

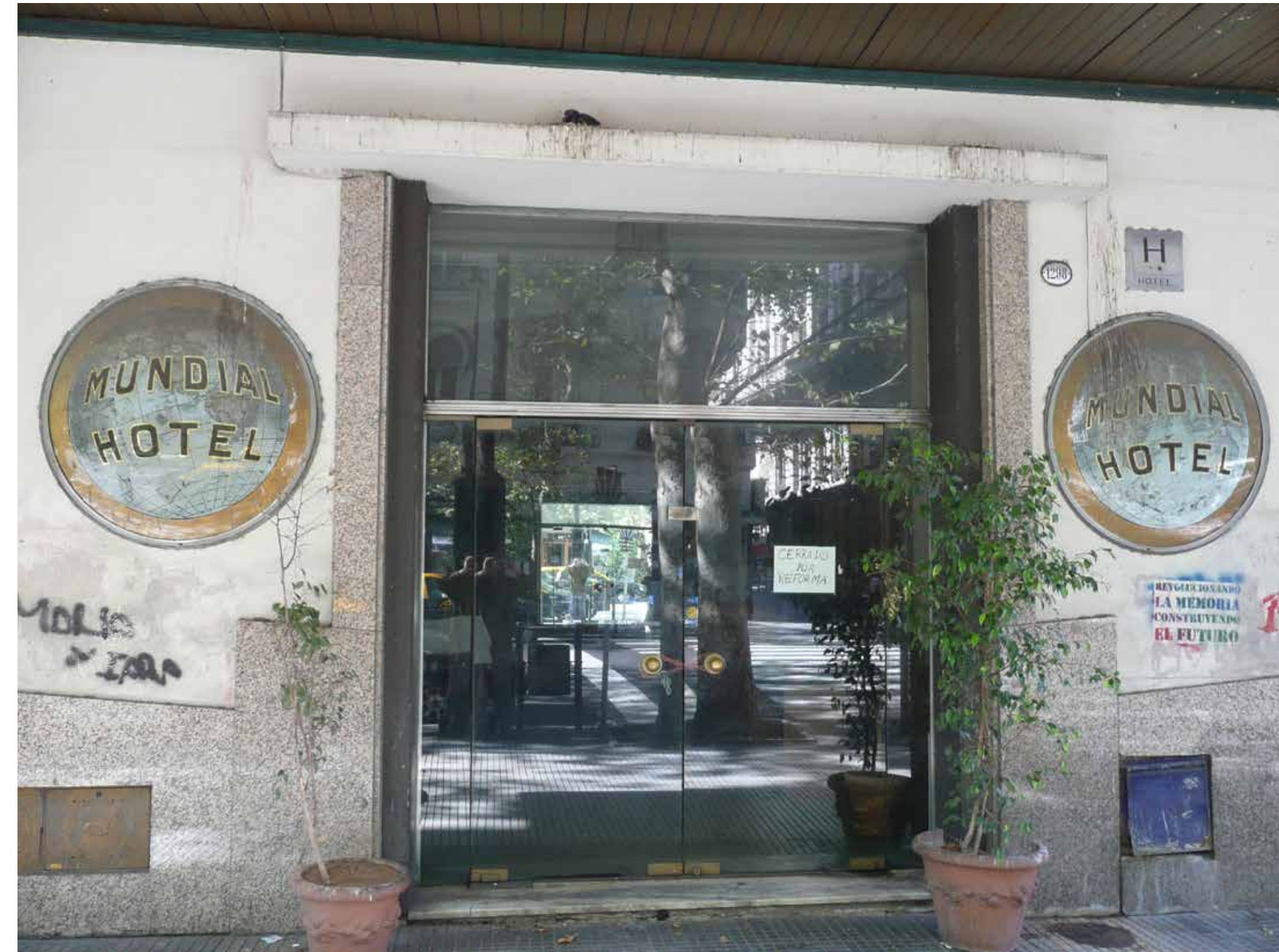
HACKER SPACE

FOR MYTH MAKING | THE MANUAL **PAUL GUZZARDO**



hackerspace for mythmaking *-the manual*

- | | |
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| 1 synoptic visions | 17 progeny |
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An early lab

It was T. H. Huxley's laboratory. A young Scottish botanist was looking through a microscope, peering at a drop of pond water. A grey great beard loomed over his shoulder. The young man stepped aside. The bearded man's eye went to the lens, and then he shouted, "look they're alive." The young Scot was Patrick Geddes. Charles Darwin was looking and shouting into the drop.



24th November 2015, 17:00

Evolution House, Room 2.13, 78 West Port, Edinburgh

Led by Paul Guzzardo, Fellow at Geddes Institute for Urban Research, University of Dundee

Abstract

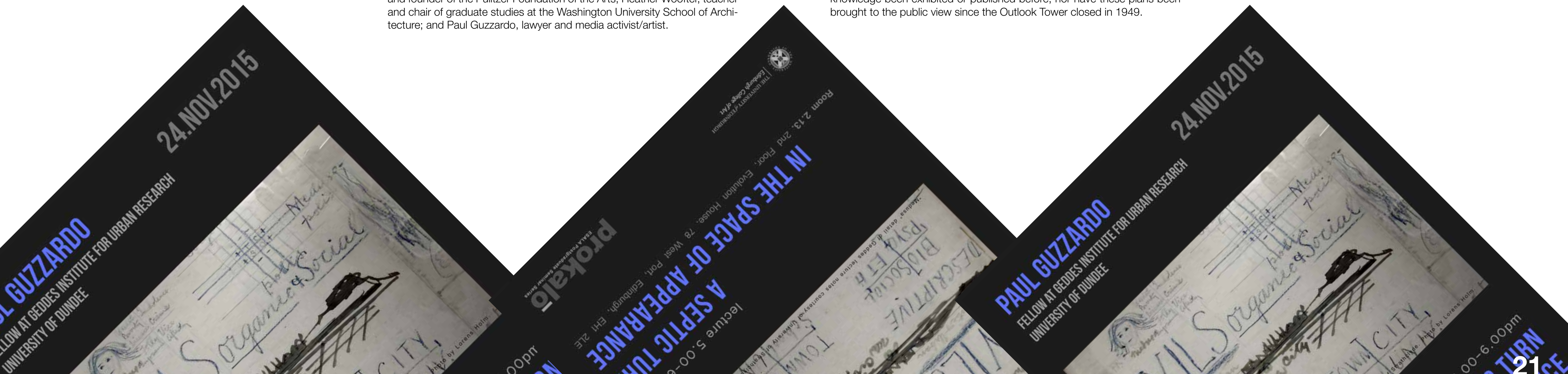
Paul Guzzardo is returning to Scotland to present this lecture and discussion at PROKALO on his current work, which is part of the public exhibition *The City is a thinking Machine*. He will discuss his work at the exhibition as well as *A Septic Turn*.

