



WHITNEY MUSEUM OF AMERICAN ART  
INDEPENDENT STUDY PROGRAM

SEMINARS: 3PM

- ALIA AL-SABI: P. 8-9
- AMELIA AMES: P. 20-21
- MIMI BAI: P. 12-13
- LLUÍS ALEXANDRE CASANOVAS BLANCO: P. 24-25
- DANA BUHL: P. 10-11
- GABO CAMNITZER: P. 42-43
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- LAUREN YOUNG: P. 48-49



*Now the image wanders ghost-like through the present, like the lady of the haunted castle. Spooky apparitions occur where a terrible deed has been committed. The photograph becomes a ghost because the costumed mannequin was once alive.*

Siegfried Kracauer, 'Photography' (1927)

*There I was, alone in the apartment where she had died, looking at these pictures of my mother, one by one under the lamp, gradually moving back in time with her, looking for the truth of the face I had loved.*

Roland Barthes, *Camera Lucida* (1980)

*One night in 1984, I made my way up Kirov Street, which was ill-lit even by Moscow standards, to the studio of Alexander Rodchenko. An archway led into a claustrophobic courtyard hemmed in by several tenement blocks. The studio was situated on the tenth story of one of these, and there was no elevator. I began the long climb up.*

*Looking inside Rodchenko's copy of Ten Years of Uzbekistan was like opening the door onto the scene of a terrible crime.*

*Rodchenko's response in brush and ink came close to creating a new art form, a graphic reflection of the real fate of the victims...And there, suffering a second death, was Isaak Zelensky, his face wiped out in one great blob and his name obliterated in the caption beneath.*

David King, *The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia* (1997)

*Once there was a redheaded man without eyes and without ears. He had no hair either, so that he was a redhead was just something they said. He could not speak, for he had no mouth. He had no nose either. He didn't even have arms or legs. He had no stomach either, and he had no back, and he had no spine, and no intestines of any kind. He didn't have anything at all. So it is hard to understand whom we are really talking about. So it is probably best not to talk about him any more*

Daniil Kharms, 'Blue Notebook No. 10' (1937)

In 1937, as Stalin's terror consumed the Soviet Union, Alexander Rodchenko was compelled to deface his own publication *Ten Years in Uzbekistan*, obliterating the portraits he had captured of men and women now deemed enemies of the people. A violently enforced, collective amnesia, ritualized through the repetitive defacing of the photographic image.

Image:  
Portrait of Isaak  
Zelensky in Alex-  
ander  
Rodchenko's copy  
of *Ten Years of  
Uzbekistan* (David  
King collection)

Isaak Abramovich Zelensky joined the Bolshevik Party in 1906 at the age of sixteen. Following the October Revolution he became a member of the Central Committee of the Communist Party and helped to arrange the burial of Lenin in 1924. After failing to adequately support Stalin in the power struggle that followed Lenin's death, Zelensky was transferred to Tashkent as secretary of the Central Asian Bureau. In 1937 he was arrested, on Stalin's orders, as an "enemy of the people" and condemned to death.



~~I. ZELENSKY~~

VKP (B) MQ Ortaasija Bjurosiniñ 1924-nci  
jildan 1931-nsi jilgaca Bolgan katibi



هل يري الأولاد سيارات جيش الاحتلال  
على الطريق المفيد؟

هل يري الأولاد سيارات جيش الاحتلال  
على الطريق المفيد؟



a manual for all time<sup>1</sup>

radical trickster revolutionary prankster

in pursuit of life, artistry is life

gestures of nimble subversion

small deft deadly

road signs screwed, unscrewed, and screwed

(you're screwed)

army jeep, lost

terrains <not> known by heart

foreign, wandering, lost

the irony

and when play is survival and survival is play

urban subterfuge is ultimate virtuosity

chameleon tendencies as evolutionary practice

ghazza

in original tongue, like a needle prick

sub-terranean, meta-siege, para-occupation

360 square kilometers of children without a childhood

begin here,

spring of 1948

a televised cleansing,

summer of 2014

even now, evergreen,

all seasons 2018

it begins just like it ends

ghazza

"no more than a small poor city that resists"<sup>2</sup>

<sup>1</sup>The illustration on the left is taken from "30 Questions!" by Muhyiddin al-Labbad, a comic journal produced in Cairo in 1991 in collaboration with the PLO Department of Culture. The illustration depicts a tactic used during the First Intifada, in which Palestinian youth switched the directions of road signs to derail Israeli soldiers from their daily raids on Palestinian villages and cities. This particular road sign points to Gaza, which has been under siege since 2007, and is completely sealed off from the rest of the world to date. This is a small tribute to its people.

<sup>2</sup>Mahmoud Darwish, "Silence for Gaza," translated by Sinan Antoon From *Hayrat al-'A'id (The Returnee's Perplexity)*, Riyad al-Rayyis, 2007.



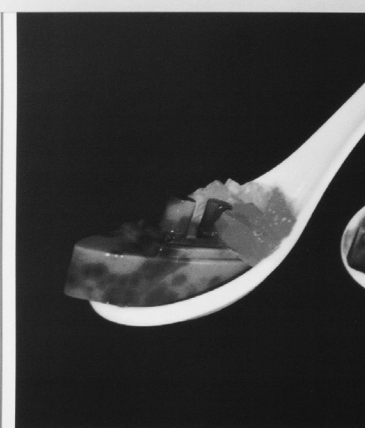
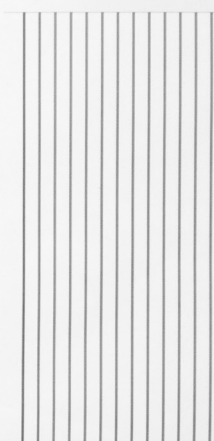
When I'm working, I feel the most natural.



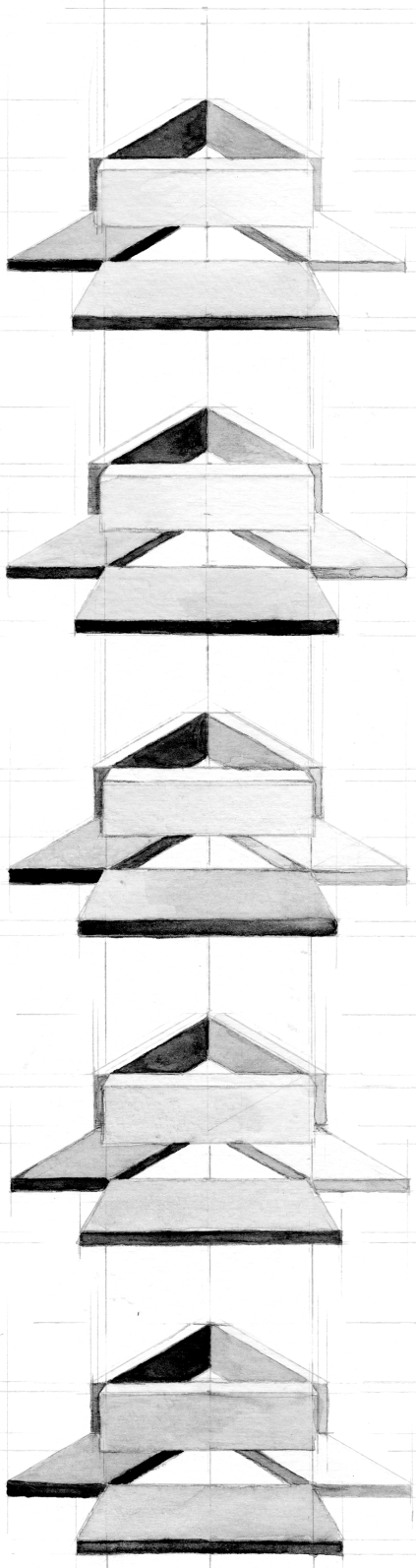
Verizon LTE

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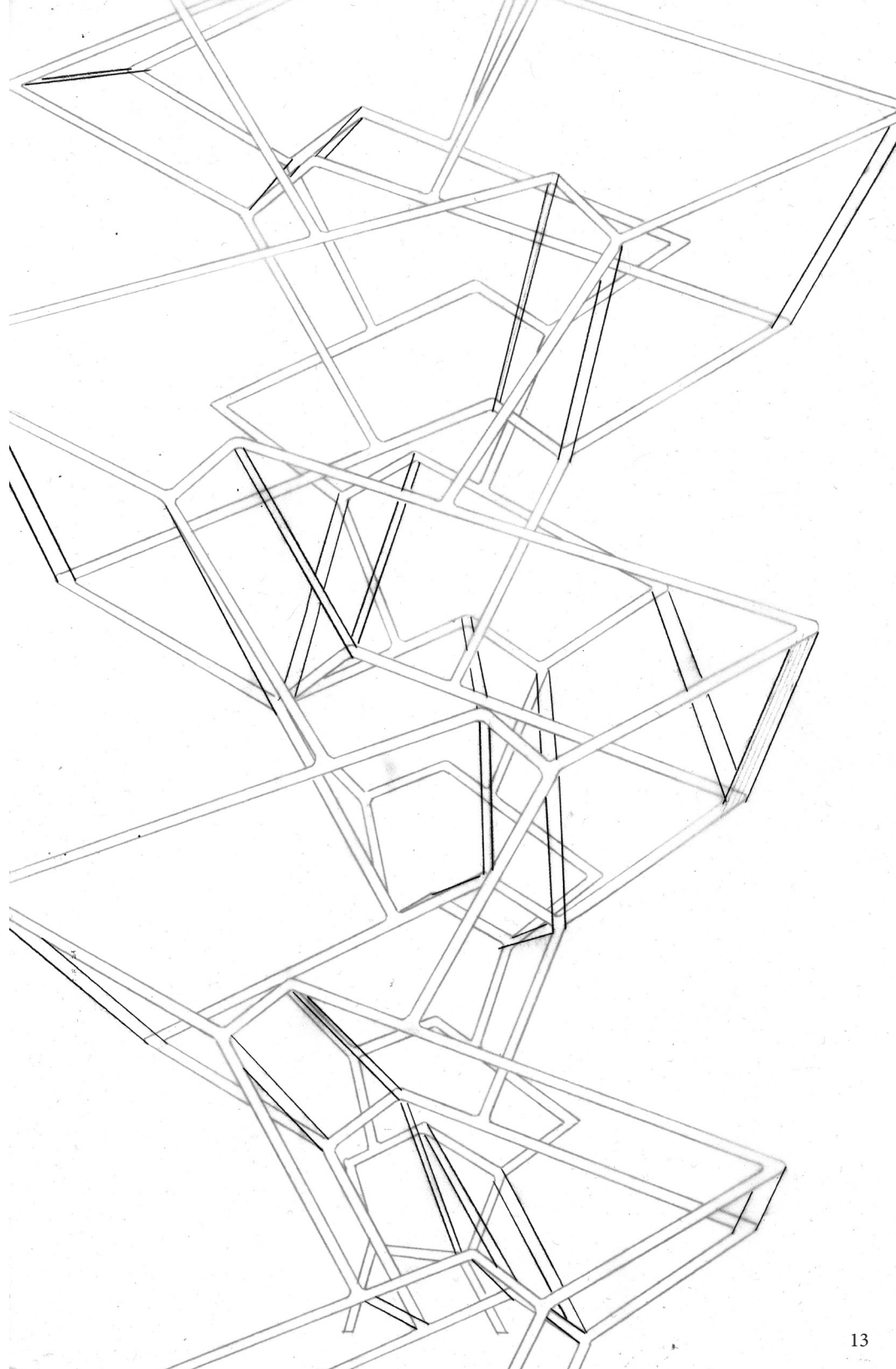


