

Better to Lose Your Head than Use It is Episode Two of RK-LOG based in the Presidio-Chihuahua borderlands between West Texas and Northern Mexico. In Episode Two, the specimen 'RK' manifests as the back half of a cryogenically conserved head used for experiments in the distant future. The main feature of the episode is a multi-installment audio-drama.

Mid-twenty-first century borderlands experiments on hyperthymestic superior rememberers are taking place in mobile laboratories near a forgotten monument of late twentieth century art: minimalist Donald Judd's artist museum, *The Chinati Foundation*. *Chinati* was developed in the remote town of Marfa on the grounds of a former World War Two prisoner-of-war camp that held German prisoners-of-war captured in the African Campaigns.

Donald Judd is recalled by most as 'Jonald Dudd,' the venerated creator of installations that aid individuals afflicted with superior remembering; *Chinati* has become *Chinitli*, the ceremonial core of a virtual border wall. Legislation on human experimentation has been 'flexibilized' in the borderlands and the fictional RK arrives in the area for brain sampling and invasive stimulation. Meanwhile, in the dried-up bend of a river-with-two-names remote-patrolled as a dividing line with insect-embedded sensors and unmanned border checkpoints—a proxy war is being fought between genetically-modified salt cedar beetles and remote-controlled cockroaches. In a cemetery on a hillock overlooking one site in the proxy-war, RK finds the grave of Ramon Karam, an "Assyrian peddler" murdered on the border in 1918.

● click on yellow dot in diagram for RK-LOG episode

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BETTER TO LOSE YOUR HEAD THAN USE IT //

RK-LOG EPISODE TWO DESCRIPTION AND WEB PLATFORM

INTRODUCTION AND WEBSITE FOR *BETTER TO LOSE YOUR HEAD THAN USE IT*

RK-LOG Episode Two, *Better to Lose Your Head Than Use it*, features an eleven installment audio drama (approx. 6 1/2 hour total duration) created using object research, the construction of ephemeral environments and performance improvisation. .For further description, read the above introduction and see relevant portfolio images.

For the episode website, visit: <http://bettertoloseyourhead-rklog.net>.

**RAD BARR
IAN RIE
T R
+
PLA THR
STI ESH
C OLD**

mobile irony valve productions / emily verla bovino
structural and materials engineering (sme) gallery and auditorium, UCSD
gallery open: may 15 to may 28, 2017 / auditorium event: may 25 and 26, 2017

UCSD VIS/ARTS UCIRA FISP Fieldwork marfa

RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Poster with exhibition information; the stripes on the poster are a neon-green that must be individually mixed and can only be printed in off-set.

RAD BAR
IAN RIE
T R
+
PLA THR
STI ESH
C OLD

What kind of shape can life on the border take when recorded 'live' for three months; life recorded 'live' on the border between desert and river, between voice and vision, between body and specimen, between life and death, between West Texas and Northern Mexico?

Spontaneous, staged, and overheard conversations, music from gas station bathrooms and concerts in small town bars, docent tours through art installations, and objects encountered in desert treks: this exhibition brings together an ethno-fiction audio-drama created from three months of continuous recording, with the objects that influenced its scenario. Ethno-fiction uses ethnographic fieldwork methods, informant interviews, and performance improvisation to cooperatively script fiction with people, objects, and landscapes. Participant performers, objects, and geographies contribute to shaping their own fictional personas so that they can play the part of ethnographic informants, material evidence, and research-territories in RK-LOG episodes.

Better to Lose Your Head than Use It is Episode Two of RK-LOG, an epic artist novel that follows near-future incidents in the afterlife of the fictional biological specimen labeled 'RK'. The remains of RK manifest as different parts of the body depending on both the qualities of the landscape where episode research is based, and on the art and architecture at the center of RK-LOG fieldwork. RK-LOG fieldwork always takes place in territories experienced as plastic thresholds. Plastic thresholds are explosive, transformational territories that change the bodies of crossers by being changed by bodies-in-crossings.

A para-euchronic world—a world turning alongside, but out-of-sync with our own—took form over the course of five years of RK-LOG fieldwork in the Presidio-Chihuahua borderlands where minimalist Donald Judd's artist museum, *The Chinati Foundation/La Fundación Chinati* was built in the 1980s. Judd retrofitted structures from a World War II era prisoner-of-war-camp for a complex he called his "platinum-iridium meter" of the contemporary. In the para-euchrony of RK-LOG, Box 63 from Judd's *100 Works in Mill Aluminum* (1981-1986) meets R.L. Chacon's Spanish Civil War account (1938) of anarchist and artist Alphonse Laurencic's designs for a torture cell based on modernist art theory. The resulting object, known to investigators as the *Radiant Barrier*, is a sensory deprivation chamber used by the fictional 'RK' during mid-twenty-first century borderlands experiments on hyperthymestic superior rememberers. Experiments on superior rememberers were taking place in mobile laboratories called land-yachts. These land-yachts were docked in the desert an hour from *Chinati*, a forgotten monument of late twentieth-century art that had come to be called *Chiniti*. Superior rememberers used *Chiniti* installations in rites of forgetting called *Fuch 4 Chiniti*.

