

XPNDR

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~~**A. Arsen -- variable**~~

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of style; rather they have taken the point last reached in architecture as their starting-

precarious. The only generalities are about what inhibits, poisons or destroys such practices and academic critical pondering may well be part of the poison, debunking as mere beliefs what does not conform to their standards, subtracting reality from the experimental assemblages which sustain the never to be taken for granted creation of collective intelligence.

Earth's atmospheric carbon burden. But also, swimming in hot seas with the tentacular ones, they saw with the optic-haptic fingery eyes of marine critters the dying of coral symbioses."

the extension of subjectivity.⁷ What makes us "one of us" for beings of one species will, like a proposition, overlap with what will become "one of us" for beings of another species.⁸

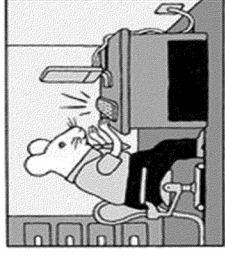
Kraft Foods is recalling about 242,000 cases of macaroni and cheese because they could contain pieces of metal.
CNBC ⁷



Those issues are *real*, and we have to protect this reality against "our" enemies. Not the enemies of climatologists but our own. It may well be that the time has come to not let pass the role playing of academic civility, the indifference regarding the poisons so many among our dear colleagues add to the world, not just politely stating our intellectual disagreement, as if they were in need of enlightenment, but politically and publically analyzing the way the poison is working, the way it participates in the Capitalocene regime of appropriation.

But *none* of them hates Washington as a whole. So they can never unite to destroy it, and the whole machine is stable. See how beautiful this is? By separating voters into two competing but cooperating parties, neither of which can destroy the other, the two-party system creates a government which will survive indefinitely, no matter how much happier its citizens might be without it.

It's time to challenge William Gibson's overused quote: "the future is already here – it's just not very evenly distributed." Sometimes when people use this phrase they seem to imply that Silicon Valley (or London's Silicon Roundabout) know what the future will hold and the rest of us will follow. Let's start to replace this with the Nigerian proverb: "the earth moves at different speeds depending on who you are." This phrase picks out how differently and how personally technology becomes part of our lives. Gibson's instinct that technology finds its life on the street is right, but sometimes it feels like he assume too much about which street on which continent.



Siegfried Kracauer

BOREDOM [1924]

Please, Corporations, Experiment on Us
You don't even need our consent.

Editor's introduction

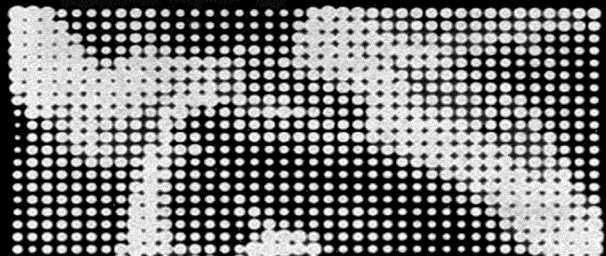
¹ Who was kidnapped by Al Qaeda per for The New York Times

The C.I.A.'s contribution to Qaeda's bottom line, though, was no well-laid trap. It was just another in a long list of examples of how the United States, largely because of poor oversight and loose financial controls, has sometimes inadvertently financed the very militants it is fighting.