<i>Solid</i>	—	—	—	—	—	<i>soft</i>
<i>grounded</i>	—	—	—	—	—	<i>floating</i>
<i>supported</i>	—	—	—	—	—	<i>supporting</i>
<i>close</i>	—	—	—	—	—	<i>far</i>
<i>direct</i>	—	—	—	—	—	<i>indirect</i>
<i>individual</i>	—	—	—	—	—	<i>collective</i>
<i>large</i>	—	—	—	—	—	<i>small</i>
<i>small</i>	—	—	—	—	—	<i>large</i>
<i>still</i>	—	—	—	—	—	<i>in motion</i>
<i>contained</i>	—	—	—	—	—	<i>exploded</i>
<i>slow</i>	—	—	—	—	—	<i>fast</i>
<i>permanent</i>	—	—	—	—	—	<i>temporary</i>
<i>uniform</i>	—	—	—	—	—	<i>varied</i>
<i>straight</i>	—	—	—	—	—	<i>twisted, angled, drappy</i>
<i>clean</i>	—	—	—	—	—	<i>coiled, messy</i>

*Stack sketch*, 2017 watercolor, marker, graphite,  
9 x 12 inches.

*Variables*, 2018, notes.

Opposite page:  
*Untitled 6a (chair stack sketch)*, 2018, graphite  
on vellum, 11 x 17 inches.





The *To Be Free* project explores, through portraiture, the stories of the 20+ remaining US held political prisoners who were jailed for their activism in the black liberation movements of the 1960's and 1970's. The project utilizes art to call attention to their continued imprisonment and to advocate for their freedom.

U.S. society tends to honor international political figures, like the late Nelson Mandela who engaged in dissent similar to that of US held political prisoners, yet the stories of living US imprisoned activists remain absent from public discourse. Their goals were outlined in the ten-point platform of the Black Panther Party, which included, among other demands, the right to equal housing, full employment, education, peace and an immediate end to police brutality—all issues echoed in the historical and current struggles for justice in the United States.

The *To Be Free* project primarily seeks the following 4 points:

- 1) To raise the profile of each individual within the mainstream
  - 2) Highlight their social justice commitments and organizing efforts around issues that still plague American society today
  - 3) Deliberately humanize the activists in the eye of the viewer through larger than life portraiture
  - 4) Tie each of their cases to greater social justice issues and connect with organizations that advocate for those issues (i.e. solitary confinement or medical neglect in prison)
- Ultimately, the project seeks to inspire, educate, inform, and direct audiences to support the release of political prisoners in the United States

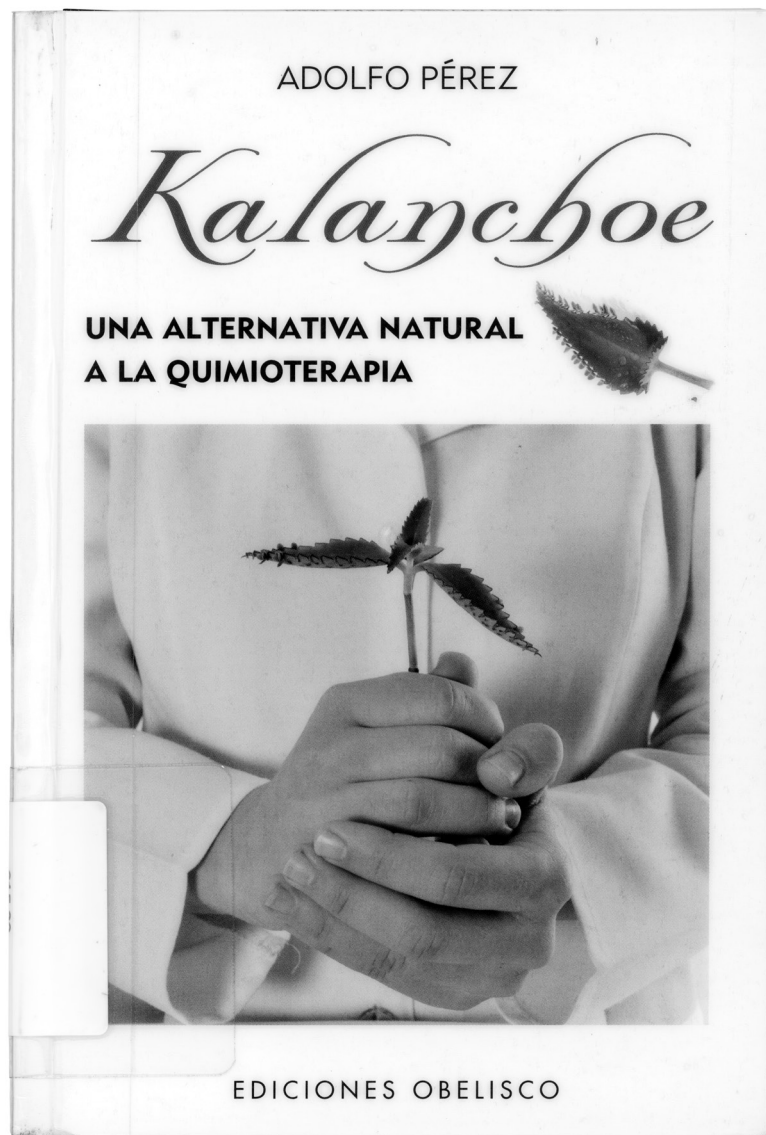
The *To Be Free* project was born after the death of Herman Wallace. Wallace was one of the "Angola 3," three men who were targeted for their political activism in prison and framed for

killing a prison guard in 1971. Among the three, Wallace is known internationally for having served the longest time (41 years) in solitary confinement within the U.S. Herman died on October 4th, 2013, three days after being released from prison. This profound moment, was a personal and creative wake up call from God to me. Since then I have dedicated myself to the development and completion of this project. My highest goal is to use my artwork in the service of those who have dedicated their lives to the pursuit of justice.

Over the past six years, I have built strong relationships with several political prisoners, their families and supporters. Boxes overflow with dozens of letters exchanged which I have recently started to collage into the background of the large scale portraits. In addition, I plan seasonal visits to meet one on one and immerse myself (as best as possible) in the setting that they need To Be Free of. These moments have a prolific creative aftermath of mixed media portraits of each individual, video, audio and performance art and sculpture installations.

Since the project's inception in 2013, I have witnessed the release of three political prisoners: Sekou Odinga, Maliki Latine Shakur and, most recently Zolo Azania in February of 2017.

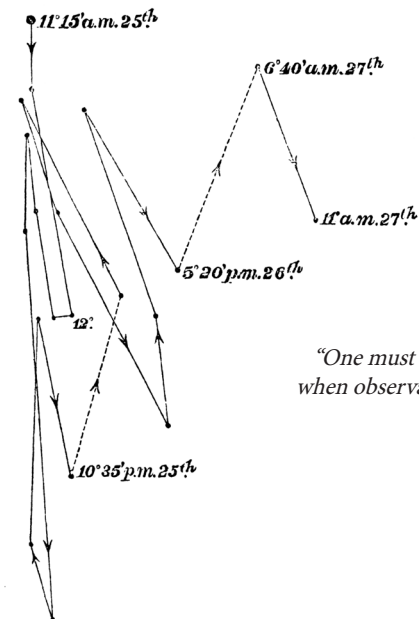




Left page: Adolfo Pérez, *Kalanchoe, A Medicinal Alternative to Chemotherapy* (Barcelona: Ediciones Obelisco, 2012)

Right page top: Charles Darwin, *The Power of Movement in Plants* (New York: Da Capo Press, 1966)

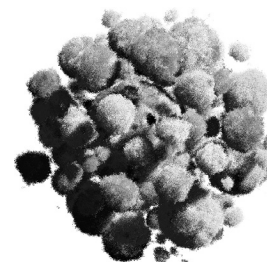
Right page bottom: © Martin Nowak, Bartek Waclaw and Bert Volgenstein



"One must watch the phenomena with the eyes of a lynx so that, when observation is complete, one can begin to manipulate them"

Giambattista della Porta, *Natural Magic*

The human body can become an accumulation of opaque layers hiding the cancerous cells it produces. The wild growth and motion of these cells eludes human control, as it remains undetected. Temporal and spatial scales can also make it difficult to perceive these developments to the naked eye. Thus, the use of specialized techniques is fundamental to visualize the progression of cancerous cells with precision. By translating the available visual field into mathematical data, these methods can then facilitate the decoding of specific sets of information. In other words: a tumor can be visually extracted from its context and translated into a geometrical representation in a digital space. In that space, it becomes visible from all perspectives. And yet, there are always temporal gaps when the observed subject—the tumor—has escaped observation. Simulation offers the possibility of imagining what happened in those gaps by subjecting these extracted digital models to artificial physical constraints.







Photographer(s) unknown, Germany, 1922/23



Talking about painting in the wake of the events of the year of 2017 seems, for loss of more nuanced words, just plain silly. A trivial gesture.

What can a silly old thing like painting tell us about a year of relentless displays of pathological, toxic, infantile, obsessive (the adjectives could go on) masculinism?

Masculinism: “a position of social power invested in the recognizable ‘persons’ of men. It is about the subsumption or sublation of social antagonism; it is about the repression of social divisions; it is about the power to authorize an ‘impersonal’ holistic or universal discourse on the representation of the social that naturalizes cultural difference.”

—Homi K. Bhabha, *Race-ing Justice, En-gendering Power: Essays on Anita Hill, Clarence Thomas and the Construction of Social Reality* (1992)

What if we began to think about painting in terms of fantasy? Painting as producing the masculinist fantasy of wholeness, unity, and mastery of the self through its myths of unmediated gestural expression and notions of pure, disinterested vision proffered by the idealist and formalist discourse on painting.

To think painting of in terms of mastery, fantasy and the masculinist subject it and its discourse produce might just get a little more interesting, a little more pertinent.

