

And here also

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Preface I. 3

Chunky's Mime Troupe

Mouth-to-Mouth on O'Farrell Street I. 4

(Confidential)

U-Suspect I. 5

DHS collaborative

To Cast a Net (and make it wider) I. 6

Diane Duyser

Virgin Mary on Toast I. 7

Leavenworth Collaborative

Helping Hand I. 8

Maureen Govern Group

Search and Identity I. 9

The State of California

No Food for You I. 10

Troupe DMV

Right on Red I. 11

Afterword I.12

Colophon I. 13

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California College of Arts

San Francisco Campus

2006

Preface

As part of the Project Art Practicum class, I asked students to describe a project which occurred or was occurring outside of the art world and included interaction with others. I also asked the students to consider the ethics of the projects described and to take note of their active involvement in the creation of meaning through the writing of project descriptions. These writings are collected below and comprise the exhibition entitled *And here also*.

Ben Kinmont
San Francisco
December 2006

Chunky's Mime Troupe
Mouth-to-Mouth on O'Farrell Street
Ongoing

This is a public art intervention which takes place in front of "Chunky's Taqueria" on O'Farrell Street, and at many other locations as well. There are many participants, in fact anybody walking down the sidewalk is free to join in, should they be inclined to do so. The loose network which manifests this work is based around a core group that stands on the sidewalk with their mouths full of drugs.

Something in the actions of these men and women makes it apparent to passers-by that they are in performance, and, remotely echoing Santiago Sierra's work, will do a direct interactive performance with the viewer, for the price of one hit of crack. When the "audience member" approaches the performer, and hands him the cash, the body-art performance begins. The artist takes the crack from their mouth and hands it to the participant, who is now drawn into the performance. They either put it in their pocket, or most often, in their own mouth, and walk away. In this manner, a lot of crack that was in one person's mouth on O'Farrell Street in front of a taqueria, over time gets distributed to the mouths of people walking all over the Tenderloin, throughout the City and possibly the World! Eventually the audience/participants burn the crack and it is distributed, as vapor, into the atmosphere.

TM



(Confidential)

U-Suspect

Ongoing

U-Suspect is an ongoing physical-contact improvisation project engaging various members of the national and international community. This project has taken place in over 150 participating countries. With loose guidelines in place, the *U-Suspect* project is constructed like a game. The goal of the game is to spot a suspicious looking person who may be engaging or planning to engage in "terrorist acts." There are guidelines for how to identify the suspect provided by the participating governing bodies. Once identified, the suspect will be imprisoned for an undetermined amount of time and interrogated. The interrogation can involve forceful physical contact if deemed necessary. The extent of the physical contact is left up to the players. The goal of the suspect is to avoid being caught in the game.

A bill prohibiting such treatment of detainees was passed in one of the participating countries. However, the current president issued a "signing statement" asserting that he could waive this ban when he deems it necessary thus declaring "GAME ON" and making the *U-Suspect* project possible.

MW

DHS collaborative
To Cast a Net
Ongoing

In *To Cast a Net*, members of the DHS collaborative proposed the construction of 700 miles of two-layered reinforced fencing along the southwest border of the United States. The project is a site-specific response to corresponding socio-political concerns and draws on a history of similar solution-based constructions in China and Spain. The project stipulated that fencing be 15' in height with spacing of 100 yards between the two layers. It also proposed the concurrent creation of a "virtual fence" that deploys cameras, ground sensors, Unmanned Aerial Vehicles (UAVs), and integrated surveillance technology to link the entire 2,400 mile border. This project's estimated completion date is somewhere between 2009-2015. It is estimated that this project will cost between 2-9 billion dollars and an initial grant of 1.4 billion dollars has been provided by the U.S. government. The DHS collaborative problematizes the line between art, intervention, and politics by proposing the project *in terms* of new federal legislation: this project is also known as *The Secure Fence Act 2006*.