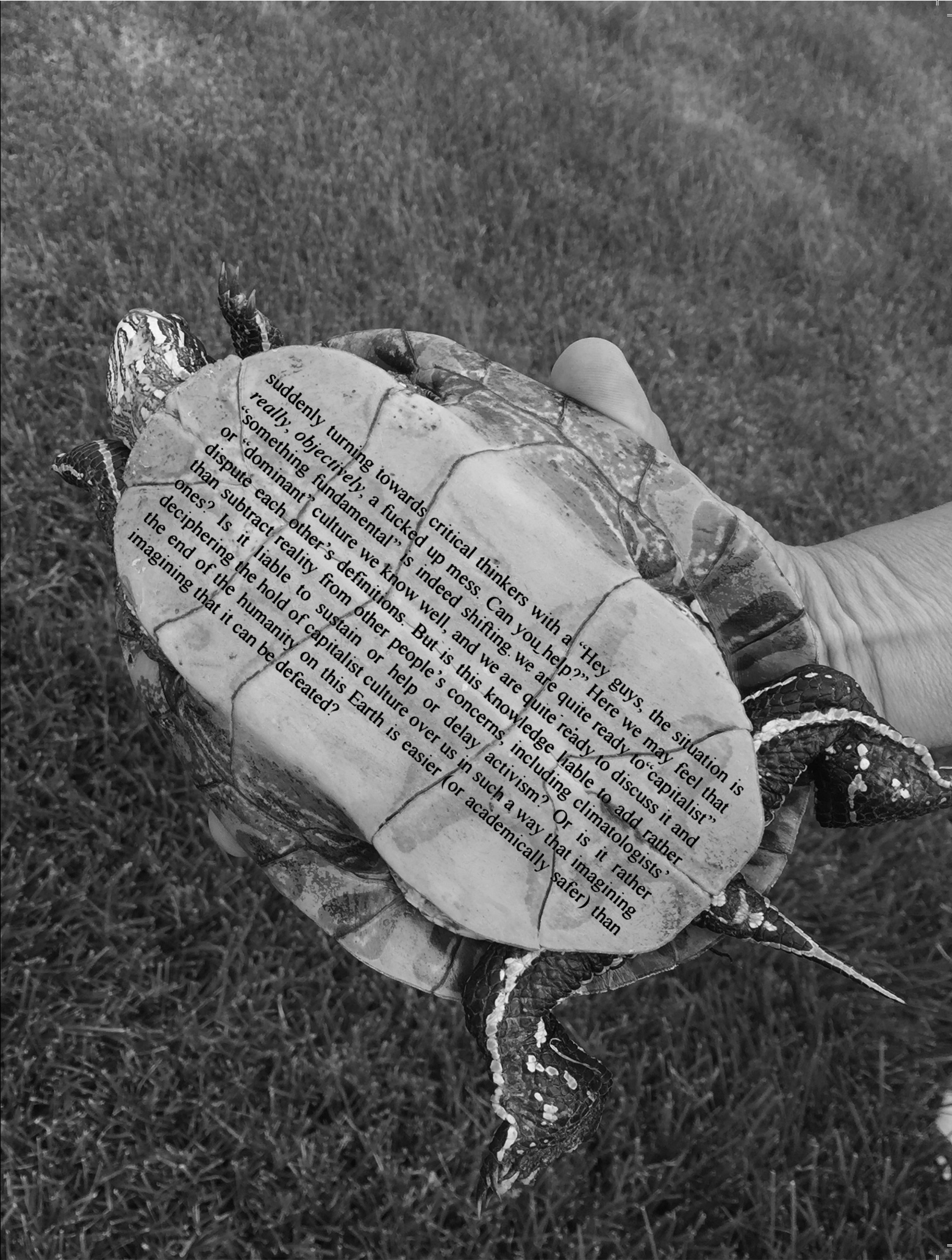
beings require, be it in order to maintain their existence or to "behave" or to modify their behaviour. This would not be an "innocent" or respectful concern, to say the least, but a new style of concern, demanding that the dream of control or mastery be given up, replaced by the need to pay attention to, to care about and to learn from what we are bound to coexist with.