“Far from being the antagonist of public, social being, fantasy plays a central, constitutive role in the modern world of states and nations....Fantasy, then, belongs at the heart of our political vocabulary, but with a qualification. If it can be grounds for license and pleasure...it can just as well surface as fierce blockading protectiveness, walls up all around our inner and outer, psychic and historical, selves...‘Fantasies,’ Freud writes to Fliess, are “*protective fictions*,” ‘psychical façades which bar the way to memories.’”

—Jacqueline Rose, *States of Fantasy* (1996)

*Bemächtigungstrieb*: the drive to mastery. For Freud, the drive to mastery emerges as a means of ensuring self-preservation in a hostile environment (this is the Freud of *Beyond the Pleasure Principle*). The ego must erect a protective shield in the face of an “overabundance of stimuli.”

“I want to end with something I will call the ‘ethics of failure’....War breaks out, uncontrollably, because...we are not willing to fail enough.”

—Jacqueline Rose, *Why War? Psychoanalysis, Politics and the Return to Melanie Klein* (1993)

“Coming out with a painting is like coming out to go into a battle with a totally inadequate material”

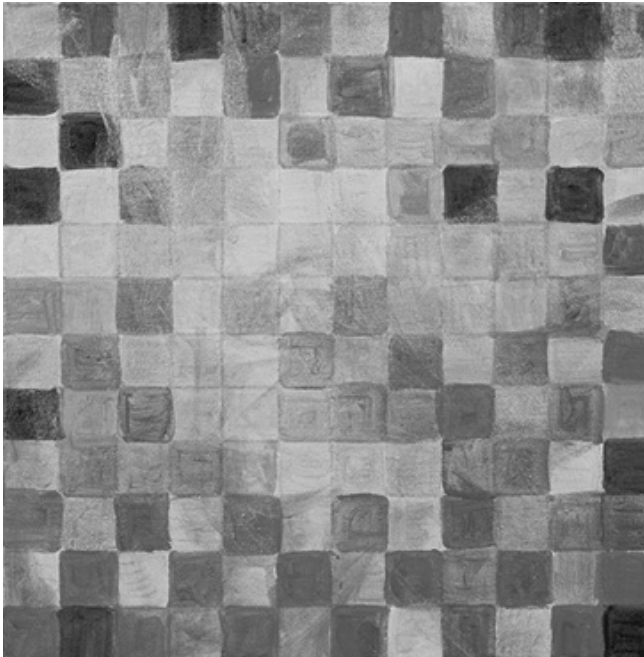
—Jutta Koether, “Mad Garland” (2011)

Thinking about painting means thinking about mastery. But maybe instead of speaking of an ethics of “failed paintings” as a means to counter mastery, we began to thinking of painting and vulnerability. Vulnerability in vision, vulnerability to Others, and vulnerable to being *bruised* by our encounter with alterity.

G. Hawthorn: “Gayatri Spivak, could I ask you first whether the deconstructionist movement is a declaration of war, or the celebration of victory over the grand récits?”

Spivak: “I think of it myself as a radical acceptance of vulnerability”

—“The Post-modern Condition: The End of Politics” (1984)



## TELEVISION

Margarita says my father  
Was Howard Hughes a member  
Of the next/last Generation  
Which doesnt move its ass  
From the tv-chair because  
Outside lives man the beast  
On the screen at least  
It is flat and doesnt watch you

SENTIMENT FOR KINESTHETIC PEDAGOGY (JUNE 1932)  
(EMOTIONAL SEDIMENT OF MY EXPERIENCES)  
JOSÉ VAL DEL OMAR

Fragment translated from Spanish by Lluís Alexandre Casanovas Blanco

[...] The child begins by representing and repeating. From all what he represents, from everything that he repeats, the first is action. This minor experience suggests that the most useful education is called influence. Influence exerted by the activity of the sympathetic process on the child. This sympathy is initially rhythmic and, as it develops the functions in his intellect, we see that it describes a line coinciding with the purely human axis. That is, sympathy in the child awakens through movements, and continues when those movements cause affections. Goethe said: “We only learn from the ones we love.” I say: We must prevent the child from concentrating his sympathy on the personal; we must put him in touch with the human whole, with the whole world, for him to build his ideas in merging to every fellow man in a longing for harmony.

But, how can we bring the child neither the teacher nor the school, but the whole world? Machines have worked the miracle, and will soon work an even more complete miracle, producing sensitization through the illusion of cinema. Do not forget that infrared and ultraviolet rays are not sensitive to the eye, and not because of this they cease to cause late effects.

Teachers claim that the apperceptive energy of the child flows like mercury, that there is no labyrinth with as many crossroads as the trajectory of his attention. But, do you want me to tell you what this means? It means that there is a tendency to the perception of things and unconscious movements that are nothing but his true language. He is attracted to volumes and symbols, and he hates expressive condensations that fatigue and imprison him. The child wants and requires freedom; runs away from grammar; abhors books because their text lines are like railways, strange railways.

We should not try to conquest the child. No. We should resolutely go to activate the appetites of his superior instinct; what many people call spirit of destruction is nothing but an instinct of biological wisdom.

And here the basis of this poetic expectation that brings to life and that makes one walk and walk behind this feeling of stability. Of what is immortal and infinite.

Therefore, cinema—neither film, spectacle now in crisis, nor the cinematographic room-theater, but cinema— is the procedure of retention and emotion of vibrations sensitive to our senses, the floating path, the free conduit through which the documents ripped from space and time can slip at any moment. I assure you that cinema is just starting: that, in its technical aspect, physically, it has not even been brought to humanization, and psychically, nothing has yet been done because experimental psychology holds the floor.

Discreetly used today, cinema is a machine that comes to replace the book and the teacher. It replaces the book because its only use is the scientific truth expressed by the poetic language of imaginative schemes, with their basic contrasts and their geometric truth. It replaces the teacher in earnest for his better continuity, for his better method. Because I would prefer that he limited himself to show the world without explanations, and later procured the real, affective coexistence of the child with his comrades. A community to experience the relationship, and with it, always retains those ethical intuitions that arise from acts of harmony.

[...]



Therefore, do not forget teachers: cinema is the means of anti-intellectual communication with instinct. I assure you that, in cinematographic projections, the curtain disappears: only our psychic screen remains absorbing the light rays as if it was the surface of a deep lake where a dream is projected, and instinct is recognized. And it connects to each other. And it merges each other.

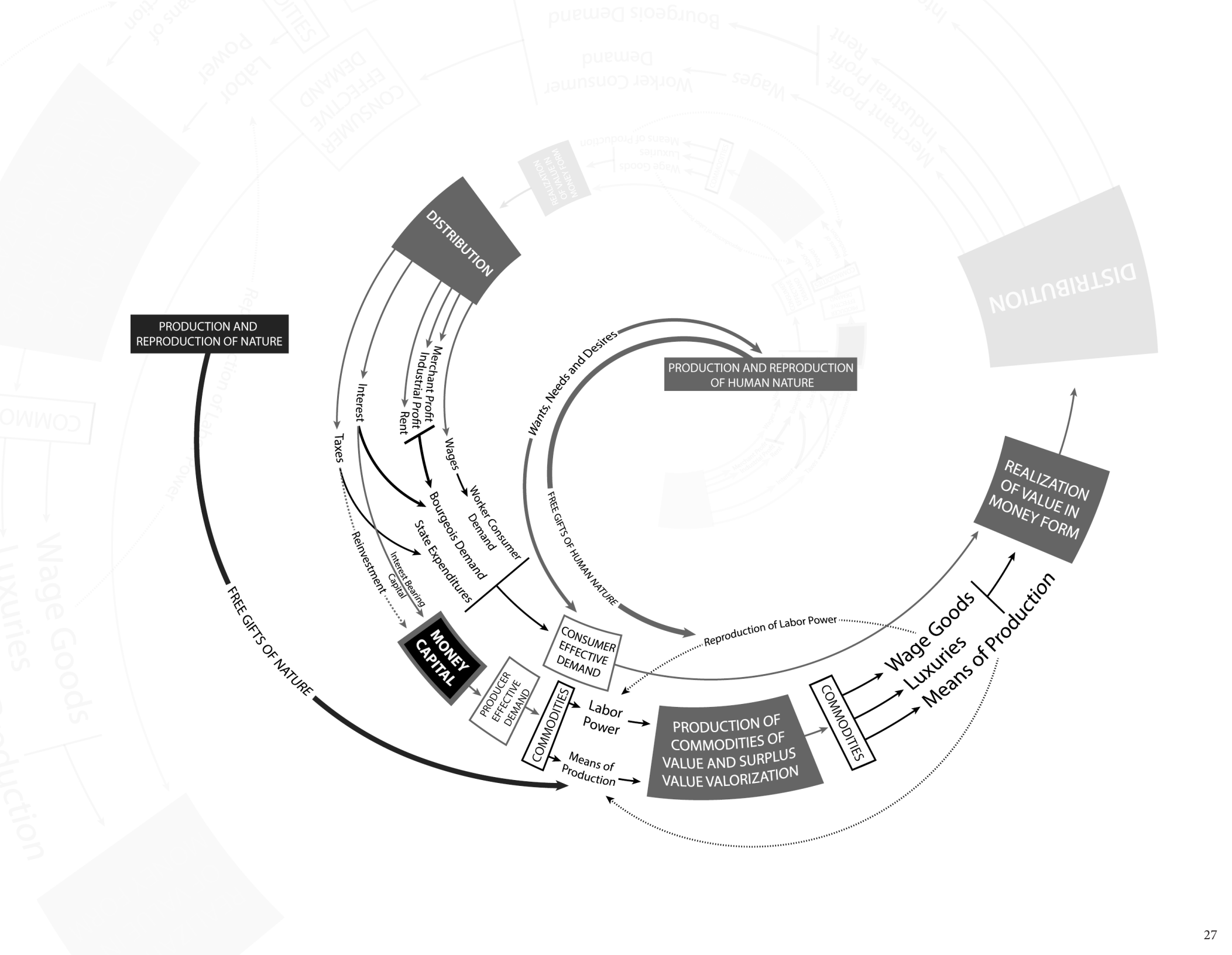
And I will end this recurring sentiment. Cinema, by essence, overcomes, updates and excites the supreme value of university—that so-manipulated sense of historical continuity. Because the camera that captures the greatest number of unconscious movements—the language of spontaneous vibration, of truth—tends to subconsciously absorb these movements causing an affective personal reduction of these documentary processes: that is, lines that in each one describe an economic path, an affordable route to his attitudes and faculties; in a word, a path open to the world of progress itself. But that is not all. Cinema, which is the liberating machine *par excellence*, has an animating mission fulfilled by its images with movements and rhythms full of sympathy; optical-acoustic or optical images in shock that are above all motor images. This is undoubtedly the great value of cinema today, when we are experiencing an absolute shrinkage of our ways of living.