Special Event: Thursday May 25th 4PM – 10PM
Durational Sculpture and Audio-Drama Screening
Structural and Materials Engineering (SME) Building, SME 142 and SME 149 (Gallery & Auditorium)
Food and Refreshments will be served

For appointments to experience RK-LOG Episode One Car-Cinema in Sorrento Valley, San Diego,
e-mail Emily Verla Bovino at: ebovino@ucsd.edu

RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO, 2017

Flyer with exhibition text and RAD BAR PLA THR graphic.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

A small auditorium (foreground) adjacent to the main exhibition space (background, right) was adapted to feature a large hanging projection screen and a mixed-media sculpture. A large garage door behind the hanging projection screen was opened so that digital video was projected over an open outdoor plaza space. Satellite-flight videos for the eleven audio-drama installments of RK-LOG Episode Two, *Better to Lose Your Head Than Use It*, were projected to accompany the 6 1/2 hour audio-drama screening at an exhibition special event.

The sculpture that was installed in the auditorium (foreground center) is a 42-inch circle of tempered glass over a wooden triangular base. The glass circle is supported by three steel pipes held together by a ratchet strap. The sculpture is surrounded by ten black strips of thermoplastic elastomer.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Details of auditorium installation with hanging projection screen and sculpture. The main exhibition space adjoining the auditorium can be seen through the door behind the sliding wall (top center and bottom left). For description of the projection in the auditorium installation, see previous portfolio page.

The sculpture is a 42-inch circle of tempered glass over a wooden triangular base. The glass circle is supported by three steel pipes held together by a ratchet strap. The sculpture is surrounded by ten black mats of thermoplastic elastomer.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

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 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

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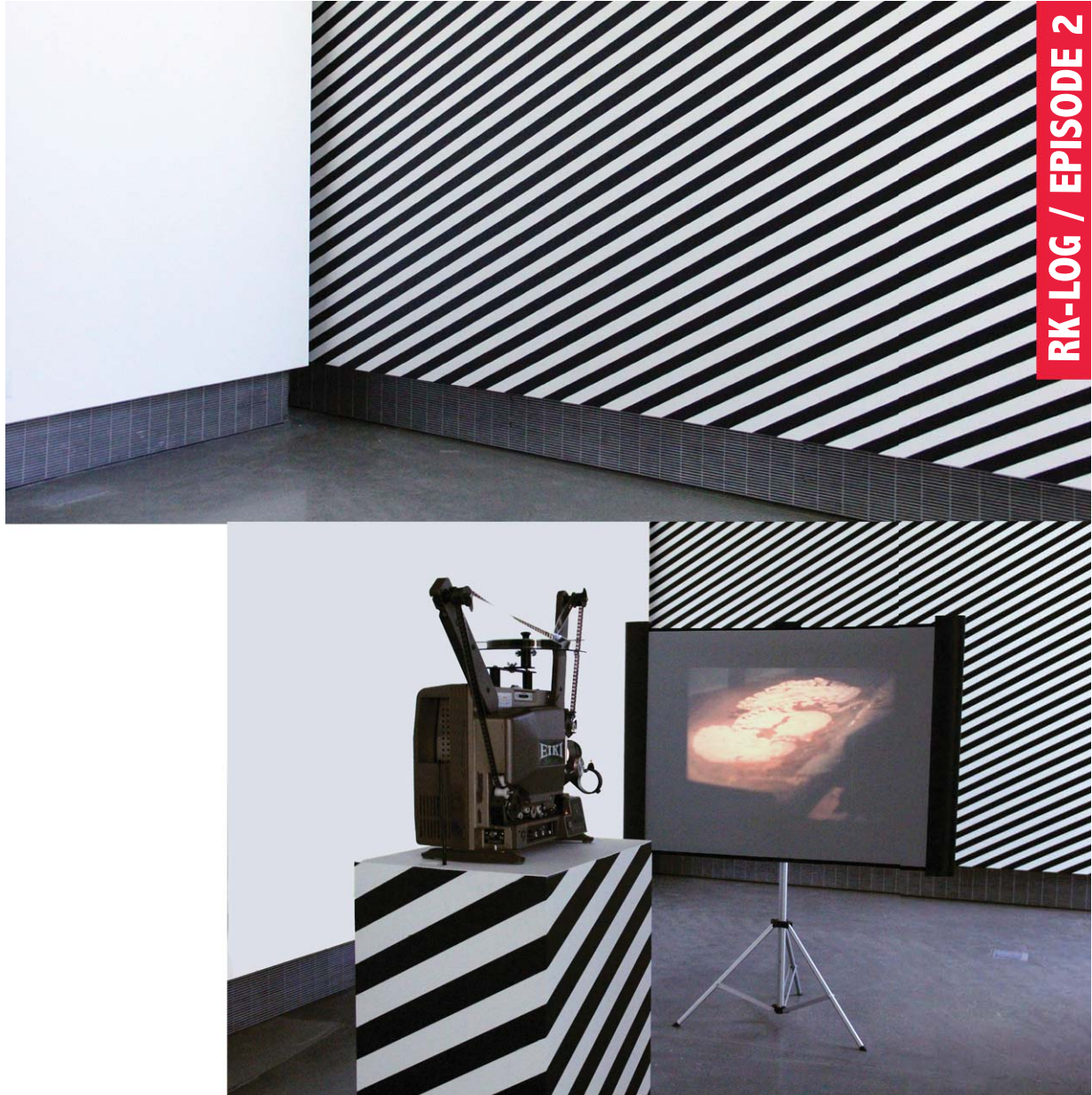
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 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

