

Pickpocket Almanack

A transnational compendium,
Autumn of the year

2010,

Many cities have a surplus of cultural events. The Pickpocket Almanack proposes that, if recontextualized and narrated, a ‘playlist’ of those events could be understood as a course of study. Its courses are created by artists, writers, curators and others from a given city. Around each course, an informal social network is formed, a temporary platform to support self-education. It is not a school, not even an experimental one. But it is an attempt to generate something like a curriculum out of everyday cultural life, and to bring strangers together to reflect and act on its content.

When the Pickpocket Almanack was launched in San Francisco, in September 2009, it was focused on that city and its region. The version presented at Artissima in November 2010 is different. It responds to the transitory population and global scope of an art fair. Many of Artissima’s visitors and participants have only a passing relationship to Torino or Piemonte. So what was originally limited to a regional scope has expanded outward. It comprises 18 course proposals from 16 cities across Europe and North America. Both for those of us assembled at Artissima and those elsewhere, most or even all of the courses exist as proposals, possibilities for a group in formation.

Anyone can enroll in one of these courses, regardless of age or experience, and without charge. Enrolling in a course is the equivalent of signing up for an email group. The protocols of each course will be determined by the faculty. The courses will be available for sign-up during one full day of the fair—Saturday November 6.

- 01 THE HOLIDAY SPIRIT: SACRIFICE & CONSUMPTION
Pratap Chatterjee
(WASHINGTON DC)
- 02 THIS IS THE PLACE
Jill Dawsey
(SALT LAKE CITY)
- 03 ONE HUNDRED YEARS FROM NOW
Pip Day
(MEXICO CITY)
- 04 DEVOTIONS UPON EMERGENT OCCASIONS (AND DARKNESS AND PROCEEDING ON ITS WAY INTO NOWHERE)
Paul Elliman
(LONDON)
- 05 EXAMINING THE USE OF FOOD AND DRINK IN REGARDS TO ENCOURAGING SOCIAL INTERACTION
Harrell Fletcher
(PORTLAND)
- 06 ORALITY AND LITERACY: WRITER BEGIN AGAIN
Maria Fusco
(LONDON)
- 07 SPAGHETTI JUNCTION
Tessa Giblin & Saskia Vermeulen
(DUBLIN)
- 08 ALT.PUBLICATION.ARTISTS.CONTEMPORARY.MTL.OTTAWA.GIMLI
Sylvie Gilbert
(MONTREAL)
- 09 VISUALIZING THE ARCHIVE
Sarah Hromack
(NEW YORK CITY)
- 10 AUTOFICTION. LET’S TALK ABOUT ME
Vincenzo Latronico
(MILAN)
- 11 “REGRETFUL MURDER” LARP Machine Project
(LOS ANGELES)
- 12 VILNIUS IS BURNING (STILL, AGAIN, ALWAYS?)
Raimundas Malasauskas
(VILNIUS)
- 13 IT’S NEVER TOO LATE
Aaron Peck
(VANCOUVER)
- 14 THE DOCUMENT AS COORDINATE AND CONTRACT
Rick & Megan Prelinger
(SAN FRANCISCO)
- 15 RÉSISTE, PROUVE QUE TU EXISTES! (RESIST, PROVE THAT YOU EXIST!)
Vivian Rehberg
(PARIS)
- 16 THE GREEN GRASS
Althea Thaubergner
(VANCOUVER)
- 17 NEW PERSPECTIVES ON THE POLITICS OF DISILLUSIONMENT
Torolab
(TIJUANA)
- 18 NOVEMBER RAIN
Raluca Voinea
(BUCHAREST)

WASHINGTON DC

01

THE HOLIDAY SPIRIT: SACRIFICE & CONSUMPTION by Pratap Chatterjee

How does one mark the advent of the winter holidays? For most, it is a time to feast and make merry with close friends and family, but for some it is also a time for acts of charity and sacrifice. We will explore three different traditions. The first is Eidh-ul-Adha—a Muslim festival that brings together families to feast and recall the faith and obedience of Abraham and his willingness to sacrifice for God. The second event will be to volunteer for a local charity to bring food and other donations to homeless families for the U.S. celebration of Thanksgiving. Finally we will observe Black Friday, the busiest shopping day of the year, when families flock to the mall to buy presents for the Christmas and New Year, when it is also marked by activists as Buy Nothing day to protest over-consumption.

Wednesday, November 17, 6pm. Eidh-ul-Adha prayers at the Washington DC mosque.

Saturday, November 20, 6pm. Food drive at Project GiveBack Community Service Organization.

Friday, November 26, 6pm. Pentagon city mall.

Pratap Chatterjee is an investigative journalist. He is the author of two books on the global war on terror: *Halliburton’s Army* and *Iraq, Inc.* He has co-produced two independent films on environmental issues: *Gold, Greed & Genocide* and *Soot City* as well as a series of YouTube videos on Afghanistan (youtube.com/prothap). He has won multiple awards including a Lannan Cultural Freedom Award in 2006.

SALT LAKE CITY

02

THIS IS THE PLACE by Jill Dawsey

Back in 1983, Kenneth Frampton described ‘the victory of universal civilization’—what we now call globalization—‘over locally inflected culture’, proposing a resistant practice of ‘critical regionalism’ to combat the drive toward spatial sameness. This course takes regionalism to be a crucial aspect of globalism—which is otherwise a rationalized, utterly undifferentiated landscape—and seeks to explore self-critical approaches to local identity, in this case emphasizing localities specific to the American West. How can cultural practices meaningfully engage the peculiarities of place, avoiding the essentialism, provincialism, and nostalgia that tend to accompany such endeavors? The course includes a trip to Robert Smithson’s *Spiral Jetty*, situated in Utah’s Great Salt Lake, during the season when the lake’s brine shrimp are sloughing their shells; we will focus our conversation on how our history and sense of time in the West is reflected in the famous earthwork. We will also attend a screening of *Sweetgrass* (2009), an observational documentary that follows the last of modern-day cowboys in the mountains of Montana, and attend a tour of *Go West*, an exhibition that reflects on the West as destination and ‘destiny’.