But to be optimistic, the most enchanting of cinema is that it makes us all children, sets us all in motion, bathes us in ultra-violet and ozone, laughs at our poor methodology, and plays with a poetic expectation—the same that brings us to life as human beings. Illogical things. Unstable things. Dancers in slow motion. Half an hour on air. Presentiments of vertices, of crisis, feelings of delay, of acceleration, that make one go after and after to find the logic and the stability of harmony and which, I believe, is ethical freedom.

<sup>1</sup>Original published in Spanish as “Sentimiento de la Pedagogía Kinestésica,” in José Val del Omar, Javier Ortiz-Echagüe (ed.), *Escritos de Técnica, Poética y Mística* (Madrid: Museo Nacional Centro de Arte Reina Sofía; Barcelona: La Central; Pamplona: Universidad de Navarra, 2010), pp. 38-45.

<sup>2</sup>Apperception: The assimilation of new experiences in relation to previous memories.





## COLONIA DIGNIDAD / DYSTOPIC UTOPIA

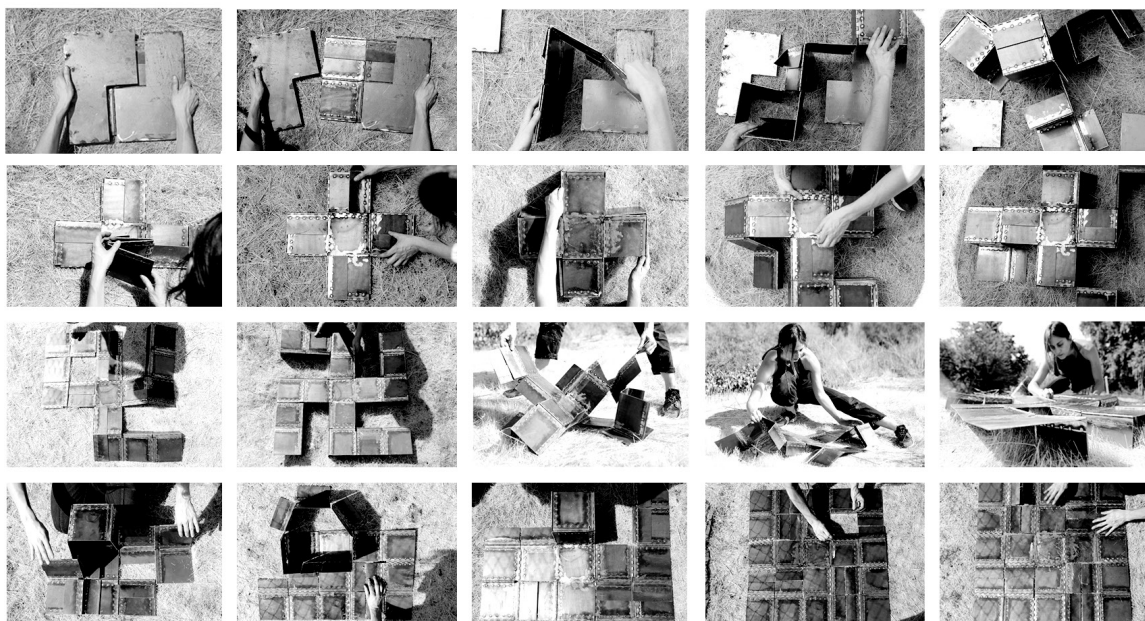
Colonia Dignidad (1961-1997) was an infamous yet 'secret' commune in southern Chile that was operated as a torture center by former German Nazi military officers and the Chilean DINA (National Intelligence Directorate) of the Pinochet dictatorship (1973-1990) and with the knowledge and collaboration of American intelligence agencies and government officials. Members and leadership of the Colonia Dignidad committed multiple crimes against humanity, including torture, execution, and child abuse. Today the various criminal cases remain primarily unprosecuted and unresolved, due to the lack of political will, unresolved issues of legal jurisdiction, statute of limitations, the death of most of the principal offenders and the questionable legal status of the Colonia Dignidad which had been recently re-incorporated as an autonomous agricultural production center and renamed Villa Baviera.

This sculpture, which I call a political abstraction, refers to this history through my performance of physically deconstructing and reconstructing symbols of power such as the swastika (originally an indigenous symbol of peace in both the Americas and Asia) the cross, and the double lightning strike letterform logo of the German Nazi party Schutzstaffel more commonly known by its initials the "SS".

All of these symbols are merged under the chakana symbol signifying the Andes cultures of the South Cone region. Spaces of segregation and repression can be spatially and conceptually reimagined through the architecture of bunkers during the Colonia Dignidad period. The physical morphing of the sculpture into various 'symbolic architectures' manifests both the intersectionality of history and ongoing relevance and resonance of the ideologies evoked by these symbols. This work is further activated through an immersive audio composition based on an archived oral recording made inside Colonia Dignidad in 1978, and found four years ago by the *ex-colono* Winfried Hempel. This composition includes discussions that range from religious practices to internal conversations, and from banal language to code language between agents in Peru, Germany, and Chile.

This project has been supported by the Association of Memory and Human Rights of Colonia Dignity directed by Margarita Romero, and to the testimony of Winfried Hempel.

Music: Diego Las Heras. Audio Transcription of Oral Archive to English: Elisa Linn. Translation to Spanish: Lluís Alexandre Casanovas Blanco. Metal construction: Joshua Heintze. Photography: Catalina Riutort. Video: Booklyn, Inc.







“Karl Marx.” Was there a name more projected, yet more distanced over the past year? We had learned to take him seriously, yet on other people’s terms: Marxist thought, Marxist genealogies, Marxist periodizations. Like all patriarchs, he was total and yet perpetually absent. Bare with me, but I want to defer a lot of my words to Eve Sedgwick in her “Paranoid and Reparative Reading” essay:

In the context of recent U.S. critical theory, however, where Marx, Nietzsche, and Freud by themselves are taken as constituting a pretty sufficient genealogy for the mainstream of New Historicist, deconstructive, feminist, queer, and psychoanalytic criticism, to apply a hermeneutics of suspicion is, I believe, widely understood as a mandatory injunction rather than a possibility among other possibilities. The phrase now has something like the sacred status of Fredric Jameson’s “Always historicize”—and, like that one, it fits oddly into its new position in the tablets of the Law. Always historicize? What could have less to do with historicizing than the commanding, atemporal adverb “always”? It reminds me of the bumper stickers that instruct people in other cars to “Question Authority.” Excellent advice, perhaps wasted on anyone who does whatever they’re ordered to do by a strip of paper glued to an automobile! The imperative framing will do funny things to a hermeneutics of suspicion.

Yet what’s so nice about getting people together in a room is the ineluctable scattering of attention: to other concerns from other places, in other languages, through other forms. (“Karl Marx,” “par avion”; the only things I can work with in these documents.) We grabbed onto the splinters that made sense for us, sometimes absent-mindedly. It’s weird that beyond those words like “history,” “film,” “memory,” I’m stuck in the imperturbable face of the diva. (The diva! The thing that freaked Kracauer out so much that he could only think of demons.) The ISP, “historically speaking,” fueled a lot of the compression that went into the concept of the allegory. Benjamin Buchloh cared about it, and so did Craig Owens (always a candle lit for Craig), and for them it was a way to use the fragmentation of Reagan and neoliberalism against so many empty signs. Nothing was sacred, so why bother on the integrity of the text?

Buchloh and Owens called it, in a word, “postmodernism,” a term that is now its own ruin for us. Too many things happened for it to make much sense: queerness, indigeneity, the environment, the police, Google (I guess). The flashiness and the appropriation of postmodernism translated into capital, and we left it to the Met. (What an irony! Douglas Crimp was so convinced Sherrie Levine killed the museum). Yet, tell me this: why do we need the fragment, the shred, the reference, the quote, the superimposition more than ever before?

When I saw James Richards and Steve Reinke’s film *What weakens the flesh is the flesh itself* in Venice (haha), all I knew was a tingling and a sweat and the wildly dry wind that coursed through that one part of the island. Weirdly enough, it felt like California.



Supposedly, when Truffaut saw Satyajit Ray's 1955 film *Pather Panchali*, he said "I don't want to see a movie of peasants eating with their hands." The film details the life of the Roy family, who leave for Varanasi from their ancestral village in rural Bengal, and their trials in the quest for upward mobility (Wikipedia tells me this). Maybe that's some repudiation on Truffaut's end; apparently he lived from nannie to nannie to grandmother and hired a private detective to find his biological father, a dentist. "It was the cinema that offered him the greatest escape from an unsatisfying home life."

What to do with the others that are routinely and strongly discouraged from the spheres of theory, high culture, Art? Wasn't that the question that always lingered in the room? Indeed, Hall taught us how to disarticulate hegemonic discourses and representational systems, and how dominant culture can be expropriated by those it otherwise does not serve. But does such a position presume a healthy scene of enunciation, as if those doing critical work truly did find themselves between the low and the high, the margin and the center? The conditions of enunciation seem more echoic than ever (so people have said), and the only messages that gets through require the brassy tone of controversy. I have kept looking for the productivist artist, yet one for whom *Art Since 1900* did not guarantee their omniscient, unproblematic cultural consciousness.

One story that was brought up in a meeting here: when Brecht made his 1932 film *Kuhle Wampe*, he had to defend the film to the censors. The cops called a physician, who pressed Brecht on the film's primary narrative development, the suicide of a worker:

You must admit... that your suicide leaves one with the impression that there was nothing impulsive about it. The spectator is not, in fact, inclined to prevent it, which he would ordinarily feel impelled to do, in an artistic, human, and warm-hearted portrayal. Good Lord, why, the actor behaves as if he were showing one how to peel a cucumber!