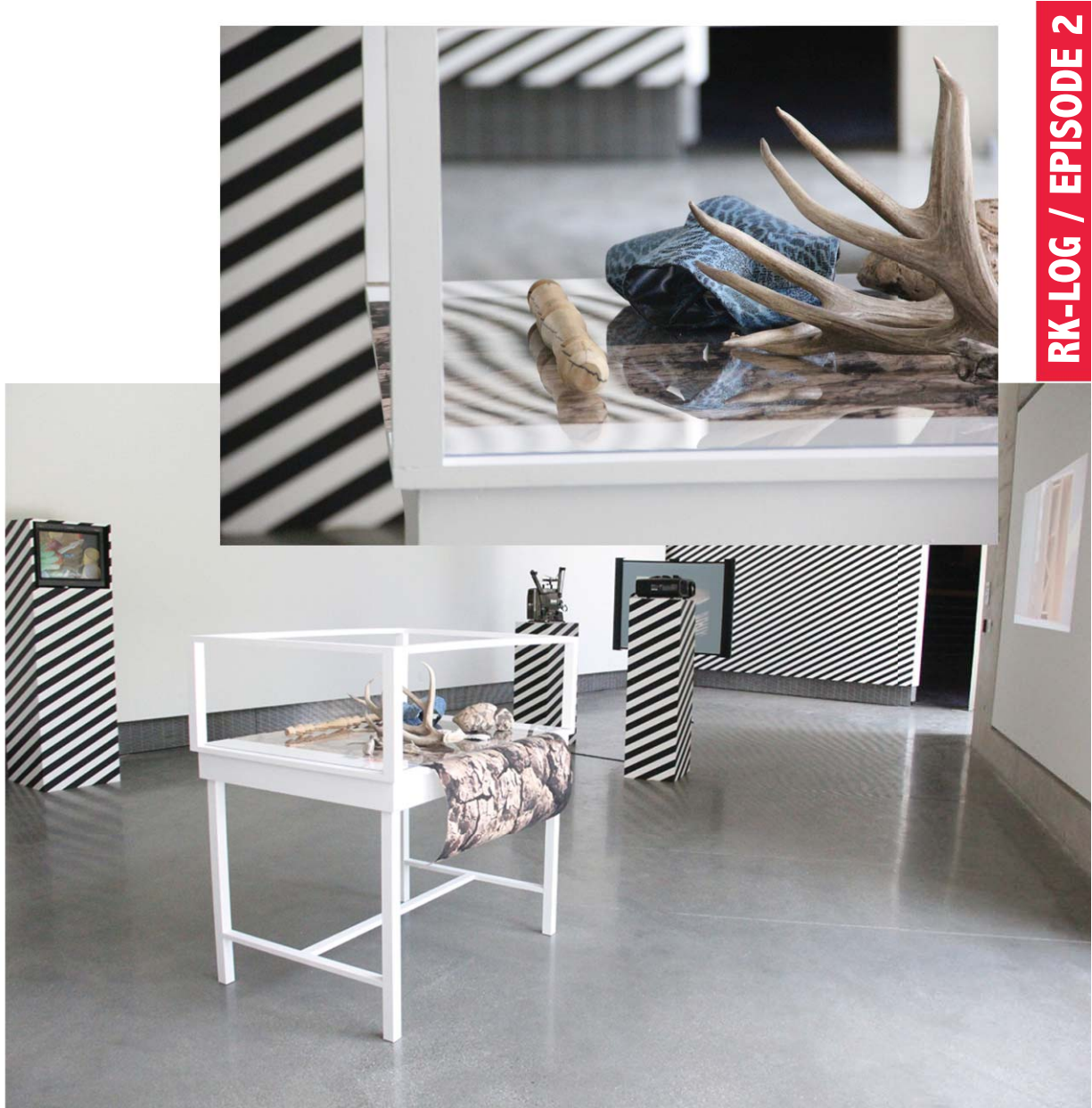
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 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

The sliding wall (top) between the auditorium and the main exhibition space was painted with black-and-white stripes and opened for the exhibition special event. The main exhibition space featured a series of objects including the 16mm film (6 minutes) shown in projection here. The 6 minute film was mounted to play continuously on a projection looper (center). The film was developed after completion of RK-LOG Episode One based in San Diego. It features original footage of microtome-slicing of a dolphin brain at a university-affiliated brain archive located in Sorrento Valley, San Diego. The dolphin brain plays the part of the fictional biological specimen, RK, in Episode One. The film was produced during preparation stages of research for RK-LOG Episode Two, *Better to Lose Your Head Than Use It*, based in the U.S.-Mexico borderlands between West Texas and Northern Mexico.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

In addition to the 16mm projection (background center) described on the previous portfolio page, the main exhibition space featured two additional moving images (far left and far right) and a series of objects, including the central sculpture shown here (foreground left; detail in top image). A 34-minute video documenting the creation of a silicone sculpture played on a box monitor (left), while a 16-minute digital video of a specially-built movement research environment played on a large cinema projector (right). The central sculpture features a collection of found and fabricated objects arranged in an open display case atop a plexiglas-protected inkjet print. The objects (top, detail) were all found and fabricated during the process of research, editing, and post-production of RK-LOG Episode Two, *Better to Lose Your Head Than Use It*.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
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Detail of central sculpture (top and bottom) and two moving images (bottom) in the main exhibition space. The found and fabricated objects arranged in the open display case of the central sculpture were collected during the process of research, editing and post-production of RK-LOG Episode Two, *Better to Lose Your Head Than Use It*. The two moving image projections shown in detail here are an original 16mm film and a digital video of a performance in a specially-designed movement-research environment. See previous portfolio images for further description.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Detail of two moving images (top) and central sculpture (top and bottom) in the main exhibition space. The two moving image projections shown in detail are an original 16mm film and a digital video of a specially-designed movement-research environment (see previous portfolio images for further description). The found and fabricated objects arranged in the open display case of the central sculpture (lower top and bottom detail) were collected during the process of research, editing and post-production of RK-LOG Episode Two, *Better to Lose Your Head than Use It*. Foreground detail (bottom) shows part of an ebony sculpture fabricated on a lathe. Another fabricated object, a sewn textile sculpture, can be seen in the background (left) along with a pair of antlers, the petrified rubber sole of a shoe, and a large volcanic rock found in the desert (back, left to right).