A Septic Turn offers a contemporary update on Geddes' citizen survey and Civic Exhibition. The installation details an ongoing lawsuit between the plaintiff Paul Guzzardo and two defendants: Grand Center - a private corporation with statutory development powers in St. Louis, and Washington University - a bioscience research institution. Unlike Charles Dickens' Bleak House the transactional is secondary here. This is about the role of digital media in collective consciousness and how media shapes the relation of people to places. It's also about Marshall McLuhan's role in the intellectual formation of St. Louis, and how Geddes' synoptic vision got muscled out by a sycophantic one. Project journals and looping multimedia tell the story. The journals contain press, legal pleadings and testimony. Guzzardo's documentaries and video depositions comprise the multimedia. The documentaries are *buildbetterbarrel*, *the cartographer's dilemma*, and *posses | protocol | perp walks*. The deposition witnesses are: Emily Pulitzer, collector and founder of the Pulitzer Foundation of the Arts; Heather Woofar, teacher and chair of graduate studies at the Washington University School of Architecture; and Paul Guzzardo, lawyer and media activist/artist.

The exhibition of which this presentation will discuss is a research project whose aim is to evaluate Geddes' thinking at a time when city regions are under increasing pressure to accommodate new populations without losing sight of their natural heritage and sustainability. Sir Patrick Geddes, the polymathic Scottish planner and botanist, published *Cities in Evolution* in 1915. This seminal text on civics promoted his Cities Exhibitions which he organised from 1910 onwards. He also proposed local Cities Exhibitions as permanent institutions in each city centre which he argued were a necessary condition for participatory democracy. This important exhibition on Geddes' thought and work has three parts: city plans from Geddes' touring Cities Exhibitions; his thinking and lecturing diagrams, drawn from the Archives at the Universities of Dundee, Edinburgh, and Strathclyde; and recent architecture and planning projects by affiliates of the Geddes Institute for Urban Research at the University of Dundee. Geddes' diagrams have not to our knowledge been exhibited or published before, nor have these plans been brought to the public view since the Outlook Tower closed in 1949.

Lorens Holm, director of the Geddes institute says 'Geddes sought to transform lives and transform environments. This exhibition is important because it brings together Geddes' thinking machine diagrams – a key to this thought on civics and cities – with the exemplary city plans he collected for his exhibitions, at a time when our cities are under increasing pressure to accommodate new populations without losing sight of sustainability and citizenship, the key principles for well-being in the built environment.'

The exhibition will take place separately at the University of Dundee, 19th Oct – 11th Dec 2015.



feed lot

news and events | events

April 25, 2001 -- Official Unveiling and Multi-site Press Conference

On April 25th we will be riding on The People Project bus to four locations around the region for a multi-site press conference. The schedule is as follows:

- 9:00 a.m. Bus departs from downtown St. Louis
- 9:30 a.m. Press conference and unveiling at O'Fallon, IL City Hall
- 10:30 a.m. Bus departs from O'Fallon
- 11:15 a.m. Press conference and unveiling at Kiener Plaza in downtown St. Louis
- 12:15 a.m. Bus departs from Kiener Plaza
- 12:45 a.m. Press conference and unveiling in Clayton
- 1:15 p.m. Bus departs from Clayton
- 2:00 p.m. Press conference and unveiling at St. Charles City Hall

Please join us for the official launch of the most creative and exciting public arts exhibition our region has ever produced! You may choose to ride on The People Project bus or meet us at one or more of sites along the way. Contact (314)622-1250 ext. 102 for more information.

October 20, 2001 -- The People Project Charity Auction

The People Project Charity Auction will be held at the end of the public exhibition on October 20, 2001 at Phillips Selkirk Auctioneers. Selected People Figures will be auctioned online and live. Net proceeds will benefit sponsor-designated charities and public art and art education programs in the St. Louis region. More news about this exciting auction to come!

[about the project](#) | [the people](#) | [sponsorship](#) | [volunteers](#)
[news and events](#) | [contact](#) | [sitemap](#) | [home](#)

info@thepeopleproject.com

3540 Washington Avenue St. Louis MO-63103 phone:314.531.5150
Copyright 2000-2001 The People Project

Calling all "creative types" in the greater St. Louis bi-state region. The People Project, a temporary public art exhibit, will be presented in spring and summer 2001 for the enjoyment of our regional bi-state area. Projects of this nature are currently sweeping the nation, promoting creativity and raising generous sums of money for deserving charities. In Chicago, New York and other major cities, clearly the most imaginative designs were submitted by members of the creative professions.

We are officially announcing a "friendly competition" within our marketplace vis-à-vis designing and creating People Figures for the upcoming 6-month exhibition. The People Project Creative Competition will effectively showcase your creativity and imagination to the rest of the world. This is an ideal opportunity to show the citizens of the Windy City, the Big Apple and points beyond precisely what the St. Louis bi-state area creatively has to offer. (In other words, I want us to stick it in their oh-so-smug faces!)

- The basic tax-deductible donation to "adopt" a People Figure for the 6-month exhibit is \$5,000. If, however, you design and build your own People Figure, you can waive the \$1,500 artist's honorarium, and simply donate \$3,500.
- Your custom-designed People Figure can potentially expose your company's name and creativity to millions of people (via our website and your on-the-street Figure) for a mere \$583 per month -- a truly innovative marketing opportunity and extremely cost effective proposition.
- The local, regional and national media coverage generated by The People Project and our Creative Competition will be invaluable.

Several creative companies have already accepted our invitation to participate in The People Project Creative Competition. How can I entice your company to join in on the fun? We are inviting the region's top creative companies to accept this challenge, and use this innovative venue to shine forth creatively in the public eye. Net proceeds from your Figure's auction will equally benefit the charity of your choice and art education in our bi-state region. Competition prizes will be awarded prior to the Charity Auction in October to help boost those prize-winning Figures' bidding potential. The more dazzling and enticing your Figure, the more generous the bids will be.

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a critic speaks

The artspeak was much in evidence at the unveiling of the People Project a couple of weeks ago in Grand Center. Artists and arts administrators and politicians and corporate and civic leaders were in attendance, all smiling booster smiles at the artspeak catchphrases: **“Art is a universal language.” “Art is for everyone.” The People Project would “put art where it belongs -- in daily life,” proclaimed Hizzoner, Clarence Harmon.** “Let the artist’s imagination run wild,” heralded Porter Arneill of the Regional Arts Commission (RAC), who’s been charged with spearheading St. Louis’ answer to the cows and pigs and moose and fish and lizards appearing in other urban centers.

People Persons: *The people behind the people of the People Project*
Eddie Silva RIVERFRONT TIMES October 04, 2000

With a budget of more than \$1 million and four full-time staffers working solely on the People Project at the Regional Arts Commission (an agency whose resources are overburdened as it is), the hope is that everyone in the region will see how wonderful this thing is. The cows were wonderful in Chicago. The pigs were wonderful in Cincinnati. The painted ponies were wonderful in New Mexico. The epidemic of sculpted animal figures in urban landscapes has infected more than 40 North American cities. The sober reality of the People Project is how it exposes the dysfunctions of the region more than it binds the area together. **People, unlike pigs or moose or cows or redfish, have no specific claim on St. Louis’ identity (other than there are a lot fewer of them here in the city than there used to be).** The organizers of the People Project had to stretch for the universal when public solicitations for a local symbol failed to catch a no-brainer pig.