Another interview, later, elsewhere (Overseas Service):

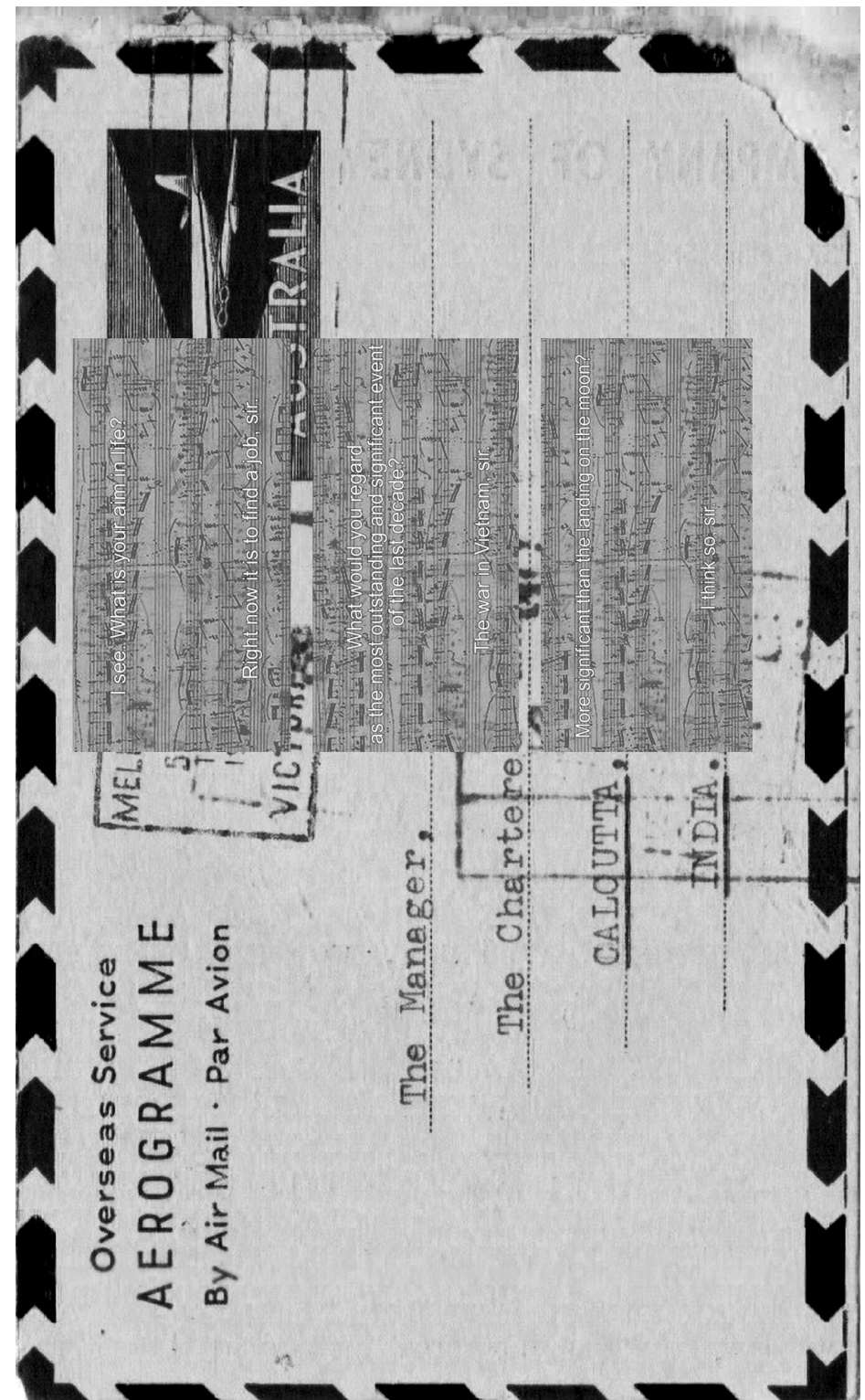
Interviewer: Do you think the war in Vietnam was predictable?

Siddhartha: Not the war itself, but what it has revealed about the Vietnamese people; about their extraordinary power of resistance. Ordinary people. Peasants. And no one knew they had it in them. This isn't a matter of technology, it's just plain human courage. And it... takes your breath away.

Interviewer: Are you a communist?

Siddhartha: I... I don't think one has to be one in order to admire Vietnam, sir.

Interviewer: That doesn't answer my question.



FERNANDO BRAVO

- 1004 S Santa Fe Ave, Los Angeles, CA 90021 - David Harvey Inc.
- 
- <https://www.youtube.com/watch?v=bcE44heR4Gk>
- 
- Lee Street - Lee Avenue
- 
- JMZ and H.K.
- 
- *Construction Site*
- 
- Hannah Ball Wythe - Avenue
- 
- The Methodist - *This Old House*
- 
- Cesar Chavez - Brooklyn Ave
- 
- Lavecchia Surface Preparation - L.S.P.



“The site of enjoyment, if it exists, perpetuates what hostile space can kill, erode, exterminate. It assumes the presence of bodies, makes them available by shedding, like heavy clothing, psychic obstacles from the past, from the memory of other places.” –Henri Lefebvre, *Toward an Architecture of Enjoyment* (2014)

“Born in a new era of censorship, suppression, and persecution, the blues conveyed the sorrow of the individual and collective tragedy that had befallen African Americans. It also operated to instill pride in a people facing daily denigration, as well as channeling folk wisdom, descriptions of life and labor, travelogues, hoodoo, and critiques of individuals and institutions. It is often forgotten that the blues are also defined by those songs, music, stories, jokes, dances, and other visual and physical practices that raise the spirit of the audience to unimaginable heights. The men and women who performed the blues were sociologists, reporters, counselors, advocates, preservers of language and customs, and summoners of life, love, laughter, and much, much more.” –Clyde Woods on “blues epistemology,” an alternate system and tradition of social explanation derived from African American cultural construction in the antebellum plantation regime of the Mississippi Delta, *Development Arrested: The Blues and Plantation Power in the Mississippi Delta* (1998)

“Formally, the right to look is the attempt to shape an autonomous realism that is not only outside authority’s process but antagonistic to it. Countervisuality is the assertion of the right to look, challenging the law that sustains visibility’s authority in order to justify its own sense of ‘right.’ The right to look refuses to allow authority to suture its interpretation of the sensible to power, first as law and then as the aesthetic.... The right to look is, then, the claim to a right to the real... The realism of the right to the real highlights the ‘struggle for existence,’ meaning a genealogy of the claim of the right to existence, beginning with the enslaved, via the banners claiming the ‘right to life’ in the Paris Commune of 1871 and the ‘new humanism’ of decolonization sought by Aimé Césaire and Frantz Fanon.” –Nicholas Mirzoeff, *The Right to Look* (2011)

“It’s a social practice that is always also a spiritual practice. But it is also fundamentally sensuous, fundamentally material, as Karl Marx, who’s all up in almost all of this, too, feels early on: The sensual, the material, is theoretical as well—a practice of seeing, a practice of (anti- and antemasterful) planning, given in a practice of dancing. ‘Roll back the rug, everybody. Move all the tables and chairs. We’re gonna have us a good time tonight.’ The planning and seeing of the alternative that is manifest in this music is always also given immediately as a socially kinesthetic practice of the alternative.” –Fred Moten, *Black and Blur* (2017).



“We gonna pitch a wang dang doodle all night long, all night long.” Jook joint in Greenville, Mississippi, 1985. Image by Robert T. Jones, Jr., as published in *Development Arrested: The Blues and Plantation Power in the Mississippi Delta* by Clyde Woods (1998).



IN 2012, GEORGIA POWER APPROACHED HOMEOWNERS IN JULIETTA, GA SURROUNDING PLANTSCHER, OFFERING THEM BOUNTIES TO PROCEED-ING TO SEAL THEIR WELLS. ROBERT MADDOX, A RESIDENT A MILE FROM THE PLANT, WAS DIAGNOSED WITH KIDNEY DISEASE, SCHEERLUS OF THE LIVER (HE DIDN'T DRINK) AND HAD A GALL BLADDER REMOVED. HIS NEIGHBORS ALSO HAD CANCERS LINKED TO URANIUM POISONING- FROM COAL ASH CONTAMINATION IN THEIR WATER. GEORGIA POWER DENIED THIS.

## Environmental Policy

WHOSE ENVIRONMENT? BENEFITS WHOM OR WHAT?

- "The health of our employees, customers and the public and the protection of our natural environment are among our highest priorities."

IN 1989, GEORGIA POWER WAS INVESTIGATED FOR TAX-EVASION + ACCOUNTING SCAM IN WHICH CUSTOMERS WERE OVER-CHARGED MILLIONS OF DOLLARS. DEPT OF JUSTICE DID NOT PURSUE CASE.

- "We are committed to doing our part in making

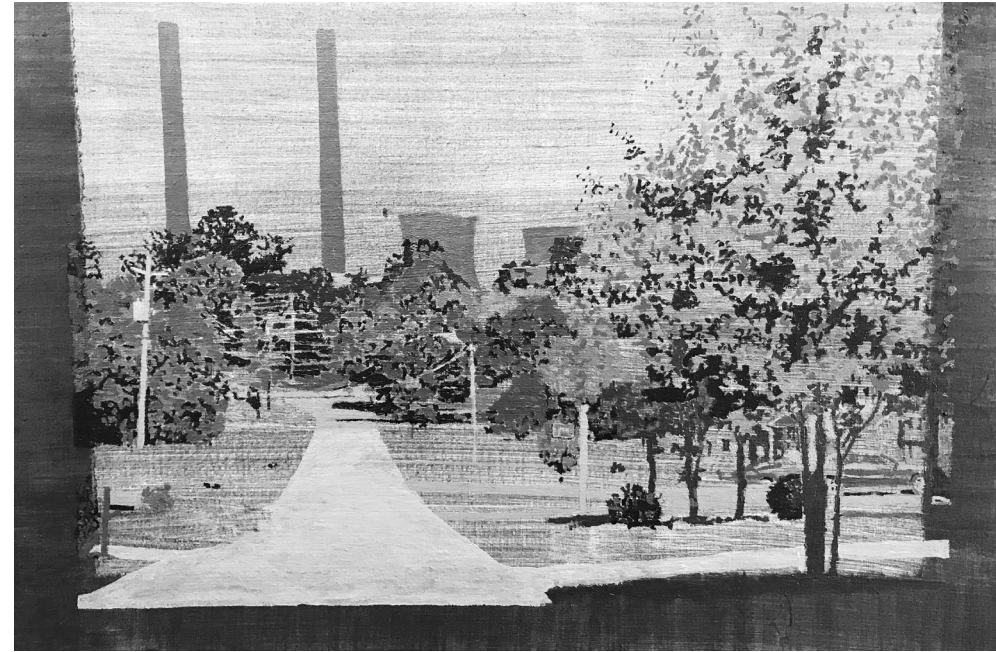
sure the Southeast continues to be a great - and environmentally healthy - place to live now and for future generations" FOR WHOSE GENERATION?

IN 2000, GEORGIA POWER WAS SERVED A DISCRIMINATION LAWSUIT BY BLACK EMPLOYEES FOR BIAS AGAINST PAY + PROMOTION. HANGMAN NOOSES WERE FOUND IN PROMINENT AREAS OF PLANTS. IN DEPOSITION, CEO CLAIMED NOOSES WERE NOT A "RACIAL SYMBOL."



SLIDE IMAGE

SOURCE: GEORGIA POWER'S PLANT BOWEN ENVIRONMENTAL MANAGEMENT SYSTEM"



Plant Bowen, Euahlee, Georgia, 2017, 23-1/2 x 33", oil, acrylic, and ash on linen

There are limits in employing painting as a medium and landscape as a genre in expressing these contradictions: If painting itself (through narrative-driven imagemaking of "reality") is a representation of surface appearance, then how might it represent its underlying structures and systems in the industrial production of electric power? In exploring that, I'm interested in examining how painting can critique beauty as an encoded ideological system and signifier of cultural, economic, political, and social values.

