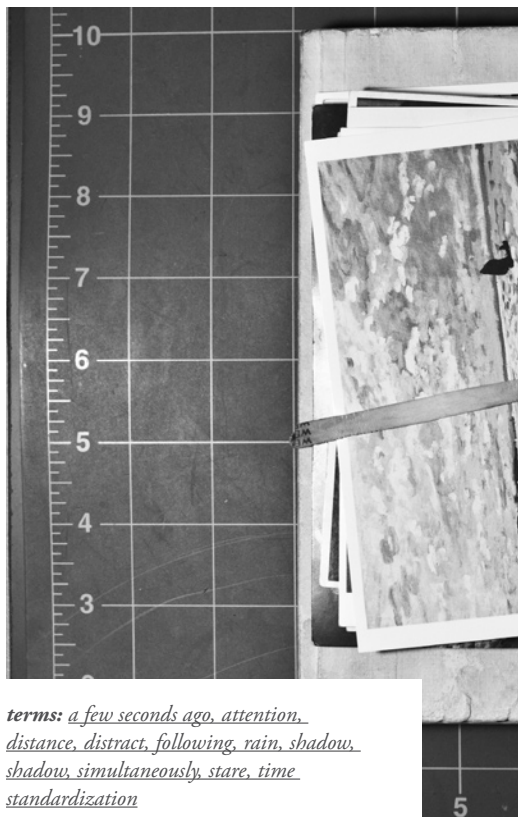
**LT:** And your video also functions in that same way.

**AL:** I wanted to cross contaminate these times, my time, their time, New York time.

## DAVID HORVITZ

**Lumi Tan:** Thinking about navigating the streets during OWS marches figured largely in my thinking about this show, when simply walking down a side street became a conspicuous or con-ning act. Or how easily you could temporarily "pass" as a non-protestor, by ducking into deli to get a soda. Your recent OWS figure drawing sessions, where you roam the streets looking for police in the post-Zuccotti era, reverses this relationship. Was this reactionary?

**David Horvitz:** That's a funny way to think about it. We weren't trying to get away from the police, we were looking for them! The wildcat marches are always interesting because they have no way of being diverted, because there is no destination. They just move against the police's reaction. The police react again, and they move against that. Maybe if the police just went away, then what would the march  
18      do? Where would they go?

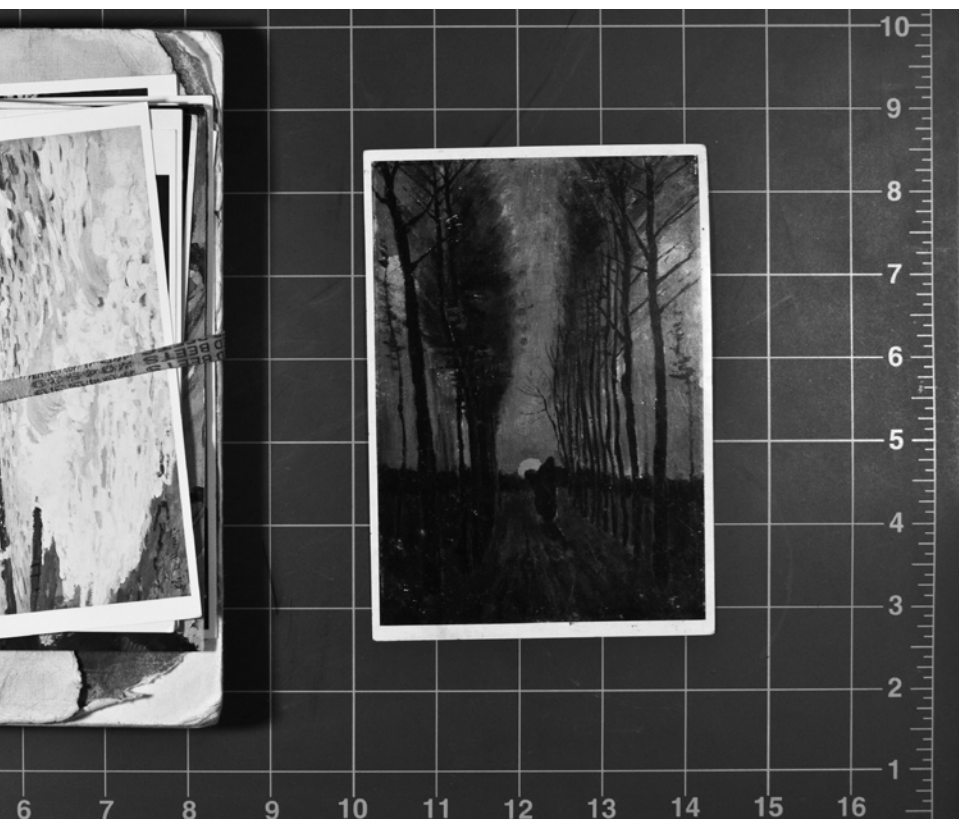


*terms: a few seconds ago, attention, distance, distract, following, rain, shadow, shadow, simultaneously, stare, time, standardization*

The first drawing sessions met at Zuccotti Park. I brought drawing materials with Adam Katz, and we sent out emails for people to come down and draw the police with us. There were so many people already there, people just joined in. The idea was kind of like a staring contest. Returning the gaze of the police, whose act of looking was that of power and surveillance. We stared back with a different kind of looking. Instead, paying attention to light, shadow, line and detail... They are different processes of visual attention. Also, high-res images of the drawings are posted online to Flickr and data storage sites so they have a second life of circulation.