Friday, November 19, 2010, 10am depart from the Utah Museum of Fine Arts, University of Utah. Trip to Robert Smithson’s *Spiral Jetty* with Hikmet Loe, author of the forthcoming *The Spiral Jetty and Rozel Point: Rotating Through Time and Place.*

Tuesday, November 30, 7pm. *Sweetgrass* (2009), produced by Ilisa Barbash, recorded by Lucien Castaing-Taylor. SLC Film Center.

Saturday, December 4, 2pm. Tour and discussion of *Go West* exhibition at the Salt Lake Art Center.

Jill Dawsey is acting chief curator at the Utah Museum of Fine Arts at the University of Utah in Salt Lake City. Her writing has appeared in *Alterra!l*, *Art Journal*, *Art Papers*, *artforum.com*, and *The Exhibitionist*. Jill is currently organizing *The Smithsonian Effect*, an exhibition exploring Robert Smithson’s influence on contemporary artists since the 1990s.

MEXICO CITY

03

100 YEARS FROM NOW by Pip Day

This course *will not* take as its subject the Bicentennial of Mexican Independence, nor the Centennial of the Mexican Revolution, nor the Centennial of the founding of the National University of Mexico, all being celebrated (with enormous federal budgets) this year. This course *will* consider notions of Independence, Revolution and Education by looking at official as well as smaller, off-beat cultural initiatives. Participants will be invited to research initiatives that engage with alternative forms of education and/or extra-institutional participation (or non-participation) in the city. We will discuss how generating off-central circuits and networks might reflect options for micro-cultural strategies. Participants will be invited to suggest other initiatives for the group to study, in addition to those cited here.

Wednesday, November 24, 10am–1pm. Visit UNAM’s memorial to 68 at Tlatelolco, the Centro Cultural Universitario.

Journalistic material repressed in ‘archivos muertos’ for over 30 years has been put on display alongside theoretical texts and testimonials by participants in the student movement of the ‘60s. We will discuss the politics at work in the representation of this event.

Friday, December 3, 10am–1pm. Visit Atelier Romo.

Atelier Romo is a collaborative project initiated by artist Sebastian Romo. Romo proposes an educational model that expands on formal university education integrating cultural producers from fashion, film, design, architecture, pedagogy. Atelier Romo is part of the *Extended Studio* initiative developed by curator Willy Kautz at Casa Vecina.

Friday, December 10, 6–9pm. We will meet with cultural practitioners involved with three independent projects.

They are: Gabriella Gomez Mont of *Tóxico* (which organizes workshops and open lectures led by artists, filmmakers, photographers, designers and writers, as well as screenings, exhibitions and collective art projects); Jorge Munguía of *Pase Usted: the future citizen* (working towards transformative projects for the future of this city); curator Montserrat Albores Gleason and artist Pablo Sigg of *Petra* (producing occasional temporary exhibitions, experimental and low budget, often lasting only a couple of days, that usurp an occupied studio space in the city).

Pip Day is an independent curator, critic and lecturer. She is a PhD candidate at the Centre for Research Architecture at Goldsmiths College, University of London. She is developing the project *Not I: the Speech Act and the Sovereign Subject*, a set of conferences, workshops and an exhibition to take place at the Centro Cultural de Tlatelolco in 2011/12 in Mexico City, supported by an Andy Warhol Foundation Curatorial Research Fellowship.

LONDON

04

DEVOTIONS UPON EMERGENT OCCASIONS (AND DARKNESS AND PROCEEDING ON ITS WAY INTO NOWHERE) by Paul Elliman

Thursday, November 18, 5pm. Evening Standard seller’s cry, Monument Station.

Thursday, dark clouds. Walking through the city with Guglielmo Marconi. During a lecture in Whitechapel, the 22 year old electrician sends an invisible signal into the future. Sounds live forever, he says. They might fade away, or beyond our ability to hear them, but they’ll still be there, inscribed into resonant space like letters inked on newsprint or carved in stone. Buy a newspaper at Monument station and walk to Liverpool Street.

Sunday, November 28, 6pm. Vespers at St Stephen Walbrook.

Sunday, colder. Like rooms in a haunted house the city is a network of resonance chambers and aural-histories that collect around specific sites and ritual events. Clear sound drifts up into the curved ceiling of the sky. Though illegible I hardly notice. Perfect for the space. The November night sky had become one great whispering gallery. Walk back to Threadneedle Street and catch the 26 bus to Hackney Road.

Wednesday, December 29, sometime during the evening. A series of emergency vehicle sirens along Bishopsgate.

Wednesday, evening turns up again on a night to remember. Someone at the time had written, apparently, that London ‘approaches death with a sensual pleasure and smacks its lips’. A bicycle bell rings. Same city, three centuries earlier, John Donne, Anglican priest and Dean of St Paul’s, used a bell to imply that, anyway, a city is the chronicle of all deaths foretold. Walking back I pick up a flyer that says City Walks Meet Here @ Midnight Bring Maps, Flashlight and Mobile Phone.

Saturday, November 6 & Wednesday, December 29, 11am–1pm. City in the Blitz. Tickets in advance. Discover the incredible stories of danger, destruction and sadness that faced Londoners during the Blitz of World War Two. On December 29, a special walk is scheduled to mark the 70th anniversary of the most devastating raid against the City of London, known as ‘the second great fire of London’.

Paul Elliman is an artist based in London and Detroit.