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Detail of oriented strand board (OSB) sculpture, *Radiant Barrier* (Box 63) (left) and central sculpture (*Plastic Threshold*, center). The striped pedestal in the background supports one of the three moving images shown in the main exhibition space: a digital video played on a box monitor. The digital video shows the creation of a silicone mold from an assemblage made by piercing an heirloom tomato with a wooden lathe-turned spindle. All three objects (the two sculptures and the digital video) were part of the process of producing RK-LOG Episode Two, *Better to Lose Your Head than Use It*.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Front entrance to the main exhibition space, featuring a view of the oriented strand board (OSB) sculpture, *Radiant Barrier* (Box 63) (left, through doorway) and the exhibition poster (*RAD BAR PLA THR*, right, on the door).

The poster is printed with diagonal stripes in a neon green that can only be reproduced in off-set printing. The OSB sculpture is lined with aluminum foil to reflect green light from a prismatic lightbulb rotating on a motor.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

View of the main exhibition space from the front entrance. The painted sliding door in the background is opened for access to the adjoining auditorium for the exhibition special event. Two striped pedestals (left) supported a cinema projector and a 16mm projector, and an open display case (center) featured as the exhibition's central sculpture. A computer (right) provides visitors access to the online platform for RK-LOG Episode Two, *Better to Lose Your Head Than Use It*. The online platform features the eleven installment audio-drama, road-trip itineraries for driving with the audio-drama, satellite-flight videos that map the drive, digital paintings (still lifes), and video clips. Postcards of three digital paintings (bottom left) were printed as postcards to publicize the launching of the online platform. A display case (right) features found objects related to the design of the OSB sculpture, *Radiant Barrier*.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Detail of MP3 player and headphones (bottom) provided for visitors to walk through the exhibition listening to the RK-LOG Episode Two audio-drama, The same MP3 player package is provided to users in Marfa, Texas who can borrow the set at the independent bookstore, Marfa Book Company, and listen to the audio-drama while following a mapped road-trip itinerary. A computer installed for the exhibition (right) provides visitors access to the online platform for the episode where all the installments of the audio-drama and the road-trip itineraries can be downloaded by users. The online platform also includes other features (see previous portfolio page for further description).



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

The display case features two books used in the design of the OSB sculpture *Radiant Barrier*. The book *Por qué hice las chekas de Barcelona: Laurencic ante el Consejo de guerra* (Why I made the Barcelona installations: Laurencic before the War Council, 1938) by Francisco Franco loyalist R.L. Chacon. Chacon's book is in the a Spanish Civil War Collection of the Special Collections & Archives of the University of California, San Diego's Geisel Library. The second book, from the artist's own collection, is the catalogue *Chinati: the Vision of Donald Judd* (2010), the official monograph of minimalist Donald Judd's *The Chinati Foundation/La Fundacion Chinati* in Marfa, Texas.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND BETTER TO LOSE YOUR HEAD THAN USE IT AUDIO-DRAMA SCREENING
STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Details from the two books used in the design of the OSB sculpture *Radiant Barrier*. The book *Por qué hice las chekas de Barcelona* (1938) was displayed open to a page of plans for a torture cell inspired by modernist art theory. The plan was allegedly created by artist and anarchist Alphonse Laurencic during the Spanish Civil War. It was designed to torture Francisco Franco supporters, monarchists, and right-wing counter-revolutionaries.

The cover of the *Chinati* monograph on display is a photograph of minimalist Donald Judd's *100 Untitled Works in Mill Aluminum*, a work installed at Judd's artist museum, *The Chinati Foundation*. The monograph was displayed open to a page of Judd's writings, specifically a section that discusses a World War II era German sign that Judd chose to leave inside the artillery shed he retrofitted for *100 Untitled Works in Mill Aluminum*. The sign reads "Better to Use Your Head than Lose It" in German. Judd created *Chinati* on the grounds of a former World War II prisoner-of-war camp.



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION

EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

A computer installed in the main exhibition space (top) provides visitors with access to the online platform for RK-LOG Episode Two, *Better to Lose Your Head than Use It*. The online platform features the eleven installment audio-drama, road-trip itineraries for driving with the audio-drama, satellite-flight videos that map the drive (right), digital paintings (still lifes), and video clips.



RK-LOG / EPISODE 2



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Nighttime view of the auditorium adjoining the main exhibition space during the exhibition special event. A Tricaster System in the auditorium projection booth (top) ran and recorded the exhibition special event. The event featured the ratchet strap glass-and-wood circle-triangle sculpture, and the RK-LOG Episode Two audio-drama screening with satellite-flight videos (below). See first portfolio pages for further description.