Following the community-based project *Smoke and Water* (2014-17), I began to examine the larger system of coal electricity and the underlying internal contradictions in the material sources and means of production, as well as how the sites of electric plants are situated within residential communities in rural areas and how this disproportionately impacts people of color and economically marginalized communities. Last summer, I photographed six of the largest coal-fired electric plants in the United States in Texas, Alabama, and Georgia and translated these digital photographs into paintings made of oil and coal ash (a byproduct from the process of electric production) in acrylic paint on linen-stretched canvases.

Why were the country's largest coal-fired plants in the South? As Robert Bullard explains, central to the history of the Civil Rights Movement in the 1950s and '60s, the South became a region of growth in the 1970s (when all of the plants were built). Accelerated by an attractive climate for workers, weakened labor unions and stringent right-to-work laws, cheap labor and land, and relaxed environmental regulation, the South was a perfect storm for industry. The region also espoused a climate of good business that included low taxes, rigorous law enforcement, a docile yet keen labor force, and few business regulations.

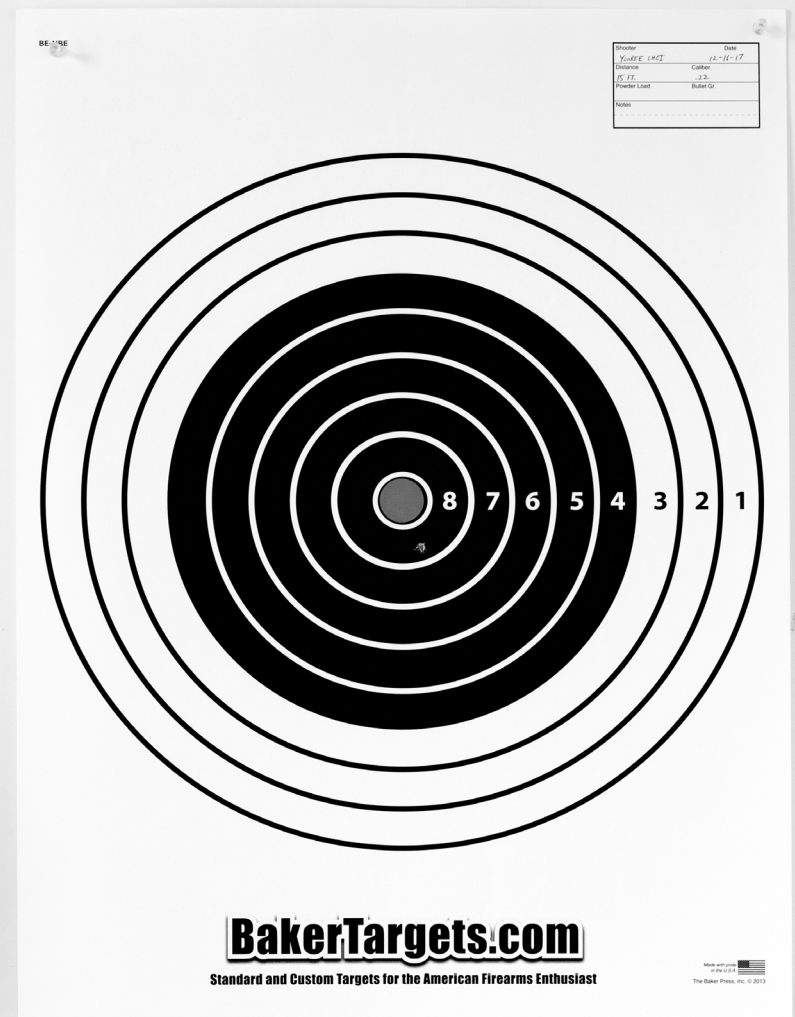
This growth often put community interests in opposition to industrial expansion, using the promise of jobs to quell resistance as well as conceal that while growth served the job interest of communities, it also drove profits and unknown health risks with the volume of growth and industrial production. Thus, polluting smokestacks were rearticulated by industry as visible evidence of employment. Even the scent of pollution itself was branded as economic progress: Alabama's governor once remarked, "Yeah, that's the smell of prosperity. Sho' does smell sweet don't it."



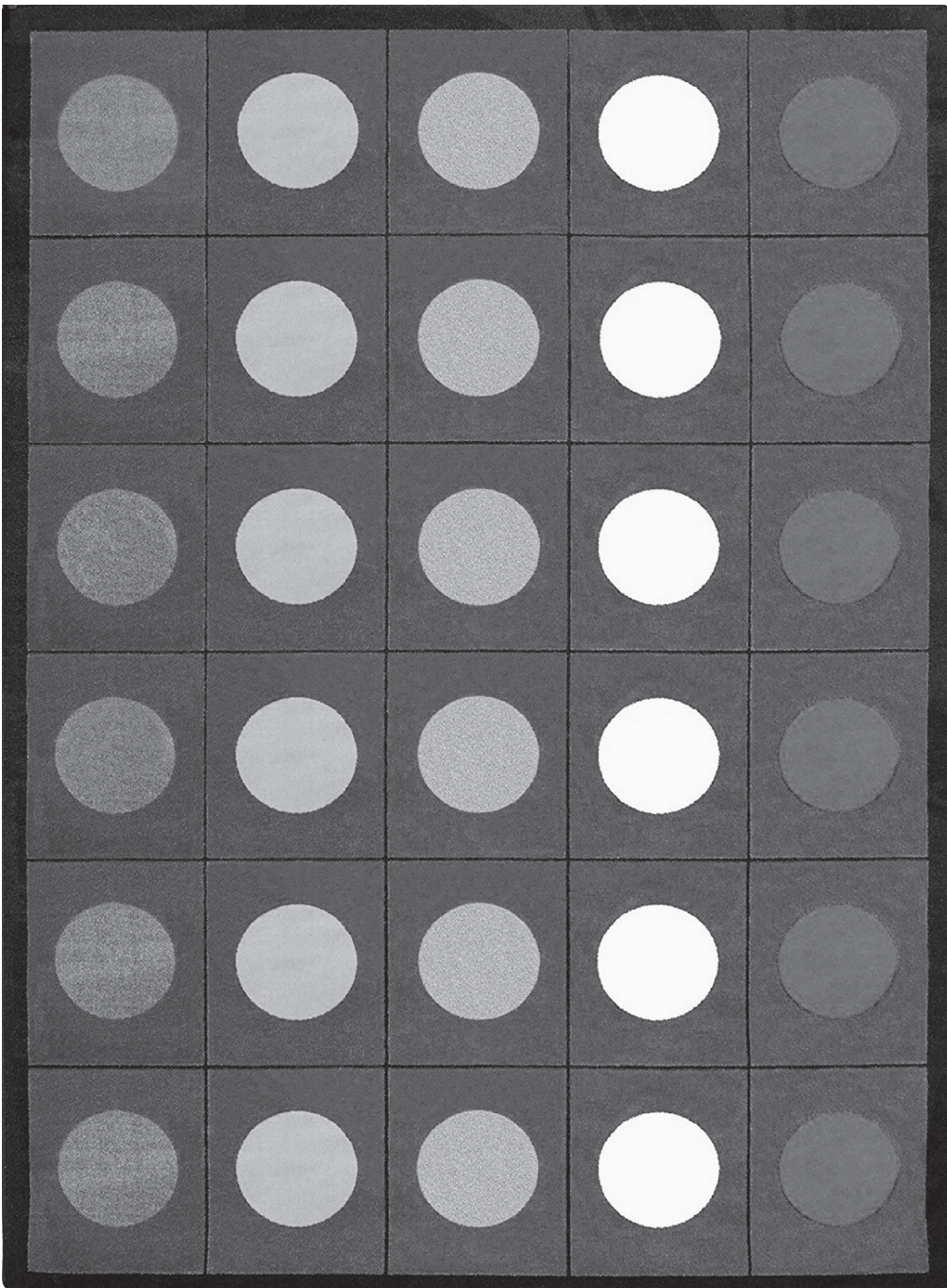
PLEASE ANSWER THE FOLLOWING QUESTIONS:

1. Are you under indictment or information (an information is a formal accusation of a crime made by a prosecuting attorney) in any court for a crime for which a judge could imprison you for more than one (1) year? YES ☐ NO ☐
2. Have you ever been convicted in any court of a crime for which you could have been imprisoned for more than one (1) year (even if you were given a shorter sentence)? YES ☐ NO ☐
3. Are you a fugitive from justice? YES ☐ NO ☐
4. Have you ever been discharged from the armed services under dishonorable conditions? YES ☐ NO ☐
5. Have you ever been adjudicated mentally defective or been committed to a mental institution? YES ☐ NO ☐
6. Are you an illegal alien in the United States? YES ☐ NO ☐
7. Are you subject to a Court Order restraining you from harassing, stalking, or threatening another person? YES ☐ NO ☐
8. Have you ever been convicted of a misdemeanor crime of domestic violence? YES ☐ NO ☐
9. Are you addicted to, or an unlawful user of, marijuana, any depressant, stimulant, narcotic drug or any other controlled substance? YES ☐ NO ☐
10. Are you depressed and/or do you want to cause harm to yourself or others? YES ☐ NO ☐
11. Are you pregnant or nursing? YES ☐ NO ☐

I certify that the above answers are true and correct. I understand that a person who answers "YES" to any







**Code of Conduct:**

**Level 1 Infractions**

- Slouching/failing to be in "Ready to Succeed" position (SPORT or Magic 5 position)
- Calling out an answer
- Chewing gum or bringing candy to school
- Minor disrespectful behavior

**Level 2 Infractions**

- Committing a Level 1 Infraction after intervention
- Verbally or physically dishonoring a fellow scholar (which includes, but is not limited to, teasing, name calling, being rude, mocking, etc.)
- Verbally or physically dishonoring faculty, staff, or other Success Academy community members (which includes, but is not limited to, being rude, disobeying instructions, etc.)
- Using school equipment (e.g. computers, faxes, phones) without permission
- Bringing electronic equipment to school of any kind without school authorization (which includes, but is not limited to, cell phones, Game Boys, iPods, headphones, pagers, radios, etc.)
- Unauthorized possession or use of a cell phone
- Failing to follow directions
- Failing to complete work
- Being off-task
- Arriving late to school/class and/or violating school attendance policy
- Violating the Dress Code
- Being unprepared for class (which includes, but is not limited to, failing to bring a pencil, not completing homework, etc.)
- Wearing clothing or other items that are unsafe or disruptive to the educational process
- Failure to obtain signatures for required assignments

- Disrupting class or educational process in any way at any time (which includes, but is not limited to, making excessive noise in a classroom, failing to participate, refusing to work with partners, etc.)
- Leaving the recess area during recess without permission from an authorized adult
- Being in an off-limits location without permission
- Failing to be in one's assigned place on school premises
- Getting out of one's seat without permission at any point during the school day
- Going to the bathroom without permission or at undesignated times
- Making noise in the hallways, in the auditorium, or any general building space without permission
- Inappropriate noise levels in lunchroom, gym, and during arrival and dismissal
- Engaging in unsafe behavior, failing to use recess equipment properly, or failing to follow directions during recess
- Excluding classmates in games/activities during recess
- Littering on school grounds

**Level 3 Infractions**

- Committing a Level 2 Infraction after intervention
- Dishonoring a fellow scholar using profanity, racial slurs, or any foul or discriminatory language
- Dishonoring a faculty, staff, or other Success Academy community member using profanity, racial slurs, or any foul/discriminatory language
- Disobeying or defying school staff or any school authority/personnel
- Using profane, obscene, lewd, abusive, or discriminatory language or gestures in any context (which includes, but is not limited to, slurs



MAVO MANIFESTO  
BY MURAYAMA TOMOYOSHI

(1)

1 We are forming a group which is (mainly) concerned with constructivist art (*keisei geijutsu*).

1 We call our group Mavo. We are Mavoists. The principles or inclination expressed in our works and this manifesto is Mavoism. Therefore, we have chosen the mark MV.