PORTLAND

05

EXAMINING THE USE OF FOOD AND DRINK IN REGARDS TO ENCOURAGING SOCIAL INTERACTION by Harrell Fletcher

This course is comprised of three free events at which food and drink are used to foster social interaction. The first event is a lecture by Bay Area artist Tom Marioni who is best known for his project *The Act of Drinking Beer with Friends is the Highest Form of Art* (1970 and since). Marioni’s project is said to have influenced later artists, such as Rirkrit Tiravanija. The second event will involve attending an International Coffee Hour (free coffee and cookies) at PSU’s Multicultural Center. The ongoing coffee get-together event is designed to help connect international students to the larger PSU and Portland community. The coffee hour is not intended to be art, and will offer an opportunity to experience a social event that avoids the problematics of some food and drink related art projects. The last event is part of an ongoing series called *Soup and Comedy* organized by a current PSU art student, Crystal Baxley, and a recently graduated PSU art student, Ally Drozd. The two provide free soup and access to TV comedy shows within a domestic space (Ally’s house), and discussion related to shows that the group watches together. During the time that the group eats soup and watches TV, the participants observe and discuss the characters and environments on the shows, how they interact with each other, and what can be learned from them. Baxley and Drozd are aware of the history of food and drink related art projects, and *Soup and Comedy* is inspired by those examples, but they don’t call what they are doing art. The event is free and open to the public, and is advertised by word of mouth, text message, e-mail and Facebook status updates. Immediately after the *Soup and Comedy* event, and at the same location, we will discuss the experience of the three events and the various issues that they bring up.

Monday, November 8, 7:30pm. Tom Marioni, Shattuck Hall Annex.

Wednesday, November 24, 3:30–5:30 pm. International Coffee Hour, Multicultural Center, Smith Student Center.

Thursday, December 2, 8–1pm. *Soup & Comedy*, hosted by Ally Drozd and Crystal Baxley.

Harrell Fletcher is an artist. He graduated from the San Francisco Art Institute and the California College of the Arts. He studied organic farming at the University of California, Santa Cruz, and went on to work on a variety of small Community Supported Agriculture farms, which impacted his work as an artist. Fletcher has produced a variety of socially engaged collaborative and interdisciplinary projects since the early 1990s. Projects include *Learning To Love You More* (with Miranda July), and *The American War*. Harrell is an Associate Professor of Art and Social Practice at Portland State University.

LONDON

06

ORALITY AND LITERACY: WRITER BEGIN AGAIN by Maria Fusco

Tuesday, November 9, 6pm. Reading: *Blood Rights of the Bourgeoisie*, Stewart Home, at The Last Tuesday Society.

Stewart Home is a writer, artist and filmmaker. His novels include *69 Things To Do With A Dead Princess*, *Tainted Love*, and *Memphis Underground*. From 2007–10 he has worked with Book Works as the commissioning editor of Semina, a series of acclaimed experimental novels.

Saturday, December 4, 2pm. Performance: *21 Century*, Tom McCarthy and Mark Leckey, at Chisenhale Gallery.

Tom McCarthy, writer, co-founder of the International Neonaautical Society (INS) and recently shortlisted for the 2010 Man Booker Prize for his novel C, collaborates with artist and 2008 Turner Prize winner Mark Leckey to present a one-off event.

Thursday, December 9, 6:30pm. Workshop: *The Past is a Foreign Country; Let’s Write the Guide Book*, Sally O’Reilly, at the Whitechapel Art Gallery.

Sally O’Reilly is a writer who has contributed regularly to numerous publications, such as *Art Monthly*, *Cabinet* and *Frieze*, and recently published the book *The Body in Contemporary Art*. She was co-editor of the interdisciplinary broadsheet *Implicaspere*.

Maria Fusco is a Belfast-born writer, editor and academic. She is Director of Art Writing at Goldsmiths, University of London, and is the founder/editor of *The Happy Hypocrite*, a journal for and about experimental art writing. Her first collection of short stories, *The Mechanical Copula*, is published by Sternberg Press (2010). www.mariafusco.net

DUBLIN

07

SPAGHETTI JUNCTION by Tessa Giblin & Saskia Vermeulen

An exhibition is never the same twice. When you return to it after collecting various other cultural offerings in a city, it is a different experience, the artworks are changed slightly, or the context has shifted. That’s heightened in the case of an exhibition that is, itself, also changing. *The Repetition Festival Show* comprises a single environment in the gallery in which four different film installations by Clemens von Wedemeyer will appear one after the other. This course connects this exhibition to two other events, both lectures: *Speech Acts and the Meaning of Logical Connectives* and *Will the world end in 2012?* The first echoes ideas around the factual hoax and scientific dramatizations that are in von Wedemeyer’s most recent film installation *The Fourth Wall*, exhibited at the Barbican Art Gallery, London, in 2009. The latter is a tool to explore the use of scripting, poetry and rhetoric in his films. *Spaghetti Junction* exists, initially, as this small selection of events, but will expand, collecting and sampling from various fields.

Friday, November 12, 7pm. *Will the world end in 2012? The astronomical evidence*, Jocelyn Bell Burnell, Royal Irish Academy at Burke Theatre, Trinity College.

November 25–February 19. *The Repetition Festival Show*, Clemens von Wedemeyer, Project Arts Centre.

Friday, November 26, 3pm. *Speech Acts and the Meaning of Logical Connectives*, Ole Hjortland, Arts Building, Trinity College.

Tessa Giblin has been Curator of Visual Arts at Project Arts Centre, Dublin since 2006. She has curated *BLACKBOXING, NONKNOWLEDGE, In the Dark...*, *The Flight of the Dodo, The Prehistory of the Crisis (I) & (II), Every Version Belongs to the Myth, Exhibitions, and King Rat*. She was previously curator at Smart Project Space in Amsterdam, and Artspace, Auckland, New Zealand.