RK-LOG / EPISODE 2

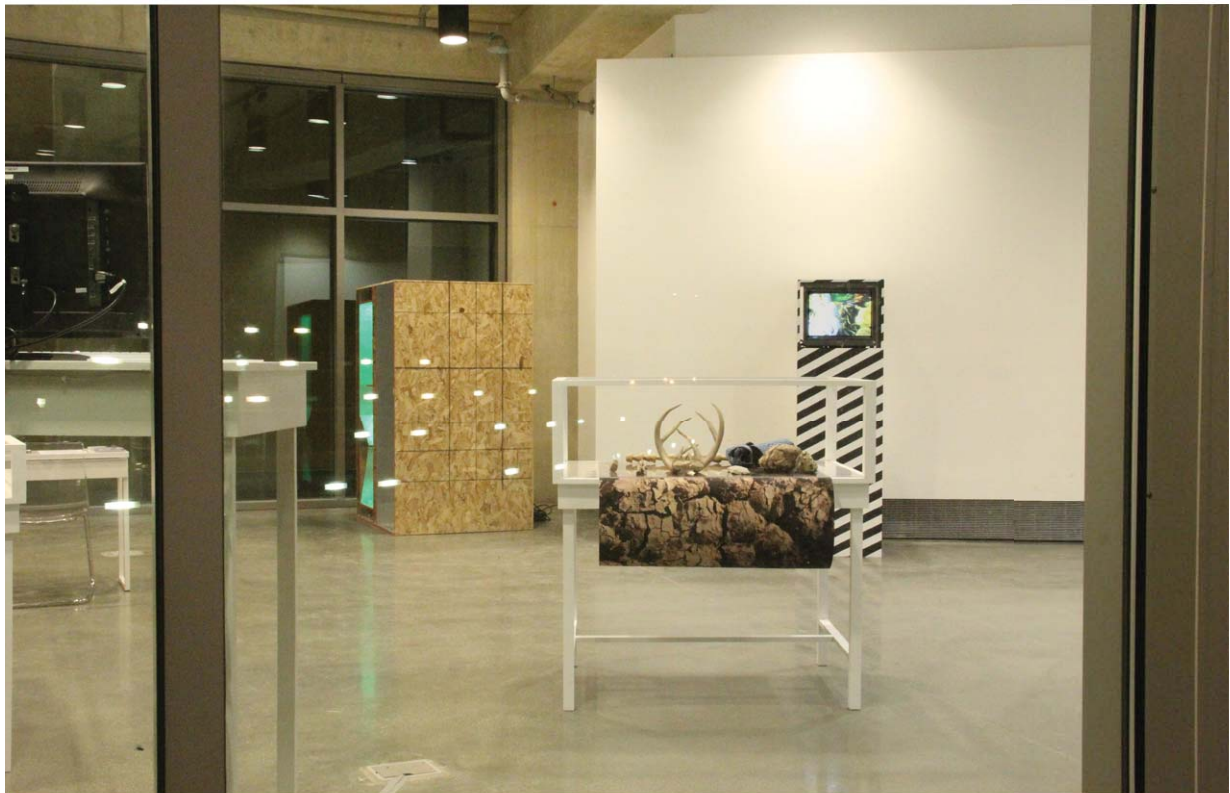


RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Nighttime view of the main exhibition space from outside the Structural and Materials Engineering Building (SME)
 at the University of California, San Diego.



RK-LOG / EPISODE 2

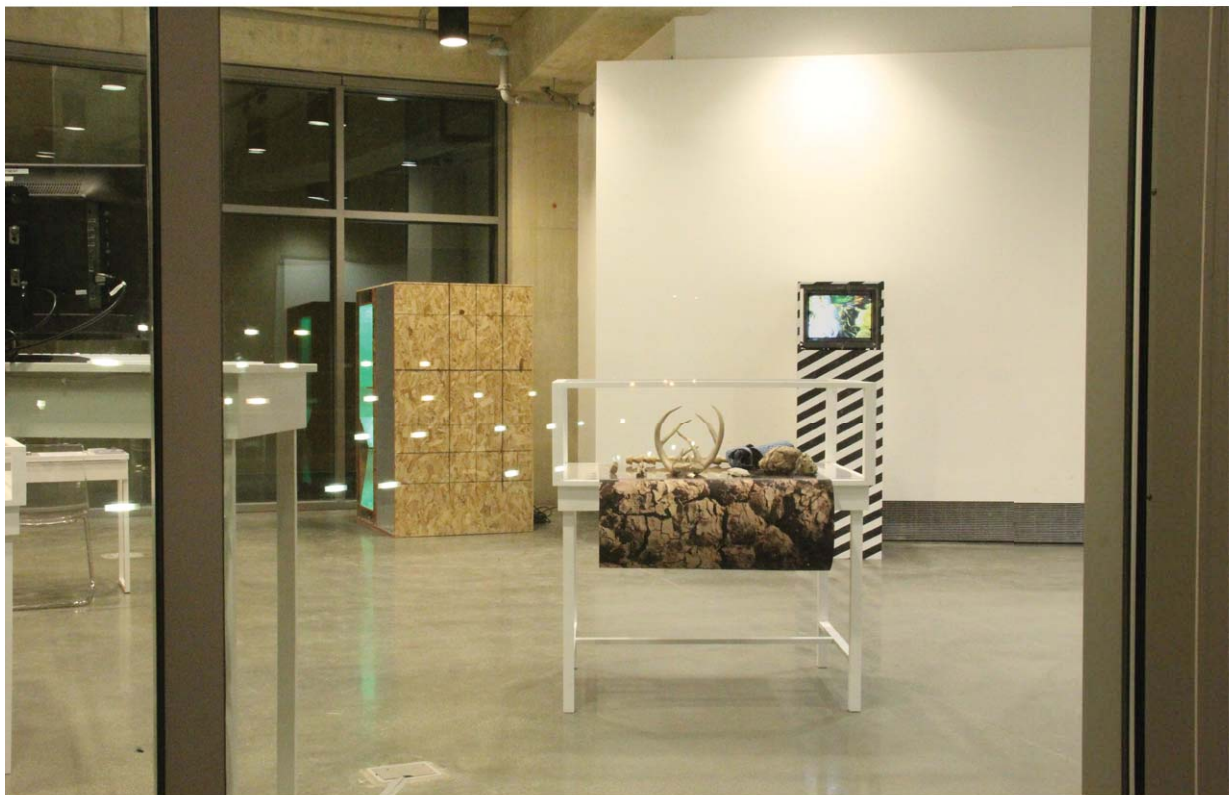


RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
 EXHIBITION AND *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA SCREENING
 STRUCTURAL AND MATERIALS ENGINEERING BUILDING (SME), UNIVERSITY OF CALIFORNIA, SAN DIEGO