'Boredom' was written in 1924 and can be seen to anticipate his more extensive analyses of modern everyday life as a culture of distraction (a theme also explored by his friend Walter Benjamin). Here the environment of modernity is made up of commodified forms of communication (adverts, films, radio and so on) that aggressively hail and inculcate their audience. Here a world of banality inhabits the lives of people who have been left vacant by what Henri Lefebvre will call the colonisation of everyday life by the commodity. For Kracauer, in a reversal of received wisdom, boredom is not the outcome of banality, but its critical refusal. The failure to be bored in such a culture marks the success of distraction. In this he shares a slightly bizarre commonality with the Punk Rock bands of the late 1970s: to declare yourself bored is not a mark of failure but the necessary precondition for

u s s e r
means Design makes
other us aware that all
fate. culture is tricky,
ss of that we are a
stions trickster's trick,
ective and that any
seize involvement with
e and, culture is the
ly, to same thing as
self-deception.



e s i g n ?



There is the danger that _____ is turning into solely a simulation of itself. Like a cleaning lady who swabs the floor of the stage, and while observing her own reflection in the window, realizes how she likes the movement of her ass while scrubbing the floor. It no longer seems to matter whether the floor is actually being cleaned, because the movement of her ass is the only result of scrubbing it.

This is how I perceive the _____ right now: a cleaning lady who has nothing else on her mind but the salacious movement of her own ass!

Expansion is the third millennium's entropy, dilute or die.

*) Rem Koolhaas, "Junk Space," in Content

Was Tun? Wenn's brennt? (What do I do in case of fire?) "So, what is to be done?" Negri: "Wait and be patient" Hardt: "Follow your desires" --- NO Cuz we will burn

"Negative people will always be there to stain your pure image with their dirty tongues and brushes, but you'll always remain as white as snow, no matter how high the quality of paint they use."

_ Google

"I have already settled for myself so flattery and criticism go down the same drain and I am quite free."

— Georgia O'Keeffe

"You sounded like Dolly parton on helium."
(After kristy lee cook of season 7 on american idol sang her country rendition of the Beatles' "Eight Days A Week.")

— Simon Cowell

"It was like orderin a hamburger and getting only the buns"
(After Brooke White of season 7 on american idol sang the song 'Hero' by Mariah Carey)"

— Simon Cowell

I went to art school... but I worked at the Museum of Modern Art. I worked in fundraising at the information membership desk. I ended up, over a period of time, doubling the amount of membership revenue that came in through people entering the museum, so people would ask me to come and work for them.

-- Jeff Koons

WALL GATHERED

"Unforeseen catastrophes are never the consequence or the effect, if you prefer, of a single motive, of a cause singular; but they are rather like a whirlpool, a cyclonic point of depression in the consciousness of the world, towards which a whole multitude of converging causes have contributed." - Carlo Emilio Gadda

I'm twenty. I'm stepping youth-minted feet over February snow, my brown mop slung round with each foal-stride toward the door of The Museum. Outside: "Security Camera overhead!" Inside, an old woman in a grey shirt takes my picture, the dust of construction punctuates the script and the aging curator lays out a grin. Meanwhile I'm thinking, "Hey, maybe I'll meet something right now to distinguish our artists eye

- 1) The walls in general are white - this isn't a neutral color.
- 2) The same place where our work congregates is precisely the place where it is routinely euthanized.
- 3) A curator should consider not being well-dressed - your peers want to see you appear homeless.
- 4) The museum should be made a place where all criticisms and defenses are valid. Ask to "Preserve Everything!" Then ask to make it all vanish. Then ask it to resurface through rote limitations. Then point fingers with the knowledge they've always been spattered with bullshit.
- 5) Sarcasm flows out from us and we're followed by a procession of understanding chuckles. Dive into this charming camaraderie feeling comfort. Then feel unease knowing that sarcastic overindulgence is only the emission of a drowsy sneeze - an endless referencing of things already known; privileged enough: *bored too much.*
- 6) A war involving the propagation of imagery to buttress our semiotic register rages, and "Museum" participates within its' lexicographic cell with a salivating gaze of toward the qualifier "Major." Think then of our army ranks: "Major Museum," "Private Reception," "General Admission." Paranoid absurdity prevails.
- 7) "Outsider Artist": "Noble Savage," "Corporate Friends": "A Gun to the Head?"
- 8) Is it possible that artworks can, through a boardroom filled with indifferent hyper-wealth be transmuted into painfully kitsch window-dressings, resulting in galleries that resemble a nauseating IKEA showroom?
- 9) It is possible to enjoy a *Greatest Hits* commercial with nostalgic abandon in the same way you enjoy a pastel-frosted cookie. Unfortunately, you can do this with neurotic repetition and spread this spirited embrace of vintage sap across galleries and dismayed, we'll exclaim, "It's very late at night, I'm exhausted and starting to feel old."
- 10) Dear Museum, to try not to be so fearful, as Ma' told ya - otherwise you are left lying prone: well-rested, yawning and all too still. Besides, like everything else your eventual erasure by an organization not yet conceived is inevitable - "Live it up!"