Saskia Vermeulen is an artist based in Dublin. Her work consists of moving image, installation and photography. She is co-editor of the publication *The Repetition Festival Show*.

MONTREAL

08

ALT.PUBLICATION.ARTISTS.CONTEMPORARY.MTL.OTTAWA.GIMLI by Sylvie Gilbert

A grouping of three programs that bring together a wide variety of books produced and published by artists or small presses. A testimony to the various modes of productions, channels for distribution and the experiential nature of the books. Prerequisite: willingness to spend time with books.

Saturday, November 13 and Sunday, November 14, 12pm to 6pm; opening party: Friday, November 12. EXPOZINE 2010: Montreal’s ninth annual small press, comic and zine fair, 5035 St-Dominique Street, Montreal.

EXPOZINE brings together nearly 300 exhibitors. You will discover books, zines, graphic novels—in both English and French, hard to find anywhere, much less all in the same room. It’s also a rare opportunity to meet hundreds of young and emerging authors, publishers and artists. A program of discussions and readings will take place throughout the event.

Through December 24. Exhibition: *Constellation and Correspondences: Networking Between Artists 1970-1980*, curated by Felicity Tayler, National Gallery of Canada, Library and Archives, 380 Sussex Drive, Ottawa.

Throughout the 1970s, Canadian artists, and alternative spaces, used printed matter to network nationally and internationally. Blending visual and textual expression, printed matter functioned simultaneously as information and as art. A constellation of relationships and revelatory practices can be traced through this material, providing insight into the impetus of artist-run centres and the early work of such artists as Michael Morris, Vincent Trasov, Glenn Lewis, AA Bronson, Tom Sherman, Clive Robertson, Garry Neill Kennedy, Tom Dean and Tanya Mars.

Every Wednesday during the month of November (November 3, 10, 17, and 24), from 5pm to 7pm. Reading Rob Kovitz’s *Fishing in Gimli* at Artexite, 460 Ste. Catherine Street West, room 508, Montreal.

‘Ten years in the making. Ice Fishing in Gimli is an 8-volume image/text montage bookwork by Winnipeg artist/writer Rob Kovitz. Set in and around a strange small town and a large frozen lake in the uncharted center of Canada, it’s an epic citation saga of desire, ambition, weather and landscape; of drowning, freezing, murder and cannibalism; of alien architectures, bizarre conveyances, inscrutable soothsayers and esoteric ice-fishing techniques; of the search for enlightenment, the poignancy of fish-filies and the indeterminacy of maps... of boredom, failure, madness, nothingness, unrequited love, best-laid plans, the Wandering Jew, the House of Squid and mysterious things that may or may not be hidden beneath flat, frozen surfaces, to name a few things...’

Sylvie Gilbert is currently the Director of Artexite in Montreal, a research and documentation centre dedicated to the study and the interpretation of material that documents the field of contemporary art. She has curated numerous exhibitions presented at institutions across Canada and edited many publications including the most recent issues of *Supplément*, a magazine published by Editions Artexes.

09

VISUALIZING THE ARCHIVE

by Sarah Hromack

Whether the cause is political, artistic, or otherwise, collective organization has traditionally resulted in a paper trail—physical evidence in the form of posters, publications, photographs and other ephemera. With increased use of the Internet as a means of organizing people, along with an ever-growing crop of websites (Facebook, Meetup) dedicated to hosting the digital detritus of real-world meetings, how has the Web changed the way we document and visually represent collective action? What is worth preserving and moreover, how? This course will consider the historical role of the physical archive alongside more recent, web-based efforts while considering the problems posed by each as the material apparatus for social phenomena.

Monday, November 8, 6pm. Talk: *Reinventing Artists Communities*, the Museum of Modern Art.

Mark Dion and J. Morgan Puett invite writer and critic Alastair Gordon to discuss Mildred's Lane, a long-term experiment in large-scale project-, research-, and event-based practices with a living museum and an educational institution.

October 20–January 23. Exhibition: *Free. The New Museum of Contemporary Art.*

Date TBD. Archive visit: The Group Material Archive, Fales Library and Special Collections, Eimer Holmes Bobst Library.

Sarah Hromack is a writer and editor living in New York, where she manages the Whitney Museum of American Art's website, whitney.org. A former web editor of *Art in America* and the San Francisco outpost of Curbed.com, Sarah began considering the intersection of contemporary art, museum culture, and the web as a Curatorial Assistant in the Contemporary Art Department at the Carnegie Museum of Art, where the *Carnegie International* exhibition provided fodder for her blog, *Forward Retreat* (2001-2006). Current updates may be found on sarahhromack.com, or via Twitter at [@forwardretreat](https://twitter.com/@forwardretreat).

10

AUTOFICTION. LET'S TALK ABOUT ME

by Vincenzo Latronico

An autobiography that's full of lies could very well be an extremely truthful novel. Autofiction emerged from the obscure hallways of French experimental writing as a proposal for a narrative mode that—being neither fact nor fiction—would avoid the philosophical quagmires both those modes are known to have created. This course will offer a short investigation of the possibility and, perhaps, the limits of autofiction. This is how Balzac put it: 'After reading this, you'll dine with a good appetite and ascribe your insensitivity to the author, berating him for exaggeration, accusing him of fantasy. But listen here: this is neither a fiction nor a novel. All is true.' Is it.

Monday, November 15, 6:30pm. Workshop: *I am Another (Io è un altro)*, at Kaleidoscope, Galleria Buenos Aires 10, Milano.

Thursday, November 18, 6pm. Lecture: Marco Belpoliti, *Con Pasolini oltre Pasolini*, at Centro Incontri della Provincia di Cuneo.