Nighttime view of the main exhibition space from outside the Structural and Materials Engineering Building (SME) at the University of California, San Diego. The exhibition was designed in such a way as to allow visitors to use the amphitheatre-like structure in the open plaza behind the hanging projection screen (top) to listen to the audio-drama installments of RK-LOG Episode Two on provided MP3 players. The two principle sculptures in the main exhibition space (*Radiant Barrier*, left; *Plastic Threshold*, right) were visible from the plaza.

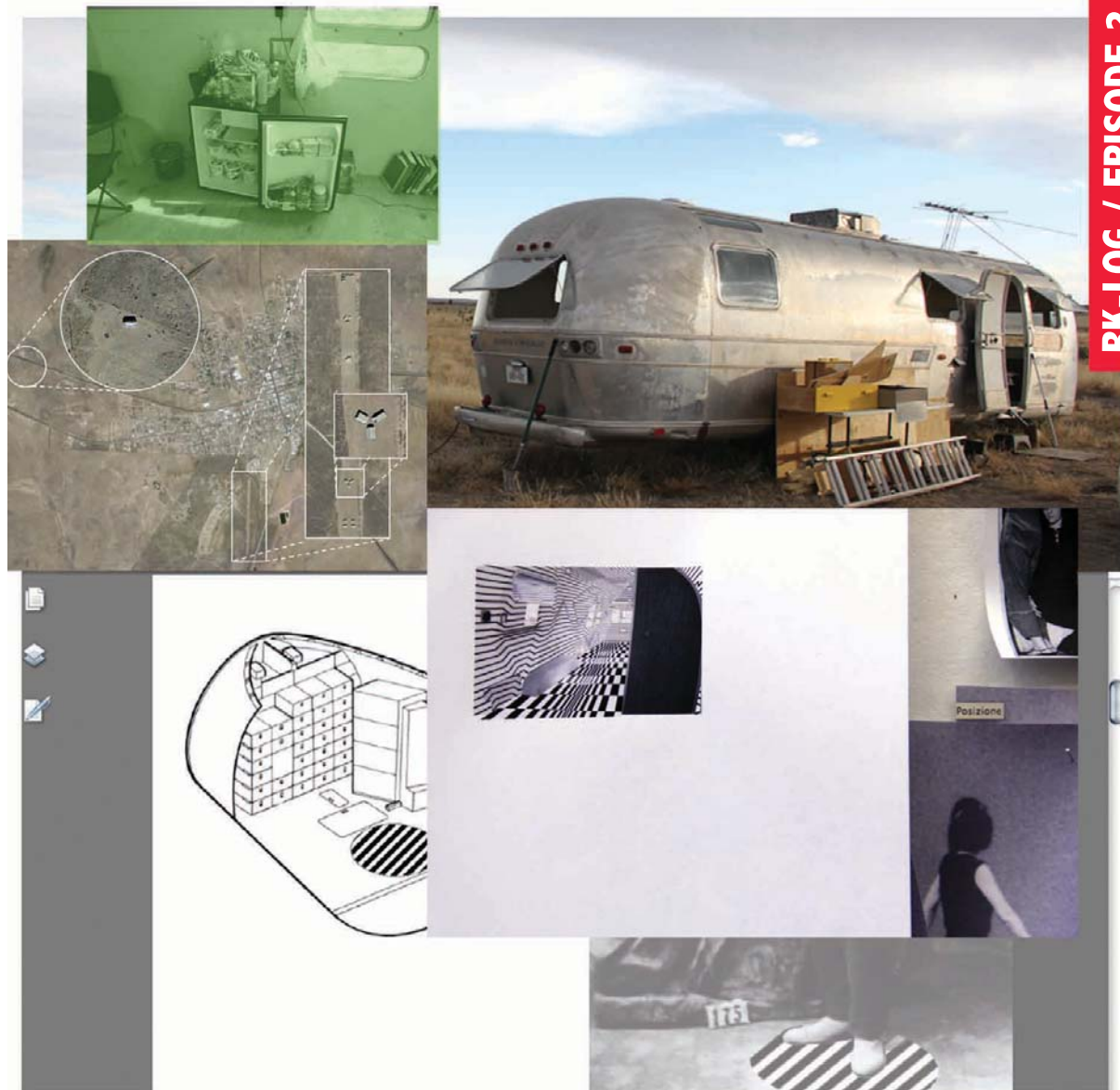


RK-LOG / EPISODE 2



RADIANT BARRIER + PLASTIC THRESHOLD // RK-LOG EPISODE TWO PRESENTATION
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SOVEREIGN LAND YACHT IN PRESIDIO-CHIHUAHUA BORDERLANDS //
RK-LOG EPISODE TWO RESEARCH, EDITING AND POST-PRODUCTION

PERFORMANCE PRACTICE AND RESEARCH FOR *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA
 UNIVERSITY OF CALIFORNIA INSTITUTE FOR RESEARCH IN THE ARTS AND FIELDWORK: MARFA, TEXAS, 2012 -2017

31-foot 'Sovereign' Model 'Land Yacht' (aluminum Airstream Brand trailer, 1973 gutted and retrofitted for RK-LOG ethno-fiction research in the Presidio-Chihuahua borderlands of West Texas and Northern Mexico. The location of the 'land yacht' in relation to Donald Judd's *The Chinati Foundation* (Marfa, Texas) is indicated in the satellite image collage above (top left): the 'land yacht' is shown docked in the upper left zoom-circle in the collage and a detail of *Chinati* installations is shown in the square on the collage's bottom right.