Street People: *The People Project Exposes the Dysfunctions of the Region*
Eddie Silva RIVERFRONT TIMES April 04, 2001



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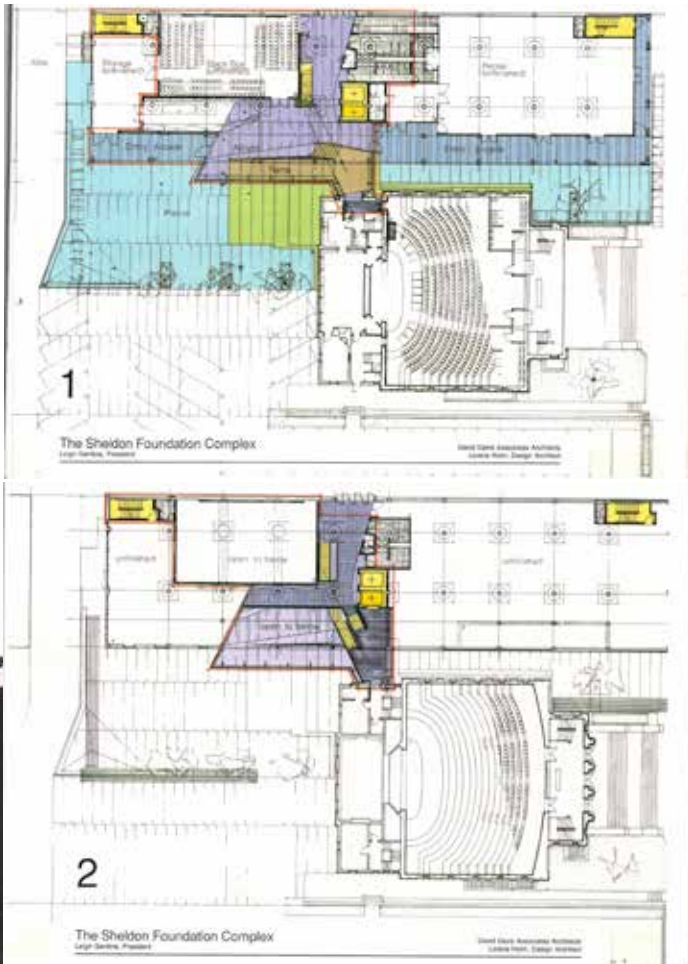
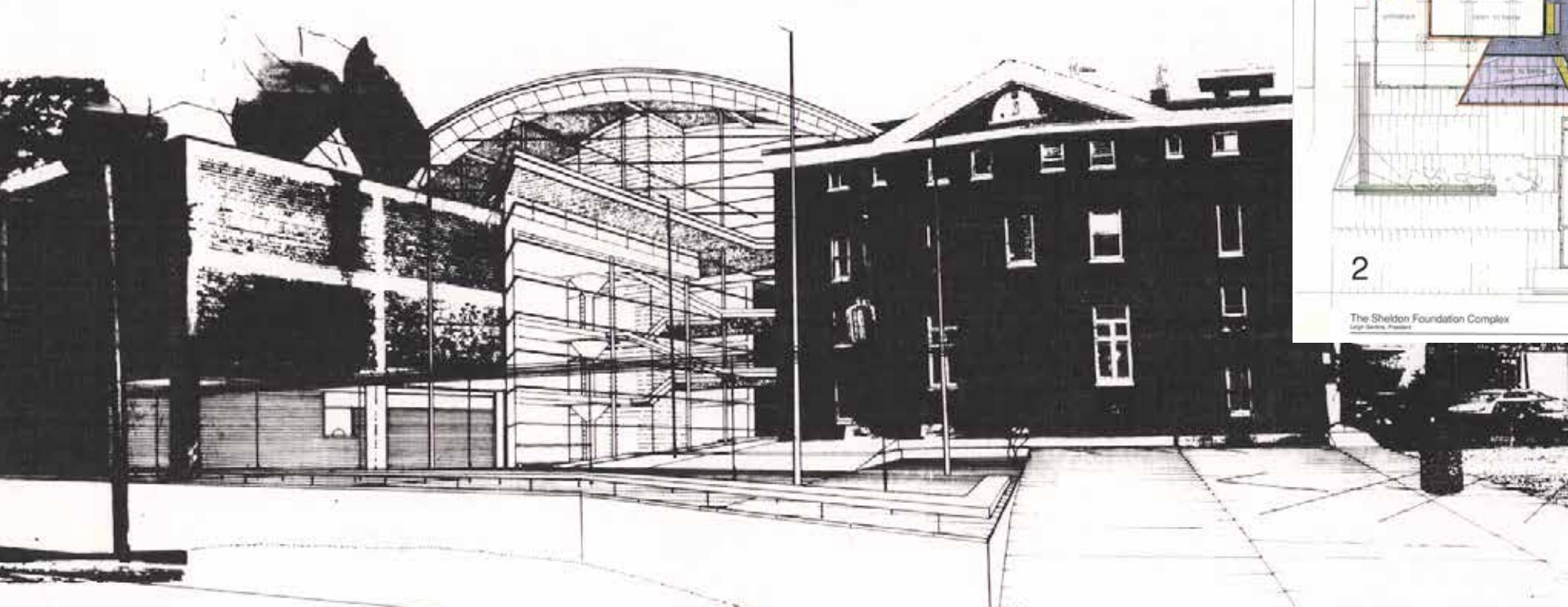


the annex:

described by the national press

The Sheldon Theater, a 1912 landmark in St. Louis's re-viving Grand Center district that was threatened with closure last year, is being expanded to the tune of 42,000 sq. ft in an adjoining, now vacant parking facility. The first phrase of the project, to be finished this October and designed by Professor Lorens Holm of Washington University School of Architecture in conjunction with David Davis Associates of St. Louis, includes construction of a 10,000 - sq. ft. glass enclosed atrium. The atrium, which includes a 150 seat black-box theater, provides much needed handicapped accessibility to the Sheldon. Only minor cosmetic restoration to the concert hall is planned, to avoid interfering with its acoustics. The remaining program, to be completed by 1998, includes exterior restoration, new workshop space, and a recording studio.

Architectural Record February 1992



described by the architects

This Janus project, with its double gesture to the boulevard and to the center of an empty block, with its existing classical front and its mute Large Glass wall, reflects the current urban scenario. The project is fragmentary from its inception.

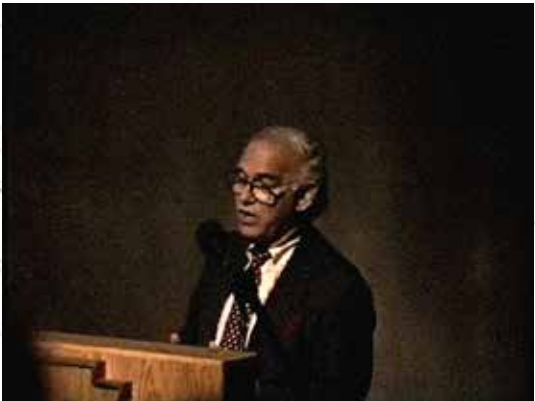
We propose a major new entry with a face to the parking lots at the rear. In this part of the city, the traditional perspectival space of the boulevard had been all but displaced by a shifting horizontal immensity. Instead of attempting to reinstitute the status of the boulevard at the apex of the hierarchy of public urban space, something that assumes a massive redevelopment package, we penetrate the block, occupying strategically, partially, its center: just enough to control and define the space.

There is no master plan: how and when the rest of the building will be used is still the territory of the dreams of individuals. The project acknowledges that there are limits to architecture and development: the architect will not solve the world's (social, economic, environmental) problems: and the developer cannot provide an inexhaustible resource or the outmoded aspiration.