Friday, November 19th, 7pm. Book Launch: Michel Houellebecq, *Map and Territory (La carte et le territoire)*, at Libreria Feltrinelli, Milano.

11

“REGRETFUL MURDER” LARP

by Machine Project

This is a live action role-play with you as both murderer and heir. You are James or Jane Quigley, III and you have murdered your wealthy grandparent, Abbicus Quigley, in order to gain your inheritance early and fund your growing addiction to a black belt diet of spicy minkie whale sashimi, illegally imported from Japan. Unfortunately, your first post-murderous bite of the previously delicious meat tastes like ashes, and you realize with horror that your guilt has ruined whale for you forever. You need to contact your grandparent from beyond the grave and ask for forgiveness before your latest shipment of sashimi goes bad. Luckily, you've been reading Los Angeles Magazine and find out that the best way to toast a ghoul in this city is to attend a meeting of GHOUA's Spirits with Spirits, which meets on the 13th of every month in a different haunted bar. You go to consult with the GHOUA experts about how to contact your grandparent's spirit. But with all of the psychics in the room, you start sweating bullets—has one of them divined your secret? Spurred by the paranoia of a true amateur criminal, and unable to contact your usual team of high-powered lawyers, you attend Free Coffee With Your Attorney in Highland Park (or El Sereno, depending on the week). You ask the lawyer what you should do on behalf of your "friend", Jack (or Joan) Quigler, about their current grand-patridical predicament. At the end of the meeting the lawyer has a lap full of hot coffee and you're on the run, but to where? You need to escape, both quickly and in grandiose style to Mexico, but how? Of course! Hot air balloon! You head south to the Orange County Great Park Free Balloon Rides (they're actually helium balloons, not hot air, but you have no time for details like this). You and 25 to 40 others rise up into the air, free as birds... until you realize the balloon is tethered, and you forgot to sign your balloon ride safety release paperwork with a pseudonym. But at least you can spend your last minutes of freedom enjoying a beautiful view.

***Spirits with Spirits*. Saturday November 13, 2010, time and location to be posted on www.ghoula.org**

Free Coffee With Your Attorney. Every Tuesday in November, 2010, at Antigua Bread from 6:30 to 7:30pm. First and Third Tuesdays: 5703 N. Figueroa St. Highland Park CA; Second and Fourth Tuesdays: 5581 Huntington Dr. N El Sereno CA.

Orange County Great Park Free Balloon Rides. Tuesdays–Sundays, at Orange County Great Park, hours vary.

Mark Allen and Michele Yu run Machine Project, a performance and installation space investigating art, technology, natural history, science, music, literature, and food. Machine presents events, workshops, and site-specific installations using hands-on engagement to make rarefied knowledge accessible. Beyond their storefront space, Machine Project operates as a loose confederacy of artists producing shows at various locations. Machine Project is currently artist in residence at the Hammer Museum of Art.

12

VILNIUS IS BURNING (STILL, AGAIN, ALWAYS?)

by Raimondas Malasauskas

Three contradictory extended sessions of molding history through cooking, cinema and sound with the help of temporal, imaginary and survived communities of the place.

Some elements of Jewish cuisine in Vilnius survived even after the Jews were killed during the WWII. This roll-with-a-hole, or a bagel, has been pretty familiar to the people of Lithuania during the Soviet years although it didn't mean anything specific. Only 'a hole of a roll' stayed as an idiom of a bad deal, a void of transaction. Quite symbolically, a newly-founded international Vilnius bagel club tries to look into the void of Jewish culture in Vilnius with a series of bagel cooking lessons and meetings.

Vilnius Bagel. Menachim Kaiser, Elena Narbutaite, Jake Levine, Liudvikas Buklys. For upcoming events email vilniusbagel@gmail.com

When local residents starring in the Soviet adaptation of H. G. Wells' classic *The Invisible Man* (1984, dir. Aleksandr Zakharov) shot near Kaunas in Lithuania, stoned the invisible man to death, they probably thought they were defending the community from the evil. They could not see evil with their eyes though. According to Valentinas Klimasauskas, the curator of CAC Vilnius, this situation stands for an illusion of transparency. Valentinas embarked on promoting an idea of a monument to the Invisible Man at the site of the killing. Whether this monument will stay invisible or become a subject of heavier questions, is to be discussed in the subsequent meetings.

Monument to the Invisible Man. For upcoming events email Valentinas Klimasauskas at valentinas@blunt.cc

Andrius Rugys (PB8) calls himself a self-engineer and ethno-methodologist. His belief in natural time brought him to forests, rivers and beehives where he recorded what he calls the 'pollen' of sound: the most atomized sound particles. These recordings will be synchronized with sun dawn, zenith and dusk when played-back at Contemporary Art Centre, Vilnius. In between the sound transmissions Andrius Rugys invites listeners to join the sonic conversation in which the ideology of 'natural' may be exposed.

Harvest, Andrius Rugys (PB8). Morning listening session 7:01am–8:01am (dawn at 7:31am); midday listening session 11:49am–12:49pm (sun at zenith 12:19); evening listening session 4:03pm–5:03pm (sunset at 4:33). www.pb8.lt

Raimundas Malasauskas (born in Vilnius) is a writer who was until recently a curator-at-large of Artists Space, New York; 2007-2008, a Visiting Curator at California College of Arts, San Francisco; 1995-2000, a curator at CAC Vilnius and CAC TV (also known as 'Every program is a pilot, every program is the final episode'); in 2007, co-wrote the libretto of Cellar Door, Loris Greaud opera in Paris. Sculpture of Space Age and David Roberts Foundation in London. Into a Belly of a Dove exhibition at Museo Rufino Tamayo in Mexico City. Repetition Island at Centre Pompidou, Paris, Clifford Irving Show (ongoing) and Hypnotic Show (ongoing) are his most recent projects. www.rye.tw

Vincenzo Latronico is a writer. He published a novel and a play with Bompiani. He also writes about art for *Domus*.