For work-in-progress travelogue, visit URL: <http://sovereign-land-yacht.blogspot.com/>
 For more information on the **SOVEREIGN** land yacht, download the PDF "What is **SOVEREIGN**?"
 at URL: http://moquetes.net/pdf/EVB_What%20is%20Sovereign%20and%20Why%20You%20Should%20Care_WEB_2013.pdf



RK-LOG / EPISODE 2



THE SPECTER AND THE BLATTELID // RK-LOG EPISODE TWO SCENARIO READING

PERFORMANCE PRACTICE AND RESEARCH FOR *BETTER TO LOSE YOUR HEAD THAN USE IT* AUDIO-DRAMA

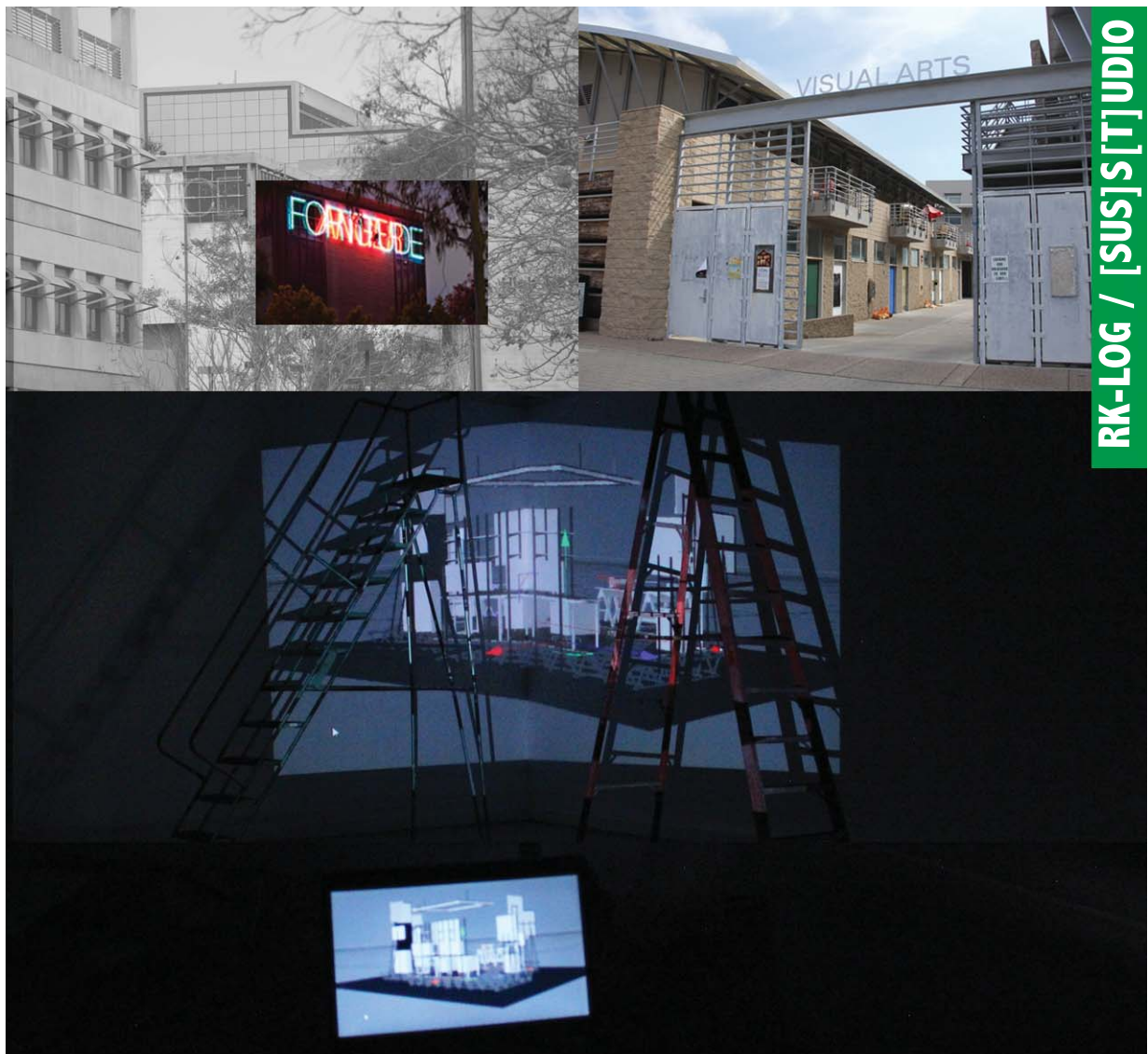
FIELDWORK: MARFA, MARFA, TEXAS, 2012

(TOP) "FUCH 4 CHINITI": ON 'INTENTIONAL MISRECOGNITION' IN ETHNO-FICTION FIELDWORK, Crowley Theater, Marfa

Exploring issues of racialization and gentrification in art tourist-town Marfa, Texas through the ethno-fiction method of 'intentional misrecognition': the example presented was a controversial graffiti known to Marfa inhabitants as "Fuck You Chinati" (referring to minimalist Donald Judd's *Chinati Foundation*, 1981 - 1986), but which literally reads "Fuch 4 Chiniti". Ethno-fiction research used *Youtube* ethnography to work with other meanings of the phrase in informant interviews: *Youtube* videos revealed that "Fuch" has been used as an onomatopoeia for pushing an arm through a tube, while "Chiniti" is associated with the popular 1940s song "Chinito Chinito" (Chinaman, Chinaman) by *pachuco* icon Don Tosti.