Anonymous
(and make it wider)
Unknown duration

One tunnel running from San Diego to Tijuana, half a mile long, 60 to 80 feet deep, 8 feet tall. The tunnel had a concrete floor, a drainage system, and was wired for electricity. The California entry into the tunnel was a very modern warehouse, a huge warehouse compartmented but empty and kept empty for a year. In one office of the warehouse there was a hatch in the floor. Lifting that hatch disclosed a very sophisticated tunnel. It went under other buildings all the way across the double fence into Mexico and up in Mexico into a building as well. The authors of this project are unknown. The funding for the project is unknown. The duration of the project is unknown, but it is stipulated that the project was a site-specific response to the aforementioned project, begging the question: if a wall acts like a net, where are its holes?

EP

Diane Duyser
Virgin Mary on Toast
1994 - present

The *Virgin Mary on Toast* project started ten years ago when the artist, Diane Duyser made a grilled cheese sandwich bearing an image of the Virgin Mary. The sandwich was stored in a plastic box surrounded by cotton. During this time, the sandwich developed no mold. In 2004, the sandwich was sold on eBay for \$28,000.00 to an online casino. The casino uses the sandwich to raise money for charity and raise people's spirits. They sell t-shirts with a picture of the sandwich and their logo on them for \$19.99.

The documentation for this project included press in national and international newspapers. The attention prompted others to sell *Virgin Mary on Toast* memorabilia on eBay. These included *Virgin Mary on Toast* stickers, decals, embroidered patches, clocks, and Virgin Mary on toast toasters. The *Virgin Mary on Toast* did not meet the Catholic Church's criteria for a divine apparition.

LP



Leavenworth Collaborative
Helping Hand
Ongoing

The *Helping Hand* project works directly with the community to involve them in the act of awareness of their environment within a social exchange. The *Helping Hand* project involves an individual who will be placed on the street of Leavenworth outside at 11:00 at night. They will then proceed to ask for assistance in absorbing a specific drug. The project involves a series of acts in which the participants are inviting the public to interact in a social exchange. Once an onlooker has agreed to participate, he or she, will then sit on the ground and hold the needle as the drug is being given. In some instances a group of people will place themselves in a circle surrounding the individual when the exchange is being made. This formation will act as a barrier between them and those watching but only to insure the interaction will not be disturbed. However, the conversation that will occur among the ones involved will be made public and open to all observing.

It will be documented by conversation. The exchange will be remembered by all who participated; it will take place again another two to three times within the month. The ultimate goal of the *Helping Hand* project is that the exchange will mark this particular part of the street as a place for cultural and social interaction.

NA

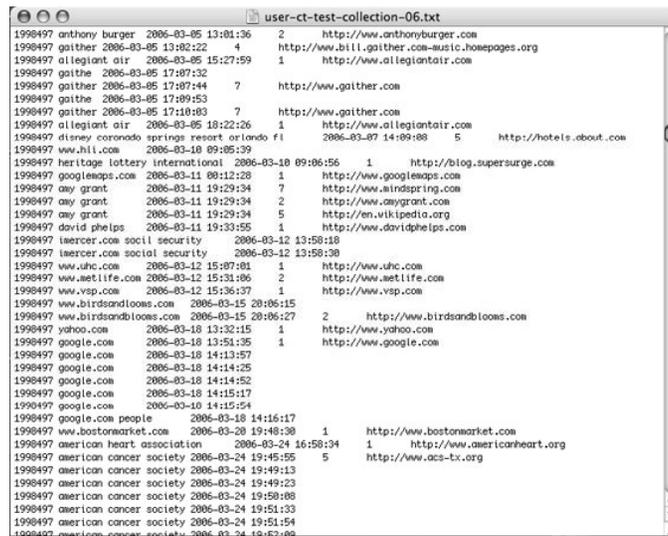


Maureen Govern Group
Search and Identity
August 4 – 7, 2006

For three days, the Maureen Govern Group enacted the project *Search and Identity* from within a multinational media company. They hosted a file containing the search histories for over 650,000 people. This investigation was made accessible to anyone visiting the project website out of a desire to put more information in the public domain. Many viewed this query data as a rich medium for narrative and personal storytelling.

For the purpose of privacy, each user was assigned a number; no other identification or background information was given. Although no names were used to label specific search histories, persistent viewers were able to piece together intimate patterns and the identities of many users. They discontinued hosting this information at the conclusion of the three days, but unauthorized copies are available on several mirrored sites and on many file-sharing websites.

