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# Raid Projects Journal

December 2001



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Publisher: Raid Projects

The Raid Projects Journal is a monthly publication distributed by the  
Raid Projects gallery located in the Brewery Arts Complex,  
602 Moulton Ave, Los Angeles, CA 90031, (323) 441-9593.  
Gallery Hours: Sat & Sun 12-4pm or by appointment.

The opinions expressed in the critical content of the  
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The Raid Projects Journal accepts submissions for the "Essays" section  
of the journal (not appearing in this issue). Desired length is between  
750-1500 words and should address art-related topics of general or  
specialized interest.

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Raid Projects is an artist-run, non-profit curatorial organization dedicated to promoting an exchange of cultural discussion through the exhibition of contemporary art. Raid Projects hosts 12 exhibitions per year in the Los Angeles gallery and 6-8 projects per year in alternative spaces both in Los Angeles and abroad. These activities encompass all areas of contemporary practice and include both emerging and established artists from around the world.

## Message from the Dean

"wahh wahhh, waah waww waaahh wahh waahh wah"  
Charlie Brown's teacher, Peanuts TV Special

So often I attend exhibitions that remind me of being in school. I see the art, I hear the artists speak with their public, and I read their statements; but I feel like Charlie Brown trying to interpret "adult-speak" or in this case "art-speak."

School for me was much the same. Teachers would talk about things that really didn't interest or engage me. I found weekend detentions to be the only tolerable way of getting through high school. Detention (also known as Saturday School) involved four-hours where you read or completed homework quietly and independently. The one adult present only marshaled the noise and enforced the self-guided production. I found these times more profitable to my education.

The real irony is that now I am a teacher and I am sure that to many of my students I sound like "wahh wahhh waaahh wahh waahh wah." With the roles reversed but maintaining the memory of my school-age perspective, I constantly ask myself, "How can I engage and equip my students to be relevant and thoughtful cultural producers? How can I avoid alienating my students?" I always come back to those lonely Saturday Schools where I was allowed to follow my interests and call it homework. I have adopted this as a part of my personal pedagogy. I invite students to engage their own ideas within my assigned tasks. I feel that the things we are really interested in are often the very things that sustain us and should be given clearance within formal education.

The engagement of the actively interested mind with the educational setting is the guiding principle of Saturday School. For this project we invited several cultural producers who represent a variety of professional practices to participate in a temporary teaching institution. They were each asked to teach a class about something in which they are truly interested. The lesson plans they have prepared intersect many aspects of everyday life, their personal practices, and their passions.

Saturday School classes explore the roles of cultural producers and consumers along with the mitigating factor of formal education. Each class blurs the distinction between viewer and participant enabling the viewer to become an active student engaged in a learning process. Saturday School also demystifies the function and significance of an art exhibition by equipping the viewer/participant with real and applicable knowledge about culture. This is accomplished by placing the viewer/participant in a position of direct instruction from the artist. By providing an alternative curriculum and model of instruction, the faculty of Saturday School prompt a broader investigation of culture itself by awakening the inquisitive mind of the student.

Ed Giardina, 2001

# Saturday School

December 1- 29, 2001

## **Abstract**

Saturday School/ investigates the intersections of cultural production, educational models, and critical assessments of common, everyday activities.

## **Mission Statement**

Saturday School is a temporary education model committed to offering students a viable alternative to traditional life enrichment. Our programs in Culinary Arts, Yoga, Sales, and Tactical Gizmology combine a solid academic background with practical, hands-on experience that will make you a more successful and well-rounded contributor to the culture.

## **Faculty**

Critical Art Ensemble with Beatriz da Costa

Derek Rees<sup>2</sup> Khanh Tran<sup>2</sup> xtine

### Critical Art Ensemble with Beatriz da Costa

Critical Art Ensemble (CAE) was founded in 1987. The collective has been dedicated to exploring the possibilities of "tactical media" ever since. In that time, CAE has performed cultural and/or political actions, interventions, and provocations all over North America and Europe in various locations including urban streets, museums, and the Internet. CAE strikes by any media necessary

Beatriz da Costa is a robotics artist who, among other things, is a master of gizmology and an Associate Researcher at the Studio for Creative Inquiry at Carnegie Mellon University. She is currently collaborating with CAE on the GenTerra Biotech Initiative and on the development of theoretical and practical models for "contestational" biology.