David Davis and Lorens Holm Architects

described by James Polshek

This project has particular meaning for me because architecture is...about bringing people together not just about bricks and mortar...a place for the performing arts...that brings together... a modern spirit...a spirit of the 21st century, a project about a building that is a landmark...it is an extraordinary undertaking...it was a project that we wanted to encourage the people who were developing it, building it, to go ahead and do it. The plans tell the whole story... sense of context, sense of the struggle, sense in the way the status quo was being struggled. The use of collage, new juxtaposed against that which exists...a spirit and sense of the spatial rigor and the ambiguity of the space... this great wing which unites the new and the old.



a lesson and line in

hack



Sheldon renovations gobble up most of \$2 million raised to date

executive director is fired.

MECHANICS LIEN

FREEMAN R. BOSLEY, CLERK, CIRCUIT COURT, BY ARCHITECTS

The building's 732-seat concert hall, noted for its acoustics, regularly hosts lectures, concerts, plays, dance groups and the Saint Louis Symphony's Chamber Music Series. The St. Louis Emmy awards were presented at the Sheldon in October.

The Sheldon also includes an upstairs ballroom, used for private functions and pre-concert events.

The renovation and expansion plans, announced in November 1991, called for an annex to link the Sheldon with a vacant parking garage also owned by the foundation.

Plans for the annex showed a 150-seat studio theater, an atrium, an expanded lobby and an elevator to provide disabled patrons with access to the concert hall and ballroom. No such access exists.

Repairs and upgrades in the coming fiscal year are expected to cost \$410,000. The foundation hasn't made a new estimate of what it will cost to implement the original expansion plan.

"We've continually reassessed the situation," said Leigh Gerdine, the foundation's chairman. "We need to refocus and reschedule. That's why we decided to concentrate

Gunn, the executive director, whom they say insists on direct control over the renovation.

David Davis, president of the architecture firm which designed the expansion, said Sheldon officials have refused to tell him why they haven't paid his bill.

The Sheldon offered to pay Davis about \$22,400 in March, which matched the amount due on Davis' invoices. But the Sheldon refused to grant Davis an additional \$9,600 in interest and in-kind contributions that Davis says are owed to his firm and other contractors on the project.

Consequently, Davis rejected the deal. He filed a demand for arbitration March 22 with the American Arbitration Association.

Sheldon officials declined to discuss Davis' gripes, saying they don't want to jeopardize the arbitration proceedings.

Gunn said he considers himself a steward for the Sheldon, but that he's never prevented others from helping to set the direction of the restoration project.

Attorney Sheldon Stock, who now heads the facilities and property committee, said Sheldon officials are correct to focus on short-term improvements, and that most of

BUSINESS JOURNAL

Sheldon funding gap stirs board flap

Concert hall seeking to alter \$1.2 million loan

By JACK GRONE

Plans to renovate and expand the Sheldon...

Sheldon renovations gobble up most of \$2 million raised to date

Continued from page 1A

Sheldon officials used the Commerce Bank loan to purchase the concert hall in 1991. The loan's current principal balance is \$1.2 million; the next payment of principal is due May 15. Sheldon officials declined to disclose the original principal amount of the loan, citing a confidentiality agreement with the Sheldon's previous owner.

John Thiebauth, executive vice president of Commerce and a member of the foundation's board, said bank policy prevented him from commenting on the loan.

City records from the transaction do not list the sale price of the Sheldon building. A current member of the Sheldon board, attorney Paul Guzzardo, said the Sheldon Foundation has botched the concert hall's renovation and expansion.

Guzzardo is backed up by Dudley Bragdon, president of Copper Exchange Co. Both

Continued from page 1A

agement after they were asked to leave the board.

A major principal payment is due May 15 on a \$1.2 million loan from Commerce Bank, although Sheldon officials are working to ease the crunch by converting the original three-year loan to one with a 20-year amortization schedule.

The Sheldon is considering a request for an additional \$300,000 from Commerce, in part to provide a cushion against anticipated operating deficits. During the current fiscal year, which ends April 30, the Sheldon projects a \$200,000 operating deficit.

But Sheldon officials, including the foundation's chairman, say the project is still proceeding, albeit more slowly than anticipated. The foundation is the body responsible for raising money for the expansion.

Sheldon executives

had to cope with a slow economy and had to raise money for the expansion.

Says Walter Gunn, executive director of the Sheldon: "Is there a hard time?"

The Sheldon, 3648 Washington Ave.,

already had been closed before

the tax-exempt status of the Sheldon Arts

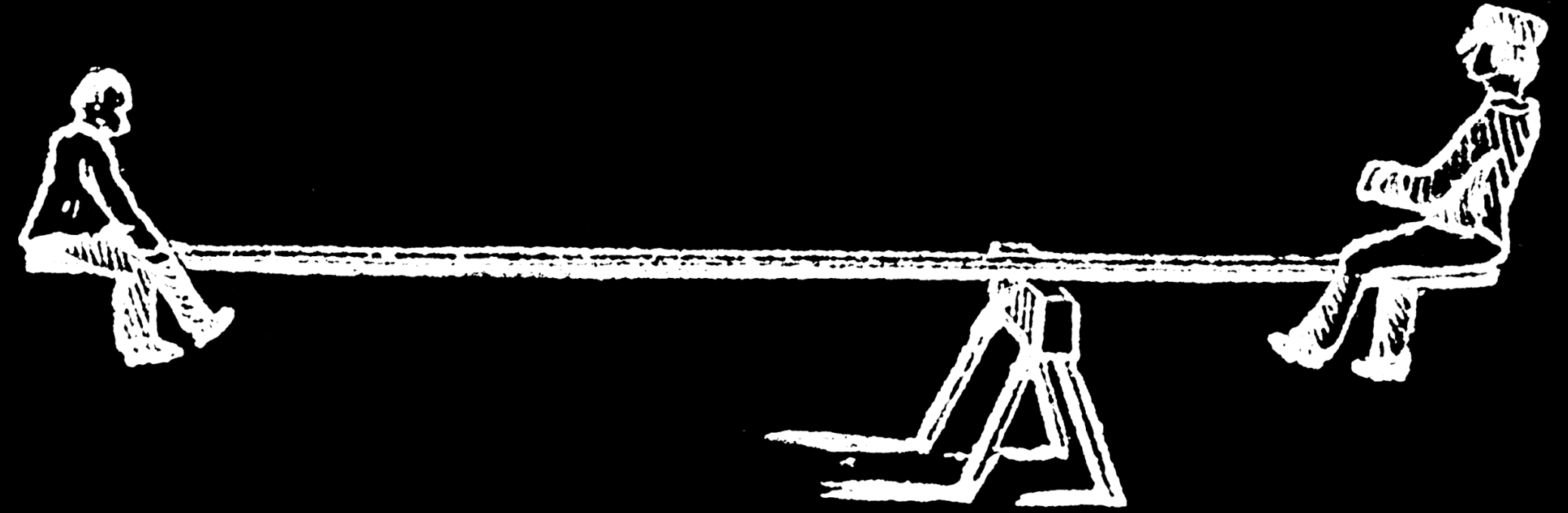
Foundation is in jeopardy owing to the orga-

nization's failure to file certain forms with the

Internal Revenue Service.