13

IT'S NEVER TOO LATE

by Aaron Peck

This course considers how aesthetic practice can engage discussions on and in aesthetic theory. Each event concerns what might be called late forms (poetry, cinema) and asks how that very lateness might create new freedoms and new ways of discussing those forms. What happens between the series of events that occur on a film set and the film that results? How does a chain of encounters between poets introducing other poets' work alter the experience of poetry readings? In what new ways can we think about film outside of theaters?

Friday, November 12, 8pm. *The Poodle Dog Ornamental Bar*, Julia Feyrer, exhibition opening at Artspeak.

Last year, in the backyard of an East Vancouver house, artist Julia Feyrer built the set for a film she intended to shoot. The set was a recreation of the Poodle Dog Ornamental Bar, a bar that had existed in Vancouver's Gastown in the 1890s. Both the original bar and Feyrer's were made of scrap wood, flossam and jigsaw. During the summer of 2009, Feyrer's 'Poodle Dog' was a space for screenings, readings, and parties, while she shot footage. At the end of that summer, the 'Poodle Dog' was demolished. The film that resulted will be shown at Artspeak.

Thursday, November 25, 8pm. RespondencyWest: Jake Kennedy and Peter Culley at W2 Storeyum.

RespondencyWest is modeled after Margaret Christakos' 'Influency Reading Series' in Toronto. At the first event in each series, poet A gives a talk on poet B, and poet B reads; at the next event, poet B gives a talk on poet C, and poet C reads... and so on. The current series ends on 25 November with Jake Kennedy and Peter Culley.

Wednesday, December 29, 8pm. Film screening at La Maison de Bon Temps, NW corner of W19th Avenue and Maple.

This 'secret cinema'-style screening will be curated by Graham Dalik and Adam Harrison at *La Maison de Bon Temps*. Recently, critics such as A. O. Scott and John Kelsey have been reconsidering the state of contemporary cinema. The verdict is either that the film industry is in crisis (Scott) or that current trends have had a liberating effect on how we think of what a film could be and how it can be presented (Kelsey). The screenings on the 29th will continue to examine this. The films, TBA, will include a number of short non-narrative and structuralist films.

Aaron Peck is a writer. He is the author of the novel *The Bewilderments of Bernard Willis*. His art criticism and journalism have appeared in *Arcade*, *Canadian Art*, *Fillip*, *Open Letter* and *Matador*. He currently teaches at Emily Carr University of Art and Design.

14

THE DOCUMENT AS COORDINATE AND CONTRACT

by Rick & Megan Prelinger

The Prelinger Library and Archives proposes a short course tying together current thought and practice in the fields of geography, visuality and human rights.

September 26–November 28. Marjolijn Dijkman: *Theatrum Orbis Terrarum*, Berkeley Art Museum and Pacific Film Archive

Theatrum Orbis Terrarum is an ongoing photographic project initiated by Marjolijn Dijkman in 2005 and comprising more than 9,000 images. Its title refers to the first true modern atlas, the *Theater of the World*, published by Abraham Ortelius in 1570. Since the early twentieth century, photographs images have, in some ways, supplanted maps as a means of transmitting visual information about place. Dijkman's archive of images is organized along three axes: Gestures, References, and Speculations; in aggregate it attempts to rethink existing representations of the world.

November 17–January 15. *Magna Carta*, Cain Schulte Gallery

The artists involved have been asked to create pieces that are thematically anchored in an investigation of the thirteenth century legal document the Magna Carta, which is widely considered a pivotal turning point in the attempt to establish individual liberties, and a key element in the radical transformation of constitutional thought. The works in this exhibition explore contemporary issues focusing on the protection of personal freedom, individual rights and unlawful imprisonment. The exhibition seeks to highlight the universality and contemporary relevance of the issues emanating from the Magna Carta in today's increasingly globalized world.

Sunday, December 5. Talk: *The Document as Coordinate and Contract*, Prelinger Library

Rick and Megan Prelinger will present their research library to course participants starting with a detailed tour of the library's structure and holdings. Two core preoccupations of the library as collection and as social practice are, first, cultural and human geography and second (but not subordinate), the preservation and dissemination of covert and/or forgotten social and political narratives. We'll discuss traditional and emerging functions of libraries and archives and the characteristics and contradictions of experimental library practice. Finally, we will assess current artistic practice involving the appropriation of historical documentation.

Megan Shaw Prelinger is an independent scholar, library builder, artist, and naturalist. She is co-founder and information architect of the Prelinger Library. Her research interests include western U.S. history, space exploration, technological history, aquatic avian species, nature-culture interface, the social structure of access to cultural resources, and emerging information taxonomies. She is the author of *Another Science Fiction: Advertising the Space Race 1957-62*.

Rick Prelinger, co-founder of the Prelinger Library, is an archivist, writer and filmmaker. He also founded Prelinger Archives, whose collection of 60,000 advertising, educational, industrial, and amateur films was acquired by the Library of Congress. Rick has partnered with the Internet Archive to make 2,100 films from Prelinger Archives available online for free viewing, downloading and reuse. His feature-length film *Panorama Ephemera*, depicting the conflicted landscapes of twentieth century America, opened in summer 2004 and played in venues around the world.

15

RÉSISTE, PROUVE QUE TU EXISTES! (RESIST, PROVE THAT YOU EXIST!)

by Vivian Rehberg

This course is titled after France Gall's 1981 hit song, a catchy pop-culture appeal to defy the status quo. It is designed as a primer in social, cultural, and political resistance, seen through the lens of cinema. While the three chosen films explore the nature of individual or collective resistance against the forceful tide of historical events, personal circumstances, and socio-political pressures, they are as varied in their aesthetic approaches as they are in their narrative description of deliberate or inadvertent strategies of resistance, which range from active underground political organization to madness to extreme isolation from society. Together they demonstrate the ambiguities of resistance.