the breathy whisper in this ad slinks here it brushes past OOF he's standing silver headed letting the din flood in and hell scarcity AUU unity and you're blinking, you're thirty. Running hands along the walls of The Museum you think wistfully, "This thing is always under construction!" In the lobby, endless touch-screen daybreaks arise accompanied by the soft clinks of utensils: pleasing breezes of polite survival. Outside, twelve twelve-thousand-dollar trees are torn from the ground, cracking under their pneumatic predator, only a few years ago selected from a field of candidates as worthy emblems of the earthly garden. Indifferent to our reasoning they extended roots. Inside: our manmade candidates wait and worry.



footnote 4: Wikipedia's first sentence for the Walker Art Center relates its location in Minneapolis, Minnesota, United States. The second sentence states the Walker as one of the "big five" museums, including the Hirshhorn, Moma, Guggenheim, SFMoMA(?), and ours truly. Googling the designation "big five art museums," turns up this phrase only in reference to the Walker itself, Minneapolis tourist sites, and the Walker's website. It is repeated throughout the web ad nauseam in reference to the Walker. Wikipedia's citation links to an article written by Mary Abbe, whose source is a member of the Walker's board of directors, Mike Peel,^a whose use of it in the context of Olga Viso's salary after her then recent hiring makes it hard to glean if he is actually stating the Walker as part of "big five" or merely stating this is what you pay the "big five" as justification for Viso's \$350,000-400,000/year salary. Quote: "This is the going [salary] for the big five contemporary-art museums..." The point is that the designation "big five" originates with the Walker, and is the second thing you learn about the Walker, it's "big five" status, and it has stuck.

^a; Mike Peel - at the time of the interview (2007) - was Vice President of the Board of Directors of the Walker Art Center and the "Executive Vice President for Human Resources and Global Business Services at General Mills, Inc." before leaving in 2008 to become basically the same thing at Yale University.

ⁱ; "Before joining General Mills, Peel spent fourteen years with PepsiCo, Inc., where leadership roles he held included Senior Vice President for Human Resources for PepsiCo Worldwide Foods (1987-91) and Senior Vice President for Human Resources for the Pepsi-Cola Bottling Group (1984-87). Mr. Peel received a B.S. in business administration from James Madison University in 1971 and an M.B.A. in finance from the Columbia University Graduate School of Business in 1983.

"He is a long-term member of the Board of Directors of the Walker Art Center in Minneapolis and also serves on the Boards of Directors of the Select Comfort Corporation and Pier 1 Imports, Inc." Mr. Peel led the hiring process for Viso.