The foundation's 712-seat concert hall





grave-merry man

5

line dance from heaven



or



CATHOLIC LEAGUE

For Religious
and
Civil Rights

May 11, 1999

Board of Advisors:
Brent Bozell
Gerald Bradley
Linda Chavez
Robert Dost
Dinesh D'Souza
Luisa Garcia
Robert George
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Dolores Grier
John Hise
Alan Keyes
Stephen Krason
Thomas Monaghan
Michael Novak
Kate O'Brien
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Broderick Brady

Vivian Blevins, Ph.D.
Chancellor
St. Louis Community College
Joseph P. Cosand Community College Center
300 South Broadway
St. Louis, MO 63102-2810

CHANCELLOR'S OFFICE

MAY 17 1999

Dear Dr. Blevins:

Some of our members have called my attention to a production of the play, "Contagion of the Night," that was performed on the Forest Park campus of St. Louis Community College, April 21st through the 25th, at the Mildred E. Bastain Center for the Performing Arts.

The play portrays its various nun characters as greedy, insane, blasphemous or sexually frustrated. Particularly offensive is the derision that the person of Mary, who is venerated as the Mother of God by Catholics, and various devotions (the rosary, hymns, litanies, etc.) are held up to throughout the play. It is my understanding that it is scheduled for another performance in the Fall.

As president of the nation's largest Catholic civil rights organization, I appeal to your sense of fairness and goodwill and ask you to reconsider the decision to stage the play this Fall. Much of the current debate in the public arena regarding religion centers around the idea that public monies and institutions should not be used to promote religion. We believe that it is equally wrong for public monies and institutions to be used to denigrate religion.

Thank you for your time and consideration. I look forward to your response on this matter.

Sincerely,

William A. Donohue
William A. Donohue, Ph.D.
President

cc: Henry Shannon, Ph.D.
President, St. Louis Community College
Forest Park Campus

1011 First Avenue • New York, NY 10022 • (212) 371-3191 • Fax (212) 371-3394

*draft
Please
a response
for me*



everybody is a software scribbled: contagion



Contagion of the Night Scene 3: Petty Preserved

Frances

Rose, put down your needle. It is my pleasure to introduce Mr. Jose Patel of the Eden's Software Network. Mr. Patel is with us to demonstrate the latest in Eden software, and I propose a partnership between Eden Software and "The Ladies That Sew." Mr. Patel.

Patel

Thank you for allowing me to be with you today. Ladies, do you remember the old days, before the release of Eden's Obligatory Organizer Software, before the Obligatory Organizer changed your lives? Ladies, I'm here to help you remember. It wasn't all that long ago when you were lost, wanderers in a wasteland, a wilderness of weddings, baptisms, communions, funerals, and, yes, even that occasional Bar Mitzvah. Path unmarked, forever faced with how much to give, who to give to, and finally whether to give at all.

There's a bag on the table. Patel pours it on the altar cloth. Out comes dog-eared cards and yellowed bits of paper. He stirs through them.

This is what it was like, how it used to be, a typical family's records. Slips, scraps of paper, notes, who brought what, from pie to peas. Every card imaginable -- thank you, sympathy, funeral mass, birthdays, weddings, on and on and on. Seems like pre-history.

Patel yanks out a faded, torn piece of paper and reads.

Ah, oh . . . didn't . . . didn't give a thing. Who didn't . . . I can't make this out. Is that an "O" or is it a "C"? I can't read it. I don't think any of you dear ladies could either, and that was the real tragedy of it. Too often we'd forget who forgot. We had an obligation not only to ourselves but to those who came after, to remember. To remember the slights, the omissions, the halfhearted gestures. A sloppy paper trail wasn't enough. Do you for a moment think that anybody other than an autistic savant could keep track of all this?

He runs his hands through the mound of paper.

And, party games aside, they don't entertain all that much. Ladies, with Eden Software, ingratitude finally met its match.

He pulls out a two CD-ROMs.

This was the program that remembered, recorded, and quantified it all. Eden's Obligatory Organizer proved that the petty can be preserved, that the sins of the mothers and fathers need not be forgotten, that generations of hurt can be stored, only to be recalled with a touch. Think Eden Software when you think of the legacy you can leave your children, and your children can leave their children, and on, and on, and on, and how all those that follow you will be forever spared from giving to the undeserving.

The Ladies applaud.

Eden has always been by your side, and it hasn't ended with the Obligatory Organizer. Now there's more!

He whips out a circuit board.

end of scene



a cross over at a basilica

Before Contagion rebooted a Jesus myth, Father McNamee published his Cathedral monograph. *The Architecture and Mosaics of the Saint Louis Cathedral* was McNamee's big church atlas. It's a guide book. The Jesuit used the Cathedral's mosaics to map the Christian creed. He had it all there, right to the end chapel. McNamee wrote that in 1929 Paul Heuduck, the father, inscribed the Dies Irae on a small gold mosaic dome. The dome is on the brink, the entry into the All Souls Chapel. It's a flat threshold. Fr. McNamee said the Chapel's flat ceiling "contrasts sharply with the domical and vaulted ceilings that prevail everywhere else in the Cathedral." It's laid low, flat. Dies Irae translates Days of Wrath. Heuduck cut the wrath and the rest of that Latin verse into the dome. *The Contagion of the Night* disc and video jockeys grabbed the Dies Irae. They remixed it. And then they used it, and other credo bits, to mourn a descent into flat.

a city is more than a place in space, it is a drama in time.

patrick geddes

Patrick Geddes was a man in search of an arena that exposed the archetypal drama(s) of life. Like Charles Dickens he was a player on a brute Hobbesian stage. Both men wanted to change the set.



The film strip is from a fragment of a lost silent film. It's thought to be based on *Bleak House*, and believed the first time a Dickens tale was adapted to film.

It is high time to be staging the civic drama, renewing its long-forgotten ideals. For as we escape from the myths of a homeless individualism we see that the city in one age with acropolis and forum, in another with town house and cathedral has ever been the theatre and stage indispensable for expressing, with any real fullness and adequacy, each individual life.

patrick geddes - *cities in evolution*

In the course of elaborating his fundamental graph, Geddes had in fact exposed the archetypal drama of life: and what was even more important, had restored the missing factors of time and change. In the scenario for this drama the actors, the plot and the scenery, the dialogue, the performance, the setting actively bring into existence an interwoven sequence of events whose meaning and purpose no single part, however clearly presented, can possibly convey.

lewis mumford - *on his teacher and mentor patrick geddes*

Amphitheaters, open-air stages, and performance spaces in theaters and public halls are standard features in Geddes's city design reports. He suggests an amphitheater as early as 1904 in his report for Dunfermline and proposes one again in his last city design report from 1925 for Tel Aviv. Without an amphitheater a city is not complete.