ST



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user-ct-test-collection-06.txt
1998497 anthony burger 2006-03-05 13:01:36 2 http://www.anthonburger.com
1998497 gaither 2006-03-05 13:02:22 4 http://www.bill.gaither.com-ausic.homepages.org
1998497 allegiant air 2006-03-05 15:27:59 1 http://www.allegiantair.com
1998497 gaither 2006-03-05 17:07:32 7 http://www.gaither.com
1998497 gaither 2006-03-05 17:07:44 7 http://www.gaither.com
1998497 gaither 2006-03-05 17:09:53 7 http://www.gaither.com
1998497 gaither 2006-03-05 17:10:03 7 http://www.gaither.com
1998497 allegiant air 2006-03-05 18:22:26 1 http://www.allegiantair.com
1998497 disney coronado springs resort orlando fl 2006-03-07 14:09:08 5 http://hotels.about.com
1998497 ww.hill.com 2006-03-10 09:05:39
1998497 heritage lottery international 2006-03-10 09:06:56 1 http://blog.supersurge.com
1998497 googlesaps.com 2006-03-11 00:12:28 1 http://www.googlesaps.com
1998497 aay grant 2006-03-11 19:29:34 7 http://www.aaygrant.com
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1998497 american cancer society 2006-03-24 19:51:54
1998497 american cancer society 2006-03-24 19:52:00
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The State of California
No Food For You
Fifty-year endeavor and ongoing

No Food For You is a project currently taking place in West Oakland, California.

1. California is the 5th largest supplier of food and agricultural commodities in the world with exports going to almost 150 countries.
2. Agriculture in California is a 32 billion dollar industry.
3. In West Oakland, California, there are 30,000 residents. They are served by one grocery store and forty liquor stores.
4. The amount of time, money and energy for a resident of West Oakland to retrieve non-fast food is significantly greater (and often prohibitive) than in neighboring communities.
5. On the California Department of Food and Agriculture's website there is a "Food Museum" designed for kids to learn and talk about food.

JR

Troupe DMV
Right on Red
September 26 – November 26, 2006

Right on Red contends with the relationship between the pedestrian and the driver. By taking advantage of a law formulated to ease congestion in high traffic areas, Troupe DMV can explore the precincts of vehicular transgression. The social exchange is located at an intersection, executed by turning right during a red traffic light. The cost of this project is nominal for the reason that the project can be incorporated into daily activities (e.g. grocery shopping, commuting).

The project brings the pedestrians' "right of way" into question. The system of crosswalk signals assert the pedestrians' right of way, as a physical manifestation of traffic law. By acting on the legal right to turn right on a red traffic light an aesthetic excision takes place. The display of the walk signal is literally crossed out by the car passing through the crosswalk.

BC

Afterword

And here also is an exhibition existing entirely in publication format. The curators chose works that operate at the edge of what is commonly considered ethical. Until this publication all of these projects have not been encountered in a contemporary art context. Most likely the authors of these activities have not had the opportunity to enjoy their gestures as artworks. Although the project descriptions are factually correct, the act of recording them defines them in ways not previously considered. This show allows us to understand how the crafting of a project description can function as an equally creative act as the project itself.

None of the authors of works included in the show were contacted, nor did the curators seek their permission. The project descriptions, and the inclusion of the projects themselves, reflect the curators' personal interpretations of ethics. Many projects were not selected because the curators did not feel comfortable passing judgment over a particular activity. In some cases they felt as if they could not be certain of the facts; in other cases, authorship (and therefore blame) was difficult, or too complicated to assign. With these issues in mind, many of the curators chose projects that were either widely publicized, or ones with which they were intimately familiar. For this reason, the exhibition includes projects that exist on either a very personal level or on a national or international scale.

For each project description the author's initials are placed at the conclusion of the text. Their names are as follows: Natalie Aguilar [NA], Breean Cox [BC], Travis Meinolf [TM], Elise Pepple [EP], Jen Rhoads [JR], Sara Thacher [ST], and Melissa Wyman [MY].

Lauren Parent and Sara Thacher
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