THE TC TRILOGY PART II

Addendum c: *The Divine Right of Kings.* lololololololololololololololololol

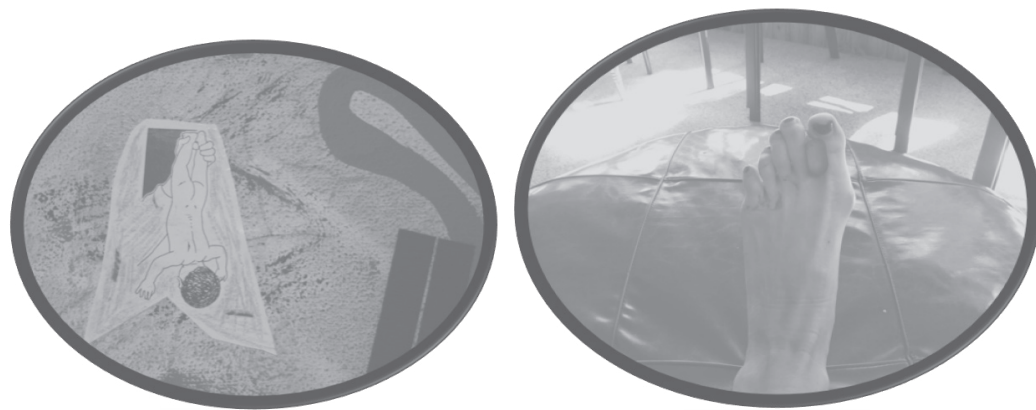


FREE SHIPPING OVER \$50-STANDARD RATE \$5 n (\$89.99)

But there's a reason why Intangibles is billed as a shop of products without physical form. By using the changing platform to exaggerate the conceptual dissonance, Intangibles is able to depict the modern consumer experience in an artistic manner, to re-fetishize the relationship in an otherwise overbearing free market, to disrupt the internalized values of the products. But beyond complicating these tenuous market relationships, beyond asking challenging questions about the nature of an artist in a digital world, with is a subversion of the very idea of "leaving imprints," the works in Intangibles are "making impressions" rather than "leaving imprints," the works in Intangibles envision our aesthetics on a grander timescale and place us on new timescales also.

Renowned American photographer Alex... and spend a few days conversing with him through Snapchat. Over the course of the project, the buyer a series of twenty-five original photos, which may vary from... the conversation develops and the nature of the narrative that emerges. Each photo will only ever be seen by the buyer, and will disappear immediately. The buyer may choose to send themselves without any strings attached, and publish a non-visual documentation of their experience.





Some Words All In A Row by Katelyn Farstad

WHAT is most difficult is that it often requires professional knowledge to understand the criticism, no matter what snaken form. Logically, there are just as many ways to get a criticism wrong as to get the criticism right. If tears are involved, you know you are on to something big. Here is a list of some facts:

- IF Criticism is made at the wrong time and place: people might accept that the critic has a point, but "they can't do anything about it now."
- WHEN Criticism is too long: people get confused over what it is all about; they get lost in it, and become disoriented.
 - SOME Criticism is vague: people are likely to say, "so what"?
 - MOST Criticism is inappropriate, or the critic is not really in a position to make it: people will say, "You're way out of line".
- FUN Criticism has no clear target: people are likely just to conclude that "so-and-so is in a bad mood right now" or "he's had too much of it."
 - WET Criticism assigns blame or states problems without suggesting solutions: people are likely to conclude this information is not very useful.
 - LAZY Critic did no research before making the criticism: people will say, "Very interesting, but this cuts no ice."
 - STONER Criticism has no clear motivation: "why are you telling me this, and why are you telling me about it now?"
- IDIOT Critics makes bad criticisms regularly: it discredits the critic.

FOR EXAMPLE: Say you drank too many White Russians and now you feel like shit/ what is the difference between being critical and noticing things/ a woman's critique has nothing to do with the blood seeping or pouring from her vagina/ to be critical is to say something nice and mean it/ if no one takes your criticisms seriously try saying it louder....