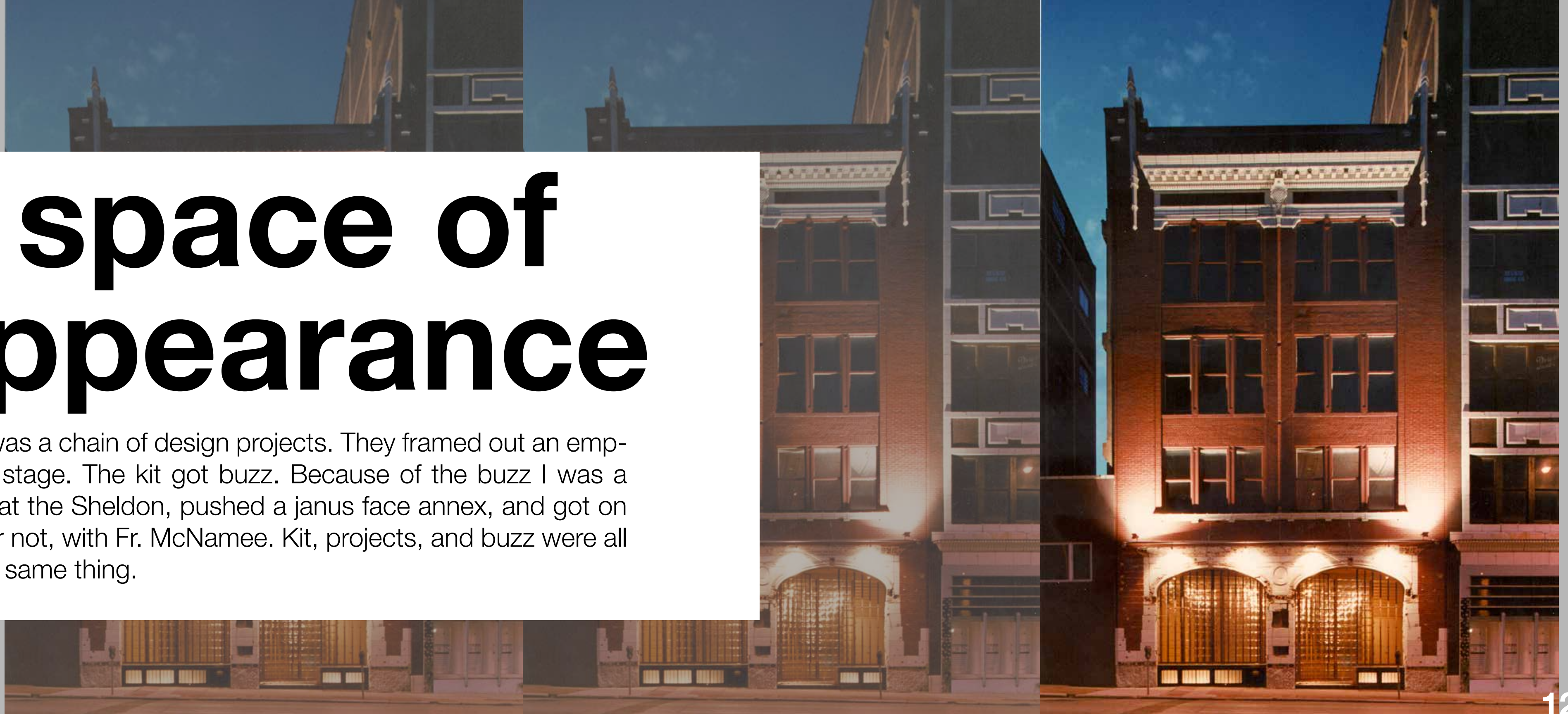
volker m. welter - *biopolis*

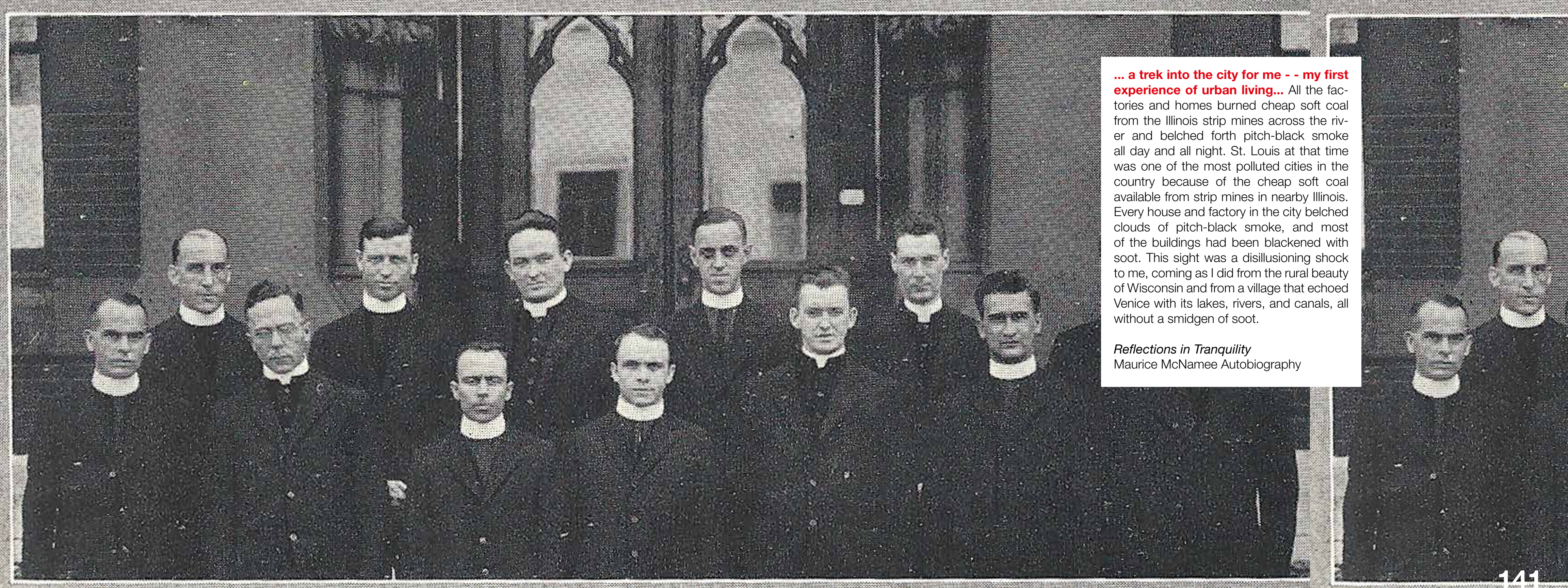
The remix digerati have to be on the street. We don't want a generation of creatives secreted in clandestine places, shackled to screens and virtual sites. Or shunted to mutating gaming consoles, where buttons and a directional joystick rein the drift. They have to be on the ground navigating through the digital fog. That's the place to double, layer and go off in several directions. But they need gear to cut a path in the data maelstrom. They need way stations: places to map, to plot a course, and platforms from which to peer into the city.

holm-guzzardo: *the cartographer's dilemma*

a space of appearance

The kit was a chain of design projects. They framed out an emptied out stage. The kit got buzz. Because of the buzz I was a director at the Sheldon, pushed a janus face annex, and got on stage, or not, with Fr. McNamee. Kit, projects, and buzz were all after the same thing.





... a trek into the city for me - - my first experience of urban living... All the factories and homes burned cheap soft coal from the Illinois strip mines across the river and belched forth pitch-black smoke all day and all night. St. Louis at that time was one of the most polluted cities in the country because of the cheap soft coal available from strip mines in nearby Illinois. Every house and factory in the city belched clouds of pitch-black smoke, and most of the buildings had been blackened with soot. This sight was a disillusioning shock to me, coming as I did from the rural beauty of Wisconsin and from a village that echoed Venice with its lakes, rivers, and canals, all without a smidgen of soot.