1 We have gathered together because we share the same inclination as constructivist artists.

1 However, we definitely did not gather because we have identical principles and beliefs about art.

1 Thus, we do not aggressively try to regulate our artistic convictions.

1 We recognize, however, that when looking out over the general world of constructivist art, we are bound to each other by a very concrete inclination.

1 Because our group is formed thus, it is a matter of timing, a thing of the moment.

1 We, each one of us, of course, possesses assertions, convictions, and passions that we feel we must elevate to the level of objectivity and appropriateness. However, as long as we are going to form a group, we respect one another. Furthermore, while recognizing what we inherently possess may be exclusive at times, we acknowledge the fact that we could not form a group without it.

1 In short, in terms of organization our group is a negative entity.

(2)

1 Next we would like to look at the nature of our Mavoist inclination.

1 We do not subscribe to the convictions or "outward signs" of any existing groups. (It is not necessary to interpret this strictly. You can think of it like the "color of a group")

1 We stand at the vanguard. And we will eternally stand at the vanguard. We are not bound. We are radical/violent. We revolutionize/make revolution. We advance. We create. We ceaselessly affirm and negate. We live in all the meanings of words. Nothing can be compared to us.

1 We cannot help but acknowledge that what ties us together is the approximation of the forms of constructivist art. However, we do not think it is necessary to explain the "what" or "how" of this. That is something you will understand by looking at our work.

(3)

1 We have exhibitions from one to four times a year. We also call for works from the general public.

1 Works from the general public must be judged for a variety of conditions.

1 Ideally speaking, there is no restriction on the judging method. However, we must be forgiven for accepting our own work at the present time.

1 As for judging standards, we are concerned with the two points of scope and merit.

1 To restrict the scope of works to those with the character and power of the formation of our group. However, this should be understood as being extremely broad.

1 In regard to the matter of merit, there is nothing left to do but trust the value judgment represented in our work.

1 We also experiment with lectures, theater, musical concerts, magazine publishing etc. We also accept posters, window displays, book designs, stage designs, various kinds of ornaments, architectural plans etc.

1 If you give one yen per person per month you will be called Mavo's F (friend, meaning friend.). This entitles you to enter exhibitions and other sponsored events for free. Mavoists will probably eventually increase, but for now they are the five people indicated below:

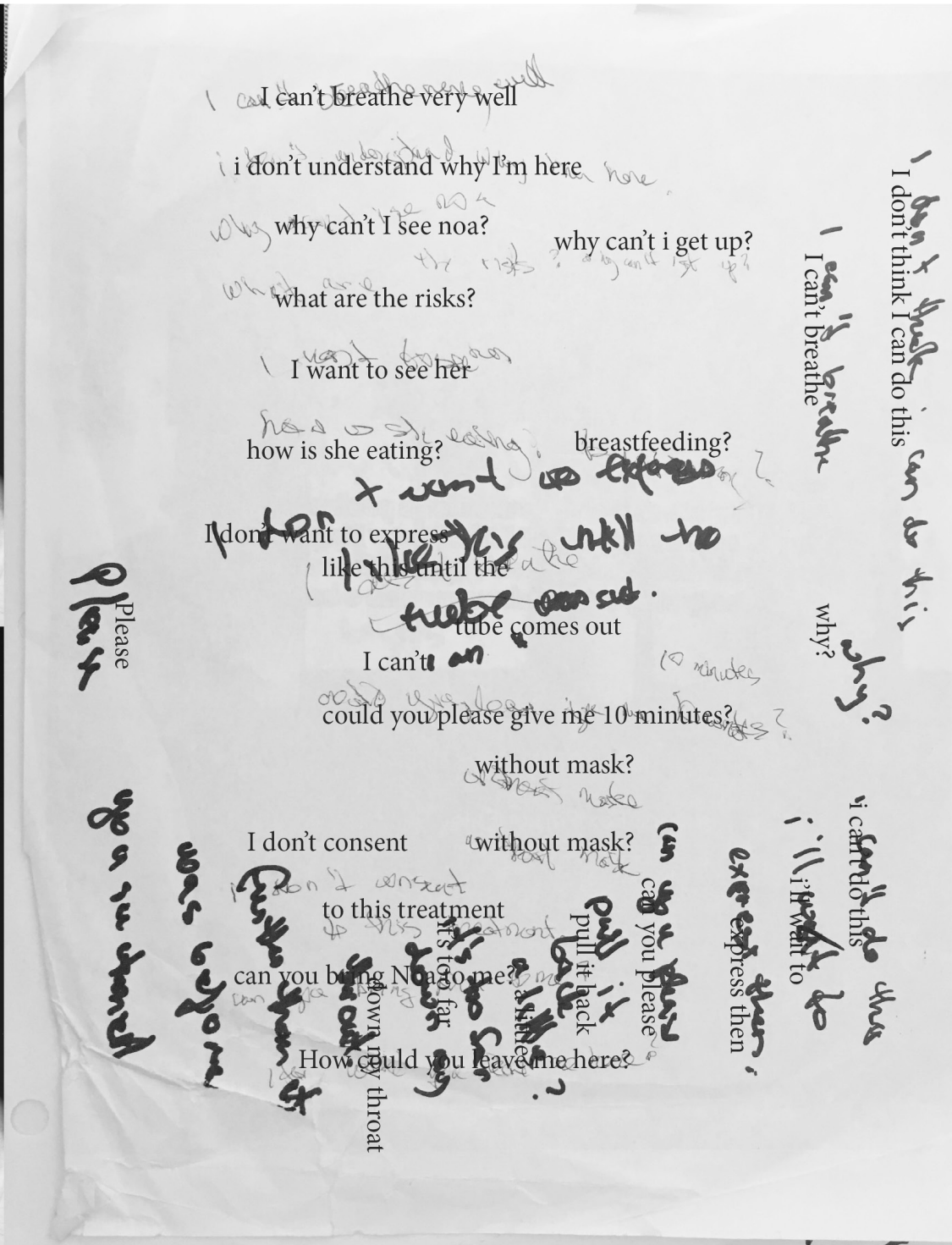
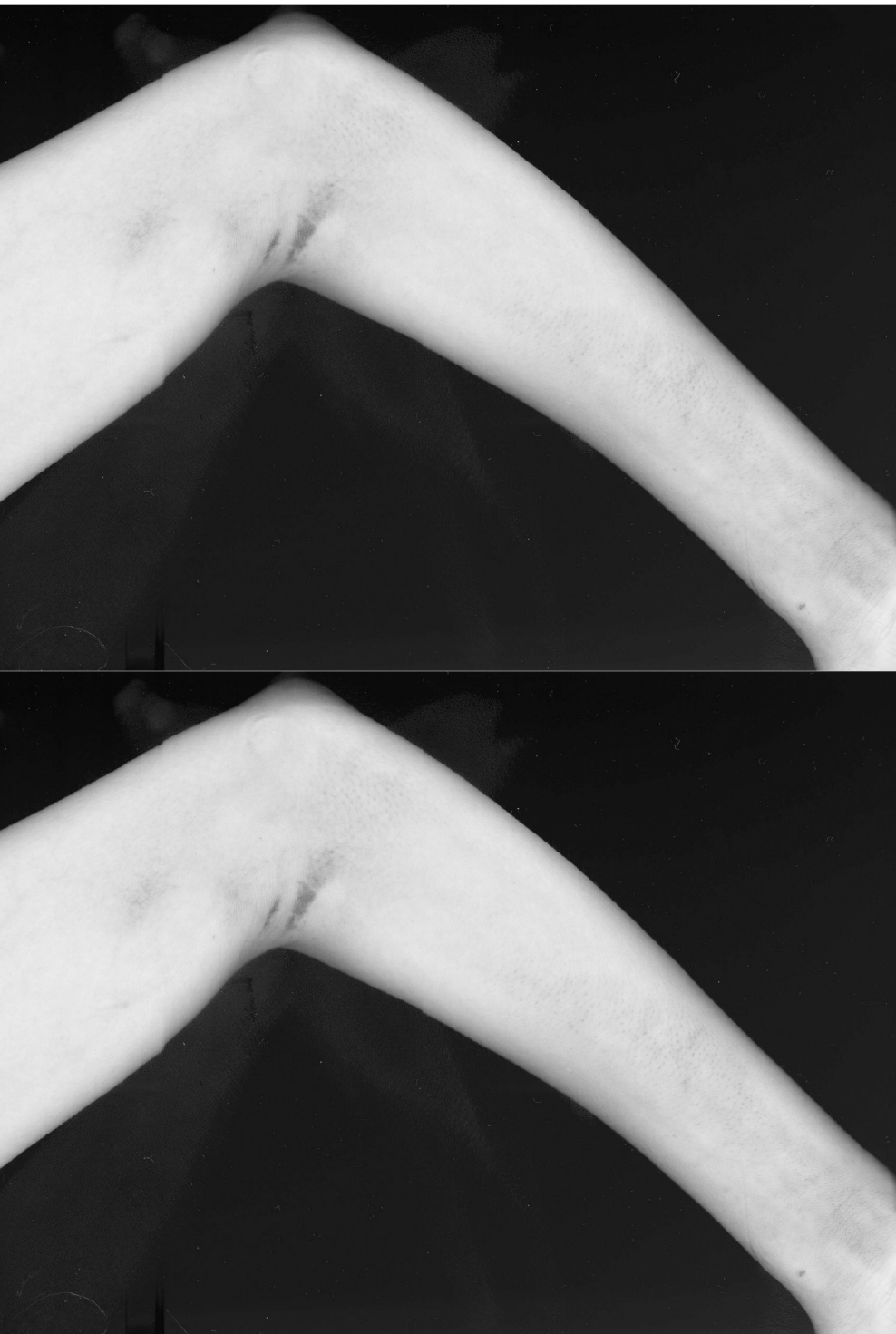
Kadowaki Shinro, Murayama Tomoyoshi, Oura Shuzo, Ogata Kamenosuke, Yanase Masamu.

