

Exhibition Checklist (expanded)

Graeme Miller and John Smith

Lost Sound, 2001

Video installation, 30:00 min. loop

Presented for this show as a video installation, this project documents the collection of fragments of discarded audiotape found by the artists in an East London neighborhood. Combining the sound retrieved from each piece of tape with images and field recordings of the place where it was discovered, the work explores the potential of chance, while creating portraits of particular places by building formal, narrative, and musical connections between images and sounds, linked by the random discoveries of the tape samples.

Trevor Paglen

Covert Recording Device (Disabled), 2003

Altered cell phone and microphones

SHU Recordings, 2000

Audio, 4:50 min. loop

The recordings on this CD were made in and around the Security Housing Unit (SHU) at Pelican Bay State Prison, the nation's premiere "supermax" prison in northern California. Built in 1989 at a cost of \$277.5 million, Pelican Bay represents the architectural apex of contemporary incarceration. The SHU units at Pelican Bay are designed for maximum isolation: prisoners are kept in small cells 23 hours a day and automated doors ensure an absolute minimum of interaction with other human beings.

Untitled (Pelican Bay), 2004

Stills from performance

Paul Lloyd Sargent

Representative Sample, 1999–04

Audio installation

A collection of audiocassette tapes, gathered in Chicago's Humboldt Park over a five-year period, is presented in this experiential audio project. Bundles of tape are affixed to the wall and cross-indexed, by number and date of discovery, to a corresponding satellite map of the park and a database of five-second samples, transmitted for the viewer from a laptop hard drive. Set to loop continuously through the playlist, the resulting audio map depicts, in discarded representative samples, this swiftly changing neighborhood.

Deborah Stratman

FEAR, 2004

Audio installation (listening station constructed with Pete Wenger)

In fall of 2003, business cards were freely dispensed at 30 pay phone booths around the city of Chicago. The cards invited participants to dial a toll-free number and describe what they were most afraid of. The toll-free number was operational for two months and resulted in over 200 responses, which were then compiled onto an audio CD and broadcast on WLUW (88.7 FM).

The audio emitting from the podium documents those responses.

The toll-free FEAR number has been reinstated for this show. Solicitation cards are available at the gallery site and are being redistributed (thanks to group of itinerant volunteers) at bus stations, train stations, diners and pay phones nationwide.

The relationship between safety and fear is a cyclical one. Desire for safety leads us to build gated communities, post surveillance cameras and enlist security patrols to protect ourselves from breach by an unknown. In the process, we sever ourselves from the unexpected, from the accidental, from others not like us. The less we encounter them, the less we know and understand them. The less we know and understand them, the more we fear them. The more we fear them, the more we fortify ourselves. It is a fundamentally unhealthy relationship, as our fears so often animate our decisions.

As our administration employs increasingly reactionary policies, where a fearful, suggestible citizenry is desirable, it becomes more important to question what that fear is.

Tell me what you are most afraid of.

Bill Talsma

Detritus: Radio Regurgitation, 1999–2000

Audio collage for broadcast, 30:00 min.

Detritus: Radio Regurgitation is a performance art/music/audio art piece for radio created from discarded cassette tape collected over a three-year period from the streets of Chicago. The piece is a musical interpretation of the wide variety of sound and music consumed and disgorged by the community. These “sound ribbons” were salvaged on Talsma’s day-to-day travels—untangled from bushes, trees, and street signs, or picked out of gutters and off the pavement. The focus of this piece is sonic regurgitation.

Originally designed for radio broadcast during a residency at Experimental Sound Studio in Chicago, it is presented here for the streets and sidewalks in front of the gallery via speakers mounted above the building entrance. As the piece is broadcast, it reintroduces the reinterpreted musical material back into the Chicago neighborhoods in which it was found. The first “radio regurgitation” took place in the spring of 2000 and subsequent transmissions continue to this day.

As well as being a piece for radio broadcast, *Detritus: Radio Regurgitation* was also released on cassette, available from the artist.

Michelle Teran

Life: A User’s Manual, 2004

Performance documentation

Life: A User's Manual, as presented in this exhibition, is an interactive installation documenting a recent project by Michelle Teran. By navigating the gallery with mobile video receiver kits, the viewer engages in a journey analogous to the walking tours Teran leads through urban spaces via an invisible network of wireless security camera signals. The active participation of the viewer in this piece will reveal footage gathered during a series of these walks performed in Chicago in the spring of 2004. Looped and transmitted from two wireless, remote DVD players, the signals of each video cross and overlap to mimic an experience similar to one of Teran’s walks.