Saturday, November 13, 7pm. Jean-Pierre Melville, *L'armée des ombres*/Army of Shadows (1960), at the Cinémathèque française.

Saturday, December 5, 5pm. Alexander Sokourov, *Indifférence douloureuse. Anaesthesia Psychica Dolorosa*/Painful Indifference. Anaesthesia Psychica Dolorosa (1983–87), at the Jeu de Paume.

Wednesday, December 8, 7pm. *L'homme sans nom*/The Man with No Name (2009), presented by art historian Hubert Damisch, at the Centre Georges Pompidou Cinema 2.

Vivian Rehberg is an art historian and critic. She chairs the department of Critical Studies at Parsons Paris School of Art + Design and teaches modern and contemporary art. She is also research curator for the long-term research, exhibition and publication project, FORMER WEST, organized and coordinated by BAK-basis voor actuele kunst in Utrecht, Netherlands, and is a contributing editor of *Frieze*.

16

THE GREEN GRASS

by Althea Thauberger

This course considers the complications of role playing and representations of persons and cultures outside of our immediate sphere. Questions around the aestheticization of activism and ethnographic observation will be approached from a participant point of view. A selection of suggested readings and film screenings will be distributed to those interested. The course will culminate with a group discussion in a downtown Vancouver pub.

Wednesday, November 10, 9pm. Film Screening: *Nanook of the North* (Robert Flaherty, 1921) and *Las Hurdes* (Luis Buñuel, 1932).

Two films that challenge and experiment with onscreen "authenticity."

Friday, November 12, 7pm till late. An Evening of Revolutionary Poetry, VIVO Media Arts 1965 Main Street, Vancouver.

12 Vancouverites read their own selection of poetry about social and political transformation.

Saturday, November 20. Video premiere by Hisham Mayet from *Sublime Frequencies*, and the Volunteer Ecstatic Orchestra live (possible record exchange as part of the event), VIVO Media Arts 1965 Main Street, Vancouver.

Archivist Hisham Mayet aims to capture the personal essence and rituals of cultures, raising ethical and musical questions. The Sublime Frequencies label often releases recordings of "world music" that do not conform to ethnic stereotypes and typical hybridities.

Althea Thauberger is an artist based in Vancouver.

17

NEW PERSPECTIVES ON THE POLITICS OF DISILLUSIONMENT

by Torolab

The course is an attempt to reflect on the overpowering forces of disillusionment. According to www.allthebestquotes.com/author/santayana.htm George Santayana, wisdom came by disillusionment. Where better to start a search for wisdom and the beginning of an investigation into new perspectives on the Politics of Disillusionment than from the point of view of the Transborder Observatory that is Tijuana, Mexico. Tijuana is the city at the end of Latin America. This year is the centennial of the Mexican revolution, the first Social Revolution of the 20th Century, predating the Red October of the Bolsheviks by seven years. We remember not only the beautiful dream of constructing the new Mexican citizen, but all futile attempts at modernity.

Saturday, November 13, 4-4:50pm. Conference by Daniel Muñoz: *Expolitics, Diplomatic Relations with Beings from the Stars*. Donation: 9.00 USD includes other Conferences, Exhibits and Coffee Break (Coffee, Soda, Agua Fresca and Crudite). Expo Congress Cosmic Conscience 2010, www.marriott.com, Marriott Tijuana Hotel. Blvd Agua Caliente No 11553, Tijuana.

Friday, November 26, 9am. Seminar Coordinated by Gerardo Ordoñez Barba: *Urban Poverty in Mexico: new views, new challenges for public action*. Main Hall "Raúl Rangel", El Colegio de la Frontera Norte, carretera escénica Tijuana–Ensenada, Km 18.5, San Antonio del Mar, Tijuana.

Sunday, November 28, 11:15am. *J'ai tant rêvé de toi...* (So much I dreamt of you...) Unrequited love letters from: Elena Poniatowska, Georges Sand, Rosa Luxembourg, Franz Kafka, Albert Cohen, Robert Desnos y Guillaume Apollinaire, presented by Arnaud Charpentier, Olivier Dautais and Sandra Peña. L'Académie Française, A. C. Azucenas 3934-C, Fracc. Del Prado, Tijuana.

Raúl Cárdenas is the founder of Torolab, a Tijuana-based collective workshop and laboratory creating projects that address the politics and poetics of various social phenomena, urban spaces, and artistic languages. Topics addressed to date range from the identity of the border, to housing and security to community building, survival, nourishment and food. The traces of these investigations include Urban Interventions, Media Projects, Construction Systems, Survival Units as well as everyday things like furniture and clothing.

Enrique Jimenez / Ejjval established what is probably Mexico's most influential electronic music label, Static Discos, alongside Fax and Murcof. He currently hosts Static Radio, a weekly 2 hour electronic music program that airs weekly in the Tijuana-San Diego area. He was the editor of *Sube Baja* magazine and has written about electronic music for magazines such as *Rolling Stone México*, *URB*, *The Wire*, *XLRRR* and arts section *El Ángel* from Mexico's City Reforma daily newspaper. Ejjval is a frequent collaborator with the Nortec Collective, Torolab and Radioglöbal.

18

NOVEMBER RAIN

by Raluca Voinea

The Ottomans, the French, Russians and Germans, the communists and the IMF, gypsies and the EU, stray dogs and rural habits, aspirations towards experiment and sweet far-niente have all shaped Bucharest as it is today and as we are negotiating it with every step and encounter. In November, nights are early, dark and wet. It is a good moment to explore one's dreams of the city and to debate its heritage—more distant or more recent, more colonial or more locally born.