**Derek Rees**

Rees was born in England's northeastern corner in the early 1950s when shipbuilding and coal mining were king. Before selling the company he founded and coming to the United States in 1992, he worked for a variety of multi-national corporations in a variety of locations in England, Italy and France.

After moving to the United States, Rees earned a BFA from Ringling School of Art & Design in Florida and a MFA from Vermont College. Rees has exhibited in numerous exhibitions throughout the United States.

## Khanh Tran

Tran holds two Master's Degrees: East Asian Languages and Literature from UC Irvine and Asian-American Studies from Cal State Long Beach. Tran has taught courses in Asian Studies, Social History of the Vietnam War, Humanities, English Composition, Women Studies, and Gender Politics in Asian-America at the university level. Tran has spoken at many conferences around the United States. She has also owned and operated a Pan-Asian restaurant. She is currently a manager for Barnes & Noble Booksellers which now stands on the same location as her former restaurant.





**xtine**

xtine teaches digital video and photography at Brooks College in Long Beach, CA. She also teaches web design and electronic art online for Northeastern University and the Art Institute of Boston. She has never taught yoga but has participated in classes at Kripalu, Albany, NY; SuperFitness, Waltham, MA; Berkeley Yoga, Berkeley, CA; 24 Hour Fitness, Berkeley and Glendale, CA; and Angel City Yoga, Studio City, CA.

xtine's exhibition history includes: 1997 Salon, the School of Visual Arts, New York; 1998 Land Escapes, Bradley University, Peoria, IL; Digital Arts 2000, Period Gallery, Omaha, NE; 2000 @mosphere, Raid Projects Gallery, Santa Ana, CA; 2000, Palm Springs Film Festival, Palm Springs, CA; and 2001 Plan B Film Festival, New Mexico. She is also a member of the Joanie for Jackie Video Exchange, and can often be found on [wigged.net](http://wigged.net), [ifilm.com](http://ifilm.com), and [binaire.org](http://binaire.org). xtine lives in North Hollywood,

Critical Art Ensemble  
An Example of Tactical Media



detail, broadcast device



**Radio Bikes, 2000**

Critical Art Ensemble with Paul Vanouse, Faith Wilding and local activists and artists; created bikes designed for nomadic broadcast.

esc Gallery, Graz, Austria.

## Course Descriptions

### **SSBKY100 Basic Power Kundavinyasa Yoga**

Presented by xtine

Power Kundavinyasa Yoga is a modern science combining a fixed sequence of postures linked together by sound and movement, mantra and mudra. Emphasis is on the synchronization of breathing and bodily expression in an efficient, continuous rhythmic flow of postures. Strength and mental stability are enforced by your Basic Power instructor.

### **SSLTL100 Lifting the Lid, an Insider Peek Into the World of Sales**

Presented by Derek Rees

This course will introduce the typology of the Salesperson, basic sales techniques you can apply in your life, and a hierarchical glimpse at Western Culture's global adoption and use of such techniques.

### **SSSCR100 Sushi: Commodification of the Raw**

Presented by Khanh Tran

This class will explore the definition of the term culinary. Questions of class, race, labor, and art will be addressed via the preparation of sushi. The primary goal of the class will be to discover where the culinary artistry of sushi lies. Students will view and participate in the tasks necessary to make a transnational culinary dish. From killing a live fish to plate design and proper sushi etiquette, students will be exposed to the evolution of food: its role in human evolution and survival and its place in cultural expression in modernity. Ingredients for the dish will be shown to students in its most "raw" state before being (re)presented in their culinary forms on white, sanitized plates. Market prices will accompany all ingredients to display their commodified value [see Appendix].