This manifesto is reproduced in Shirakawa Yoshio, ed., *Nihon no Dada 1920 - 1970* (Dada in Japan 1920 - 1970) (Tokyo: Hakuba Shobo and Kazenobara, 1988) and this English translation is published in Jennifer S. Weisenfeld, *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (Berkeley: University of California Press, 2002).



Mavo members  
performing Frank  
Wedekind's 1905  
play "Dance of  
Death," 1924.

Founded in 1923, Mavo was one of the earliest Japanese avant-garde art collective active in Tokyo during the interwar period. Responding to the rapidly changing socio-cultural condition of the metropolis, the group integrated different strands of European art movements including Dada and Constructivism to disrupt the art establishment and to politically invigorate the cultural community. Its agenda was to reconnect art and daily life by addressing larger social issues through art and placing their works at the disposal of mass-media and other newly developing public spheres. Mavo's rebellious and non-conformist rhetoric produced a form of cultural anarchism that was a formative voice in the intellectual discourse of the 1920s. By the time of the group's disbandment in 1925, Mavo had engaged in various practices, such as publication of journals, book illustrations, poster designs, theatrical and street performances, and architectural projects. The group's manifesto was originally published in the pamphlet for the first Mavo exhibition held in 1923.



I can't breathe very well

i don't understand why I'm here

why can't I see noa?

why can't i get up?

what are the risks?

I want to see her

how is she eating?

breastfeeding?

I don't want to express

like this until the

tube comes out

I can't

could you please give me 10 minutes?

without mask?

I don't consent

without mask?

to this treatment

can you bring Noa to me?

How could you leave me here?

I don't think I can do this  
I can't breathe  
why?

i can't do this  
i want to  
express then

Please

up a in church

was today

can you please

pull it back

pull it back

pull it back

pull it back

pull it back

pull it back

pull it back





- Moura Daray, "The Wet + the Dry" (2001)
- Jan Silverman, "The Author as Reader" October, no. 96 (2001)
- Jeff Wall, "Matter of Indifference: Results of Photography in a Real, Conspicuous Art" in Jeff Wall: Selected Essays + Interviews (2007)
- Allan Sekula, "Sigmunking Modernism, Representing Documentary (Notes on the Politics of Representation)" The Museum of Modern Art, no. 4 (1978)
- Martha Porter, "In, Around + Afterthoughts on Documentary Photography" in S. Noelle (1981)
- Moura Daray, "Notes on Photography + Accident" in Long Life Cool White (2008)

#### Genius, A Comedy

ning chairs than any other kind of furni-  
an a bed, and many read sitting on chairs  
bles a human body, its base or bottom is  
ocks and its back the spine, imitating the  
e to read on beds, the way I do. The  
ned the chairs in our den in the early  
r and his brother, either sought new  
ial, in the case of the Eameses, molded  
ier and uncle, who couldn't use natural  
var, they experimented with modern  
bers. Invention flourishes in war, for  
nge and reversals of fortune, progress  
r requires more progress to correct,  
which few have a choice, almost no  
esign is chiefly about choice, design  
t, and fewer want to make designs,  
lly reputed to be better than others,  
st definite about the contemporary

an sensitivity, or consciousness,  
ver more closely molded to the  
though it was long after the  
century, that chairs were really  
, chairs, while made for people,  
ed, and people adjusted to the  
didn't expect to be comfortable  
elative, or maybe people didn't  
e miserable dinners in squalid  
robably were seated for hours  
hich today might be called  
table. For a long time people  
tiff clothes or rigid backed  
were even mentioned in a

Lynne Tillman

poem, "up I chaere he sate adoun, al vp be se sonde," and at that time  
the word "chair" changed from a three syllable pronunciation to two, and  
then finally there was, in English, the one syllable word.

I wanted a sensible chair, since I don't like too much ornamentation,  
but I can like some, though what kind is changing, which is why I  
remember the Eames chairs, as they were sleek, bare of decoration, and  
they should have been more comfortable than they were, though they  
were not uncomfortable, especially for short people, like children, or  
medium-sized people like my parents. My mother is shrinking, though  
she doesn't have osteoporosis, and I must be shrinking, though I  
don't feel it and don't want to be measured, since there are some things I  
don't want to know. But other things I really want to know, such as, what  
is going on in the mind of the cryptic, balding man when he notices the  
psoriasis on the hands of the young woman, who clearly is affected just  
by his touch, but does he want to touch her. Some things are easy to learn,  
since if you are interested in why people do or think what they do, which  
may be foolhardy, impulsive, self-defeating, or unworthy, people will  
usually answer your questions and tell their stories, if your interest isn't  
merely self-serving or salacious, since mostly everyone likes to talk about  
themselves and would usually rather speak than listen. Most people will  
divulge more than you want to know. People often want to recite the  
tragic events that have deformed their lives, offering up their pasts as a  
series of tableaux of deceptions, or unspeakable insults, since people  
blame others endlessly, and these assaults and imprecations clutter, like a  
dog's defecations on the street, their lives and stories. What is said is often  
unremarkable, though sometimes horrible, but it's still easy to feel the  
tiresomeness of another's life, as well as your own, since interest in other  
people is also an interest in yourself, because human beings are interested  
in themselves and in ways of survival. All stories are somehow survival  
stories, with bad or good fortunes.

Some tragic cases relate their stories with verve, though their accounts  
are no less sad than others' boring recitations, but they are compellingly  
told, and often these people draw others to them, no matter ...





Did Alexa and Cortana just become best friends?

The Amazon and Microsoft voice assistants will soon work together.

BY BEN FOX RUBIN, RICHARD TRENHOLM / AUGUST 30, 2017

Watch this: Cortana and Alexa

Amazon's Alexa and Microsoft's Cortana and now they're going one better. They'll

If you use Windows for work but you also use an Echo, you can now tell your Echo to turn on your Windows and Office 365 stuff like C

your Echo.

Apple Wants to Patent a Voice Assistant That Knows When to Whisper Back

Harrison Weber

12/14/17 3:30pm • Filed to: APPLE

15.4K 27 1

830

828

806

DIGITAL ASSISTANT

Speech

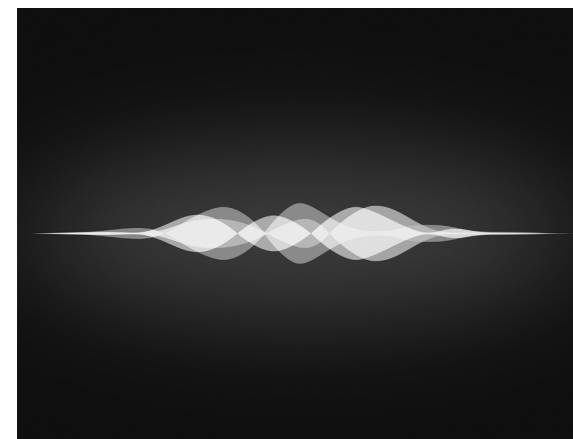
Context

Whisper Speech

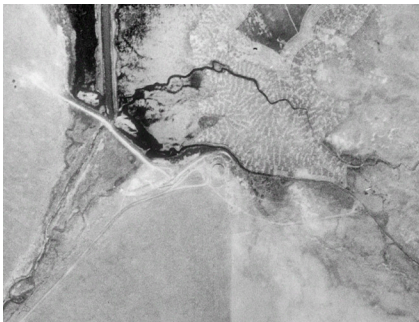
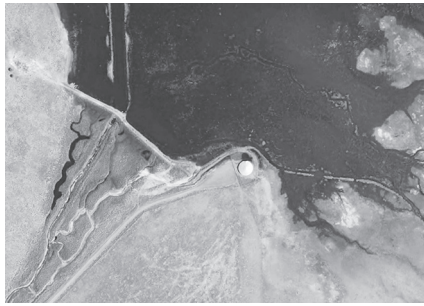
WHISPERED SPEECH DETERMINATION MODULE

830

Share Tweet







7. DESCRIPTION			
(Check One)			
CONDITION	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair
	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
(Check One)		(Check One)	
<input type="checkbox"/> Altered		<input checked="" type="checkbox"/> Unaltered	
		<input type="checkbox"/> Moved	
<input checked="" type="checkbox"/> Original Site			
DESCRIBE THE PRESENT AND ORIGINAL (If Known) PHYSICAL APPEARANCE			
<p>The enclosed corral built by cattleman Pete French in 1883 or 1884 ca. 50 miles SE of Burns is, today, unique among utilitarian structures in the state. In French's livestock operation, nearly 300 head of horse and mule colts were foaled each year. Some of the horses and mules were sold, but most were kept to work the spread. Used for exercising and training horses during the winter, the barn was placed on high rangeland for drainage purposes. It is believed to have been the largest of three similar enclosed corrals once standing in Harney County, and it is the only one to have survived intact. Another was sited on French's "P" Ranch and was torn down in the 1920 s. A third was located on the Three Mile Ranch in Catlow Valley.</p> <p>The Barton Lake Ranch barn is 100 feet in diameter and encloses a masonry corral 64 feet in diameter and a 16-foot-wide circular paddock inside the containing wall. In the dry weather of the High Desert country, the barn has remained in good condition, generally. In 1918 the conical roof was recovered with nearly 50,000 cedar shingles.</p> <p>The masonry corral stands about 9 feet high. The first four of approximately 18 courses of stone were carefully laid up. The remainder were laid somewhat more hastily and chinked with mud. Doorways and openings in the corral wall are simply framed with 6 x 24-inch lumber. The paddock, or containing wall of studs and horizontal planks is covered with boards and battens. To mark an entry way on the northeast, a gable was built over a sector of the roof.</p> <p>The most striking feature of the interior is the roof support system. The frame is carried by trusses attached to plates atop the corral wall and by 14 peeled juniper poles which describe a circle inside the corral. Braces radiating in umbrella fashion from the center pole, also a juniper tree, support the apex of the cone. The barn is 25 feet in height at this point, roughly equivalent to a three-story building.</p> <p>The source of milled lumber for the construction is not documented, but the lumber is reported to have been hauled from Fort Bidwell in California, or the Robie sawmill north of Burns where timber was available.</p>			

S E E I N S T R U C T I O N S

The round barn displaces the intensity of the seasons, making it possible to conform horses to a training regimen even in the winter of the high desert. Its interior is a loop around a circular pen, a darkened space of production that expresses an ideal form.

A structure, series, or process the end of which is connected to the beginning.

Images: U.S. Geological Survey (left), USDA Farm Service Agency (right)

\*Elizabeth Walton, "Pete French Round Barn" *National Register nomination* (Salem: Oregon State Highway Division, Parks and Recreation Section, 1971 ), Section 7, page 1.







# 100 LAFAYETTE

2018

ISP

WHITNEY