***The Space of the Romanian Modernity 1906-1946* (Museum of the Romanian Peasant; October 26–December 12, 2010).**

Choose a date when you can visit the exhibition together with your architect-friends, and together make a list of the good and bad aspects of architectural modernism in Bucharest and its aftermath. Talk about the 1946 psychological threshold and try to shift it to 1996.

On November 11, start around 3pm with a visit to Storck.

Museum, hosting the collections of works created by the artists of the Storck family in the very house in which they lived and worked. Take a tea break in the neighborhood, possibly talking about genealogies of modern and contemporary Romanian art and then come back at 7pm for the opening of Swiss artist Kerim Seiler at Andreiana Mihail gallery, which is located at the same address as the Storck Museum.

After November 10, choose a date when you are again longing for avant-garde roots and visit the exhibition of costumes *Opéras russes, à l'aube des ballets russes* (1901-1913) (10 November–15 January)—brought by the French Institute at the National Museum of Art of Romania. You can decide if you want to see it with your choreographer friends or with fashion designers, another option is also to organize an impromptu seminar on the imaginary of (public) cloth in Eastern Europe and Russia, not excluding the Soviet astronaut uniforms.

Raluca Voinea is art critic and curator, based in Bucharest. She is currently working on public art projects with the organization E-cart.ro and is a member of the editorial team of IDEA. Arts + Society magazine.

Occasions *for the*
Young *and* Old *with*
thoughts &c. Freely
Offered *by* Pickpocket
Almanack (2010).

THE PICKPOCKET ALMANACK

an Installation Guide

Prompted by requests to reproduce *The Pickpocket Almanack* in several cities worldwide, we have decided to make it available for use by individuals and institutions, without direct affiliation with us or our oversight. We offer it here as a portable software, one that can be installed in any urban region with a surfeit of events. More accurately, and to extend the metaphor, we're offering it as freeware. We're giving it away freely, but with the understanding that it is not to be repackaged or sold and that we, the original authors, should be acknowledged each time it is installed. This text will clarify some terms of use and provide an overview of how it works.

BEFORE YOU INSTALL

Identify institutions that present events such as lectures, panel discussions, screenings, workshops, conferences, performances, readings etc. These might include art schools and universities, galleries and museums, libraries and community groups. More informal events may also be considered. Get a sense of how many events are happening in a given period. If there's an overwhelming number, then yours is an optimum environment for installing Pickpocket Almanack. Depending on how broad or inclusive the definition of an event, one might argue every city has more than enough.

COMPILING THE MASTER CALENDAR

Compile a list of every event in your area, according to your criteria. Include basic information such as topic, participants, time, date and location for each event. The master calendar functions as a resource from which the faculty can select their courses. They should also be invited to select events not included in the master calendar, according to their personal interests and knowledge, if they so choose.

IN CONSIDERATION OF TIMING

In San Francisco, we align with the semester schedule of academia (February through May and September through December), as this period holds the greatest volume of events. However, there is no prescribed start time nor duration for a Pickpocket Almanack course or season. We prefer to build momentum by promoting the courses all together, five faculty present five courses concurrently, but they might also be staggered, overlap or be greater or fewer in number.

SEMANTIC ORIENTATION

When we first started Pickpocket Almanack we called it a 'school-without-walls' to help convey how it works. We've since moved away from direct association with the language of school and instruction, and now call it 'a social encounter with knowledge'. We avoid the terms teacher, professor, but use—even so, a little reluctantly—the more general term 'faculty'. Rather than 'student' we use 'participant'. We suggest that the faculty consider themselves less as educators providing instruction and more as tour guides providing a narrative.

HIRING THE FACULTY

The faculty are meant to provide a range of perspectives (variant mappings) of the same city, and should therefore have a diversity of backgrounds. In San Francisco

they have included writers, curators, artists, filmmakers, historians, librarians, journalists, magazine editors, and musicians. On initial attempt, engaging individuals with a 'following' has proven useful for drawing in prospective participants.

MEETINGS

Each member of the faculty is asked to host at least one meeting as part of their course. Often this serves as the culmination of the course, taking place after the final event selected, and involves discussion about the course in general. Some faculty have also extended invitations for more informal meetings directly following course events, or offered supplementary activities such as film screenings. A launch event is useful. At the start of each season all the participants from all courses are invited to come together to meet the faculty and each other. This helps establish the courses, and builds commitment among the participants.

FACULTY FREEDOM

If you're creating the Pickpocket Almanack within an institutional environment, it's important that faculty are given the option to include the hosting institution's programs, but not required to do so. The Pickpocket Almanack is not to be implemented as promotion scheme for an institution's own existing program.

FREE OR FEE

The Pickpocket Almanack is not to be used for profit. You may install the Pickpocket Almanack program without charge, and the faculty may be paid or volunteer. While we prefer that there's no fee for participating (this keeps the process and expectations very open and based on personal interest rather than monetary value), a fee may be collected from participants to afford payment to the faculty. Participants may, however, be asked to purchase their own tickets, if necessary, for events in their course.

ANSWERING QUESTIONS

To answer questions about the name: Pickpocket Almanack is another way to say 'stolen calendar'. The "k" at the end of Almanack is an archaic spelling which looks back to Benjamin Franklin's Poor Richard's Almanack, a populist publication printed by Franklin in the 18th century. Pickpocket Almanack was first enacted in San Francisco in the Autumn of 2009. It was conceived by Joseph del Pesco and organized and developed with Dominic Willsdon ('the authors') as a project commissioned by the San Francisco Museum of Modern Art. In case of difficulties, contact hello@pickpocketalmanack.org