(BOTTOM) RK-LOG EPISODE TWO, SCENARIO READING, Padres, Marfa

Presentation of the scenario for Episode Two of RK-LOG (*Better to Lose Your Head Than Use It*) at a former funeral-home-turned-bar in Marfa, Texas. Performance with cockroaches in collaboration with neurophysiologist and *Spikerbox* creator Tim Marzullo. The disembodied legs of cockroaches were stimulated to move using the artist's voice. Free food menu prepared by the artist: red wine and pinto bean soup with polenta squares and optional spicy salami



(SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT
 DURATIONAL EXPERIMENTS WITH OBJECTS FABRICATED AND FOUND DURING WORK ON RK-LOG
 ACCUMULATION, ACCRETION, RUPTURE, TRANSLOCATION AND RAFTING
 VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

The durational studio experiment involved five years of collecting found and fabricated objects. The objects and the studio experiment were used to develop Episode One and Two of the epic artist-novel RK-LOG. The experiment is named for pop singer Phil Collins song *Sussudio* (1986). The song's refrain, "su-su-sudio," is often misheard as either "stu-stu-studio" or understood to be "sue-sue-sue-dio" (the latter associated with the popular female name 'Sue.') After five years of accumulation, the studio environment was moved from VAF Studio #237 to the VAF Gallery. The move covered 82 feet between the two spaces, both within the same complex (VAF) in the lower campus canyons of UCSD. Before moving the objects, a virtual three-dimensional model of the studio was made in Cinema4D. A wooden rafting structure was designed to hold selected elements of the studio object-aggregation in its new environment (the VAF Gallery). Before objects were moved, the 3D simulation was projected in the gallery environment over a ladder and a set of wheeled stairs, instruments used in the move. VAF (top right) was designed by Southern Californian architect Rebecca Binder for UCSD in 1993. It is located within view of Bruce Nauman's *Vices and Virtues* (1988) (top left) at the Powell Structural Systems Laboratory (1986). Powell Lab tests the structural integrity of prefabricated sections for bridges and roads. In orientation tours, incoming students are told that the first



((SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT

DURATIONAL EXPERIMENTS WITH OBJECTS FABRICATED AND FOUND DURING WORK ON RK-LOG

ACCUMULATION, ACCRETION, RUPTURE, TRANSLOCATION AND RAFTING

VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Studio #237 environment with objects before move to support raft in VAF Gallery. View of environment through a high window from a stairway landing above the studio (top left), and from inside the studio itself (top right, bottom left, bottom right)..

Objects in the nvironment are found and fabricated or found-fabricated hybrids, including collage and assemblage.

For further description, see previous portfolio pages.



RK-LOG / [SUS]S[T]UDIO

(SUS)S[T]UDIO // RK-LOG EPISODES ONE AND TWO STUDIO EXPERIMENT

DURATIONAL EXPERIMENTS WITH OBJECTS FABRICATED AND FOUND DURING WORK ON RK-LOG

ACCUMULATION, ACCRETION, RUPTURE, TRANSLOCATION AND RAFTING

VISUALARTS FACILITY (VAF) STUDIO #237 AND VISUALARTS FACILITY (VAF) GALLERY, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Studio environment after the move from VAF studio #237 to VAF Gallery. Several installation views shown here (upper left, middle right, bottom left) are from a set of wheeled stairs that simulate the perspective of the high window in VAF Studio#237 (see previous portfolio page).

Objects in the studio environment are found and fabricated, or found-fabricated hybrids, including collage and assemblage.

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(upper left) *Radiant Barrier (Box 63)* installed in studio #237 at the Visual Arts Facility (VAF), University of California, San Diego (upper left).

(upper right) *Radiant Barrier (Box 63)* positioned on a rafting structure designed to hold the studio environment in the VAF Gallery;

(bottom left) detail from environment: bottom right) aluminum model of

minimalist Donald Judd's Box 63 from *100 Untitled Works in Mill Aluminum* (1981 - 1985), which was the base-model for *Radiant Barrier*.



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Radiant Barrier (Box 63) photographed as it was visible to viewers who happened to pass through the Visual Arts Facility (VAF) at night during the ten-day durational studio experiment. *Radiant Barrier (Box 63)* could be seen from a landing across the VAF courtyard (middle right) and was visible through the high windows of VAF Studio #237 (bottom left). Studio contents had been moved 82 feet across the courtyard for rafting in the VAF Gallery (top right). At this point of the durational studio experiment, all objects were removed from the raft (top left) and stored in boxes on wheeled platforms positioned around the VAF courtyard. The rafting structure remained as an autonomous sculpture in the VAF Gallery space (upper left).



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Movement research (bottom rows) used to close rafting support (upper left) of durational sculpture into the skeleton of an autonomous object (upper right)
To see video documentation, visit: <https://vimeo.com/207037959>