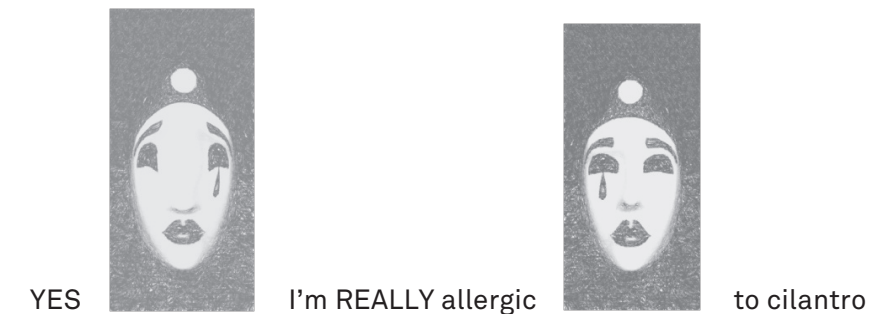
Pregnant pauses versus the celibate wasteland

The water, it sparkles
 Like measurable enthusiasm
 Sweating for your generation
 Your whole life is just one day
 And assessment feels toothless
 Never before seen aromas
 Hard to keep stocked items
 Accepting those awkward liner notes
 Business casual as usual
 Cloth bathes the light, the light shows the mothballs
 they disappoint like we knew they would
 Latch the sour bread and watch how slowly it rises!
 Where is your security certificate?
 They were not entirely comfortable with how good your ideas are

I need gloves in the shower so I don't drop the soap

"Let's cut the baby in half".

What is the alternative?



Assimilation--a sign of boredom?

T

H

Sound of every cicada at once

E



EVERYDAY IS A
CAT FESTIVAL

Don't let what happened to me happen to you

Stop the Cat Video Festival

The Politics of Distraction
In American political life, "shiny objects" has become a useful metaphor for the stories — and people — that divert us from the important questions.

THOUGHTS ON WHITENESS AND ACCESSIBILITY

Mary Lodu

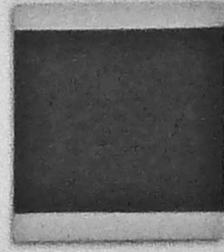
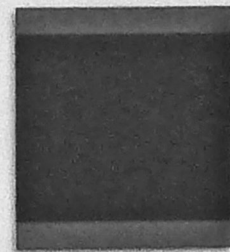
"It is part of the contemporary tragedy of racism and white supremacy that white folks often have greater access to the work of black artists and to the critical apparatus that allows for understanding and appreciation of the work."

— bell hooks, *Art On My Mind*

weighing heavily on my mind: whether or not creating alternate spaces + establishing counter narratives on the part of black artists, curators or academics could effectively challenge the oppressive systems responsible for ensuring our exclusion in the art world. however, my recent discovery of Frieda Highwater Tesfaiorgis's (seminal) essay "in search of a discourse and critique/s that center the art of black women artists" has guided me in thinking about (and radically rethinking) art historical research and methodologies. but how can i utilize my studies or interest in curatorial practices as beneficial tools for black folks within my community when most art museums continue to serve as white/Western hegemonic devices, where politics of representation and accessibility remain major concerns? how can i subscribe to the so-called "social role" of art museums when local institutions like the Walker Art Center and the Minneapolis Institute of Arts pander to, and reflect the interests of white, middle-class audiences through their presentation and collection practices? in David Osa Amadasun's essay "black people don't go to galleries," the gallery is accurately described as a "divisive cultural activity and space," which i can attest to especially in my position as a gallery assistant. but even still, i would assume that arts participation and consumption within most black centered museums and gallery spaces are relegated to the middle-class and upper-class. so instead of waiting around for these major

institutions to further analyze/deconstruct their practices and become all inclusive, i'd rather invest my energy in artist-driven spaces that seek to educate and mobilize low-income youth and other marginalized communities; because what use is my engagement in the arts if i'm constantly grappling with whiteness (in academia and in the art world) when i could just utilize art and my practice as tools for healing and resistance within communities that need it most?

Shall we take it?



Neanderthal
TACTCACA-TTTTTTACATATTATCTAGCCCCATGACATTA

chimp
TACTCACA-TTTTTTACATATTATCTAGTCCCATGACATTA

human
TACTCACA-TTTTTTGCATATTATCTAGTCCCATGACATTA