Articles on modernity, Asian-American studies, and Japanese cooking will accompany the lecture in order to provide students with a view of culinary arts in the wider scope of transnationalism and world culture.

### **SSTGW100 Tactical Gizmology Workshop**

Presented by Critical Art Ensemble with Beatriz da Costa

In this workshop, students will learn how to use low-tech electronic devices for the purposes of localized interventions [see pp. 8-9]. Materials used in this workshop can be found in any electronics store and, in most cases, be used by anyone armed with a soldering gun and a minimal amount of electrical know-how. You don't need to go to engineering school to be a tactical gizmologist. Amateurs and hobbyists are welcome.

The instructors will introduce the concept of Tactical Media and the subcategory of Tactical Gizmology and explain the function of materials used to construct a tactical gizmo. The instructors will present documentation of the device in use. The session will close with a look at some other possibilities for tactical gizmological actions.

## Class Schedule

Each Class of Saturday School will be fifteen minutes, with a fifteen minute recess for refreshments and the use of the bathrooms .



After the close of the school on December 29, all classes will be available online:  
[www.raidprojects.org](http://www.raidprojects.org).



After the evening of December 1st, all classes will be taught via video during regular gallery hours for the duration of Saturday School.



### Schedule for the Evening of December 1, 2001

- 7-8 P.M. **Student Registration**, Saturday School Staff
- 8 P.M. **SSBKY100 Basic Power Kundavinyasa Yoga**, xtine
- 8:30 P.M. **SSLTL100 Lifting the Lid**, D. Rees
- 9 P.M. **SSSCR100 Sushi:Commodification of the Raw**, K. Tran
- 9:30 P.M. **SSTGW100 Tactical Gizmology Workshop**, CAE /da Costa

## Suggested Reading



**SSBKY100 Basic Power  
Kundavinyasa Yoga**  
presented by xtine

1. Francis, Richard, ed. *Negotiating Rapture*. Chicago: Museum of Contemporary Art, 1996. (notably, essays by Homi Bhabha and Lee Siegel)
2. Hooks, Bell. *Teaching to Transgress*. New York: Routledge, 1994. (especially chapter 13: "Eros , Eroticism, and the Pedagogical Practice")
3. Kaur Kaur Khalsa, Shakta. *Kundalini Yoga: Unlock Your Creative Potential Through Life Changing Exercise*. New York: Dorling Kindersley Publishing, Inc., 2000.
4. Lasater, Judith, Ph.D., P.T. *Living Your Yoga*. Berkeley: Rodmell Press, 2000.
5. Miller, Olivia H. *The Yoga Deck*. San Francisco: Chronicle Books, 2001.
6. Swami Prahupada, A.C. *Bhaktivedanta. Bhagavad-Gita as It Is*. The Bhaktivedanta Book Trust, 1998.
7. Yogananda, Paramahansa. *Metaphysical Meditations*. Los Angeles: Self Realization Fellowship, 1979.

**SSLTL100 Lifting the Lid, an Insider Peek into the World of Sales**

Presented by Derek Rees

1. Barthes, Roland. Mythologies. New York: Hill and Wang, 1972.
2. Barzun, Jaques. The Culture We Deserve. New York: Wesleyan University Press, 1990.
3. Berger, John. Ways Of Seeing. London: British Broadcasting Corporation, 1972.
4. Bosworth, Michael T. Solution Selling. n.d.
5. Cleese, John. Who killed The Sale. Rank Xerox, c1972.



6. Dacosta, Morton. The Music Man. 1962.
7. Foley, James. Glengarry Glenross. 1992.
8. Heiman, Stephen E., Robert B. Miller, Diane Sanchez, Tad Tuleia. The New Strategic Selling. Miller Heinman Inc., 1985.
9. Johnson, Spencer. The One Minute Salesperson. n.d.
10. Olivier, Lawrence. The Entertainer. Hallmark Studios, 1960.