Reflections in Tranquility
Maurice McNamee Autobiography

Marshall McLuhan opened in St. Louis. It was his Midwest New Haven. It's where the road show got started. McLuhan worked up a routine in St. Louis. He found himself a troupe of players, a back-up group. It was a theater man that got McLuhan to Missouri, Father William H. McCabe. Father McCabe was the Chair of the Saint Louis University English Department. He brought McLuhan and posse together. It's McCabe who pushed Marshall McLuhan out onto the world stage. Got the Canadian the real first gig, that stand up. Like McLuhan, literature was theater for McCabe. It was an environment to leap into. Father McCabe was one of the first to wade into the Baroque Jesuit stage. It's the place Lope de Vega and Molière trained as dramatists. For two hundred years Jesuit Baroque theaters were engines of stage technology. They were the gear shops. McCabe chronicled how they introduced a line of stage effects; how they set up machinery to present flying animals, lightning, thunder, riding scenes, processions; everything that made up those tableaux vivants. It's where all the flat scrimms added up to a something more.*

This St. Louis proto - new media factory was posse play-book and posse backdrop. Like McCabe's Baroque stage it was a ring to bump, drift through, and blend. It's where McLuhan and those Catholic boys began to frame an epic Manichean battle. Where they set their site on a dimensionally rivalrous stage. The contest was between see and hear, eye and the ear. There were demons and saints. The demons were the merchants of flat. They were the bad code.

* a baroque backstory - a snapshot into Einstein's space-time

They were the bad code.

The demons were the merchants of flat.





10

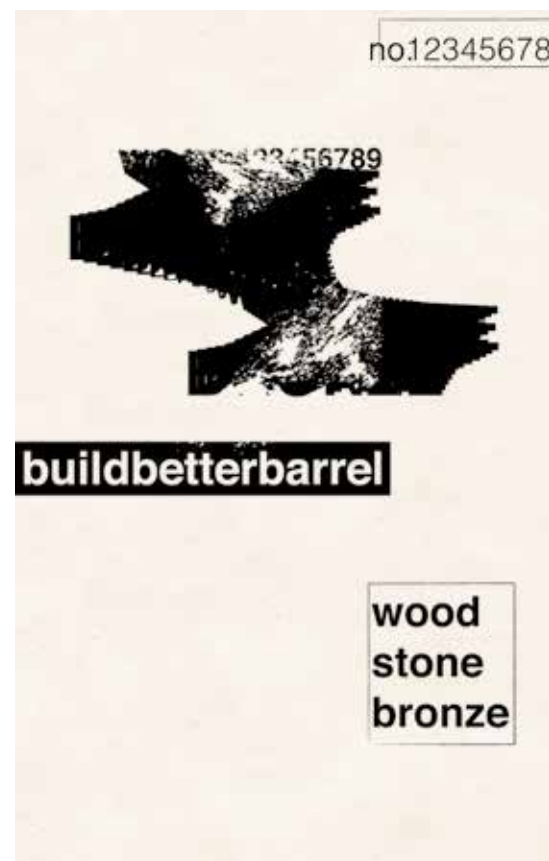
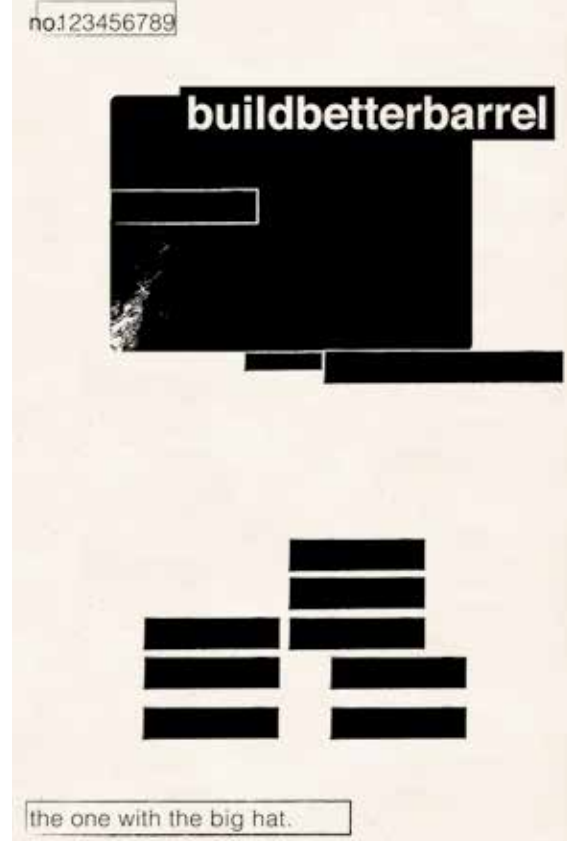
tool
chest

Plaintiff's account of the accident is as follows:

The collage features several documents from the state of Missouri. At the top, a page from the **Missouri Revised Statutes** is visible, specifically Chapter 878, **Offenses Affecting Government**, Section 578.039. Below this, a letter from the **Missouri Department of Transportation** is dated **March 10, 2011**. Another letter, dated **March 10, 2011**, is from the **Missouri Department of Social Services**. The documents are layered and partially obscured by large, stylized letters 'A' and 'B'.

[illegible]

167



buildbetterbarrel - nine events in new media

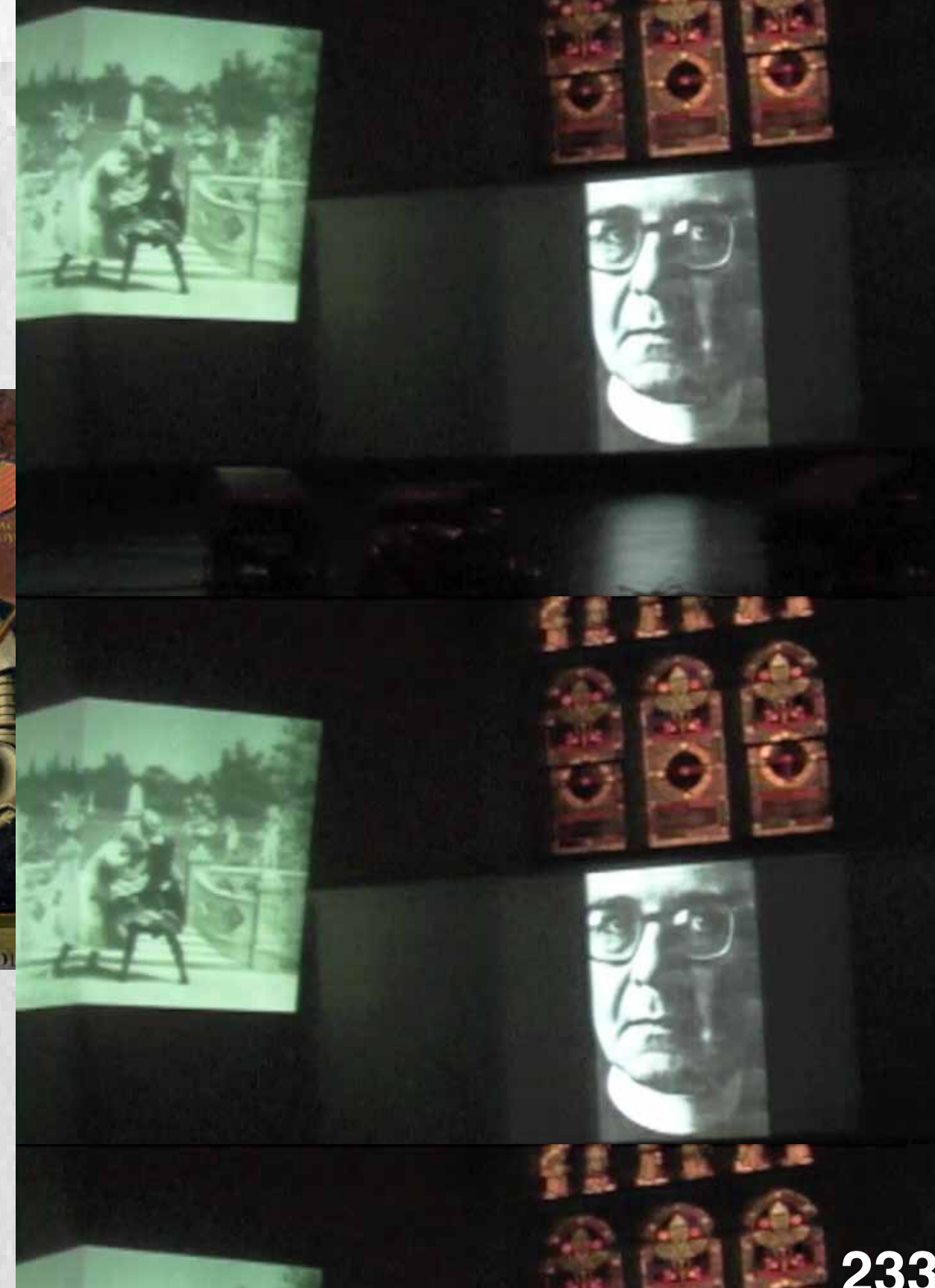
buildbetterbarrel is a road movie.
it's a chain of short vignettes.
segments map a new media storyline
backdrops include:
cahokia mounds
a gamers' lounge
the chicago lakefront
the pulitzer foundation for the arts
a st. louis street front media lab