After Zuccotti was evacuated, I kept the drawing sessions going. Now we meet at night at the park, and wander around looking for police presence, drawing what we find: police, barricades, surveillance towers, etc. We don't stay in the park, we wander around the streets. It's really funny to be wandering around the streets





of downtown Manhattan at 1 AM with drawing boards, paper, charcoal, and pencil. It was raining the first night. We seemed to embody the romantic idea of the artist, wandering around in the dark making charcoal drawings as it rains. There is also something amazing about sitting in the dark with your friends, and just looking together.

**LT:** You're an artist who is consistently interested in going specific places and enacting your work there, but you're also well known for using the Internet as a means of distribution. The figure drawing classes were very much about "being there" and working by hand, but it seemed equally important that all the images became available online. What's the relationship between the spaces in which you travel, and the "non-space" of the Internet?

**DH:** I've never been satisfied with making things that are only for the Internet. I like it when things can either slip offline, or when they can happen in real life and then end up online.

The Internet produces a mentality of a non-space/non-time, but that's purely an imagined space. Immediate life interests me more in terms of experience. But the Internet is a great tool for distribution. It's about balancing the two. With my project *Public Access*, photographs were made up the entire California Coast, and uploaded to Wikipedia articles about the beaches where they were made at. All the photographs were a view of the Pacific Ocean with my body subtly standing somewhere in the image. There is a play with the idea of attention here. With the Internet, everything is constantly updated, and you have to attune yourself to this speed. (As of a few seconds ago a "conceptual artist, curator" is now following me on Twitter.) It's the speed of distraction. The photographs depict a kind of looking that is impossible online - to just stare out into the distance.

**LT:** The Twitter project is also a perfect example of this. Here you are addressing what you refer to as the "local time" 19

of each day's high noon, and "Internet time."

**DH:** I found this great slogan from *time standardization* resistance in 19th-century America: "let us keep our own noon." I actually used that title for a show I curated in Den Haag, Holland that opened on Leap Day of this year. The slogan refers to the loss of noon when America officially adopted railroad time, which became the time zones that we use today. Before that, every place had their own local time, and noon was when the sun was at its zenith. Now noon is when the clock says 12:00. So this relationship to the sun is also lost. In this work I ask, how can you desynchronize and adjust to local time? Throughout the exhibition I will calculate when high noon is, the actual local noon of New York City. I will then walk through the city (and probably out of it) following the sun until sunset. The sun will be the object of orientation/navigation. And during this walk I will be making photographs of the sun and *simultaneously* tweeting them. Time's first image, when it was first visually represented, was the *shadow* of a sundial. In a sense, these images will be like a clock. And they will be distributed over the Internet, the very thing that *distracts* us and pulls us out of an immediate place and time.

**LI:** This your third publication in which there is a crowd-sourced glossary. I thought it worked well for this show, because it followed the idea of (literally) subjective definitions of words, much like how the works in the show shift the uses of defined spaces. What information do these particular definitions give?

**DH:** The original intention of this publication was to serve as a kind of map for the exhibition, orienting from two different perspectives. One from each individual artist—using the artist interviews to illuminate different aspects of their practice. And one from a broader sense, taking these definitions and alphabetizing them, giving a more collective perspective of the exhibition. You can read the glossary from A to Z and get a broader understanding of the exhibition. I'm not interested in just the format of the glossary, but more the contextualization of a word in dialogue, its contextualization when defined, its re-ordering alphabetically. So I guess my interests are more in contextualization, re-contextualization, ordering, and reordering.

I've also been into this idea of the supplementary publication to an exhibition.

It isn't a catalogue, meaning it isn't just about the show. It's more like a satellite, which can lose its orbit and wander off somewhere, existing independently.

This publication is in conjunction with the exhibition:

*Matter Out of Place*

Curated by Lumi Tan

June 27–August 17, 2012

The Kitchen

512 W. 19th St

New York, NY 10011

[www.thekitchen.org](http://www.thekitchen.org)

This exhibition is made possible with support from Dedalus Foundation Inc., The Andy Warhol Foundation for the Visual Arts, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency, with additional support from Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists, and public funds from the Manhattan Community Arts Fund, supported by the New York City Department of Cultural Affairs in partnership with the City Council and administered by Lower Manhattan Cultural Council.

Concept: David Horvitz

Editors: David Horvitz and Lumi Tan

Design: Natalie Häusler

Printing: The Future, Vancouver

Thanks to Ian Erickson-Kery, Caitlin Gleason, Cameron Holbrook and Alli Van Spankeren for their assistance.