**SSSCR100 Sushi: Commodification of the Raw**

Presented by Khanh Tran

1. Bittman, Mark. *How to Cook Everything*. Hungry Minds Inc., 1998.
2. Chow, Ray. *The Politics and Pedagogy of Asian Literatures in American Universities*. 1994.
3. Dirlik, Arif. *The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism*. Westview Press, 1995.
4. Hall, Stuart. *Cultural Studies and Its Legacies*. 1992.
5. Plath, Sylvia. *Mushrooms*. n.d.

**SSTGW100 Tactical Gizmology Workshop**

Presented by Critical Art Ensemble with Beatriz da Costa

1. Critical Art Ensemble. *Digital Resistance: Explorations in Tactical Media*. New York: Autonomedia/Semiotext(e), 2001.
2. Critical Art Ensemble. *Electronic Civil Disobedience and Other Unpopular Ideas*. New York: Autonomedia/Semiotext(e), 1996.
3. Critical Art Ensemble. *The Electronic Disturbance*. New York: Autonomedia/Semiotext(e), 1994.
4. De Certeau, Michel. *The Practice of Everyday Life*. Berkeley: University of California Press, 1998.
5. The Next Five Minutes. <<http://www.N5M.org>>

# Appendix

SSSCR100 Sushi: Commodification of the Raw  
Presented by Khanh Tran



## Mushrooms

Overnight, very  
Whitely, discreetly,  
Very quietly

Even the paving.  
Our hammers, our rams,  
Earless and eyeless,

We are shelves, we are  
Tables, we are meek,  
We are edible,

Our toes, our noses  
Take hold on the loam,  
Acquire the air.

Perfectly voiceless,  
Widen the crannies  
Shoulder through the holes. We

Nudgers and shovers  
In spite of ourselves.  
Our kind multiplies:

Nobody sees us,  
Stops us, betrays us;  
The small grains make room.

Diet on water,  
on crumbs of shadow,  
Bland-mannered, asking

We shall by morning  
Inherit the earth.  
Our footÖs in the door.

Soft fists insist on  
Heaving the needles,  
The leafy bedding,

Little or nothing.  
So many of us!  
So many of us!

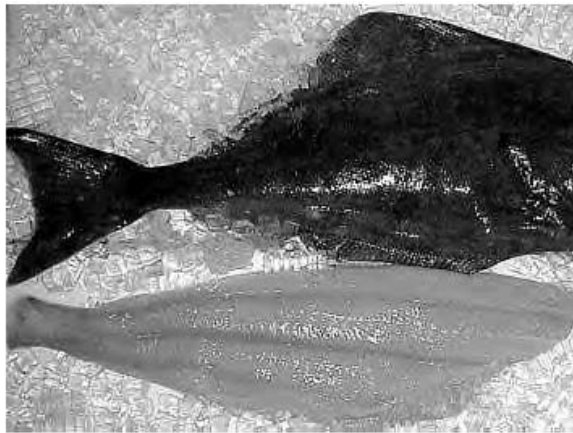
Sylvia Plath



SSSCR100 Sushi: Commodification of the Raw  
Presented by Khanh Tran

## Ingredients for Sushi

- 1 live halibut/whitefish (based on availability)
- 1 c. short grain rice
- 1 c. sweet rice vinegar
- 1/2 c. soy sauce
- 2 tbsp. mackerel flakes
- 2 tbsp. toasted sesame seeds
- 1 c. rice wine
- 1 package seaweed paper (nori)
- 1 package rice paper
- 2 tbsp. horseradish (wasabi)
- 2 tbsp. salmon roe (optional)
- 1 c. soy sprouts
- 1/2 c. pickled white radish (daikon), cucumber, and carrots
- 1 c. shitake mushroom



**Fresh Halibut**  
**\$9.50 per pound**

**5 lb. minimum order size per delivery**

For example:

**3 lbs. Fresh Halibut + 2 lbs. Fresh Salmon = 5 lb. Total Order**

[\[Add to Cart\]](#) [\[View Cart\]](#)