in this road movie we meet:
two suits and a trickster
mounds and mississippians
catholic boys and a bible press
and we run into an eskimo,
the one who started it rolling,
Nanook

12 tables, tunnels and debris

What makes mass society so difficult to bear is not the number of people involved, or at least not primarily, but the fact that the world between them has lost its power to gather them together, to relate and to separate them. The weirdness of this situation resembles a spiritualistic seance where a number of people gathered around a table might suddenly, through some magic trick, see the table vanish from their midst, so that two persons sitting opposite each other were no longer separated but also would be entirely unrelated to each other by anything tangible.

Hannah Arendt “The Human Condition”



society gets it all wrong.

Ignatius Loyola founded the Jesuits. Loyola was a Spanish soldier. The Jesuits are called "The Society of Jesus" in English, but it's *Compañía de Jesús* in Spanish, or "Company of Jesus."

It's martial. It's a fight club.



“beautiful”

* “**beautiful**” is what Jimmy Cagney said to Pat O’Brien after O’Brien cold cocked him in the ring.

**The Irish Are Us, 1935 Warner Bros.*

the velocity of the fashion process*



a fashion photographer

Irving Penn

* *Intellectual Property Law and
the Sumptuary Code*, Barton Beebe
123 Harv. L. Rev. 809 (2010)



Andrea Saltzman

a fashion designer



The chair of the English department, Father William McCabe, offers Marshall McLuhan a research sabbatical. Recently married McLuhan leaves with his bride for Cambridge, England. On his return to St. Louis McLuhan discovers that Father McCabe is assigned to another Jesuit College, and Bernie Muller-Thym has gone to do service in the U.S. Navy. Father Norman Dreyfus replaces McCabe as department chair. McLuhan and Dreyfus are not compatible. McLuhan and family leave for Canada, not to return. Walter Ong goes off in search of Peter Ramus. Father McNamee finishes his thesis on Francis Bacon. He then takes a St. Louis leave but comes back and eventually becomes chair of the University's English department. Later "the Baroque beckons,"



a posse dissolves, more passage

and McNamee becomes an art historian. He publishes, curates and honors a family of glaziers. McNamee traces much to Father McCabe, the Jesuit who set the passage. This is from Father McNamee's autobiography "Recollections In Tranquility."



Another of Father McCabe's courses exposed an entirely new horizon for me. It was a course on the Jesuit theater as it had developed at St. Omers, a Jesuit school on the continent for English Catholic students during the years of persecution in England. It revealed to me for the first time what an important part the Jesuits played in the cultural life of the continent before the suppression. The course was the fruit of Father McCabe's doctoral dissertation at Cambridge. He showed that the theaters were an integral part of an education in the traditional Jesuit collegium. They centered specifically on the annual production of a spectacular dramatic performance, which sometimes involved most of the students in the college and many of the city population. It was the duty of the rhetoric teacher to write the text of the play and to oversee its production. The settings for these plays were elaborate, demanding the work of expert designers in the baroque manner.

Andrea Pozzo was a Jesuit brother and a world-famous theorist on perspective, as well as an accomplished baroque artist himself. Among other things, he designed the fabulous baroque fresco St. Ignatius in Glory on the ceiling of the San Ignazio Chapel of the Roman College. He devoted some of his time to designing sets for the spectacular Jesuit theater productions. The performances included musical accompaniment and formal dance, so training in both areas was part of the curriculum in the pre-suppression Jesuit schools. I was to learn later how completely involved the early Jesuits were in promoting the arts. They commissioned churches all over Europe designed in the elaborate baroque style, so much so that baroque is sometimes called the Jesuit style. The Jesuits certainly did not invent it, but they used it so extensively that it became identified with them.

Fr. Maurice McNamee, "Recollections In Tranquility"



web short

Club Cabool was a St. Louis new media nightclub. It operated in 1997 and 1998. On top of dealing in alcohol, it was an experiment in emerging digital information networks. The night club had the first DSL line in St. Louis and was one of the first St. Louis public venues to install web cameras. Virtual Jockeys mixed selected web sites with live and prerecorded videos, while simultaneously projecting the mix on screens in Cabool. The jockeys were the authors of the evening's visual amalgam as they blended surveillance and spectacle. A scaffold/kiosk served as a booth / performance stage for these "Digital City Auteurs."

jockeys, and remix fellow travelers

A post - Arno and Paul Heuduck crew assembled a Cabool mosaic. It included designers (soft and hard) and musicians. Two of them, Jo Beuckman and Paul Davis, went on to found the computer programming artist collective BEIGE. But the urge to remix goes way back, way before BEIGE. Trace it to the verbal arts: grammar, rhetoric, and dialectic. That's the mix Fr. McCabe flashed on, the mix that sent McLuhan and posse out on the stage. That's the mosaic that fueled CABOOL.

the cabool archive - press, publications and web shorts.

Cabool was a St. Louis new media nightclub. It operated in 1997 and 1998. On top of dealing in alcohol, it was an experiment in emerging digital information networks.

Cabool had the first DSL line in St. Louis, and was one of the first St. Louis public venues to install web cameras.

Cabool was an “ur-platform” for mixing and mapping our digital ecology. It was a collection hub, “cull and sort” as ambient remix.

Cabool's virtual-jockeys mixed selected web sites with live and prerecorded videos, while simultaneously projecting the mix on screens in Cabool.

Cabool's jockeys were the authors of the evening's visual amalgam as they blended surveillance and spectacle.

Cabool had a scaffold / kiosk. It served as a booth / performance stage for “Digital City Auteurs.”

Cabool was designed to examine information networks and digital archives “as an immersive social environment - ecology.”

Cabool was a first of its kind (1997-1998), an interactive new media stage. Virtual Jockeys blended surveillance and spectacle.

Cabool was an experiment in emerging digital information networks.

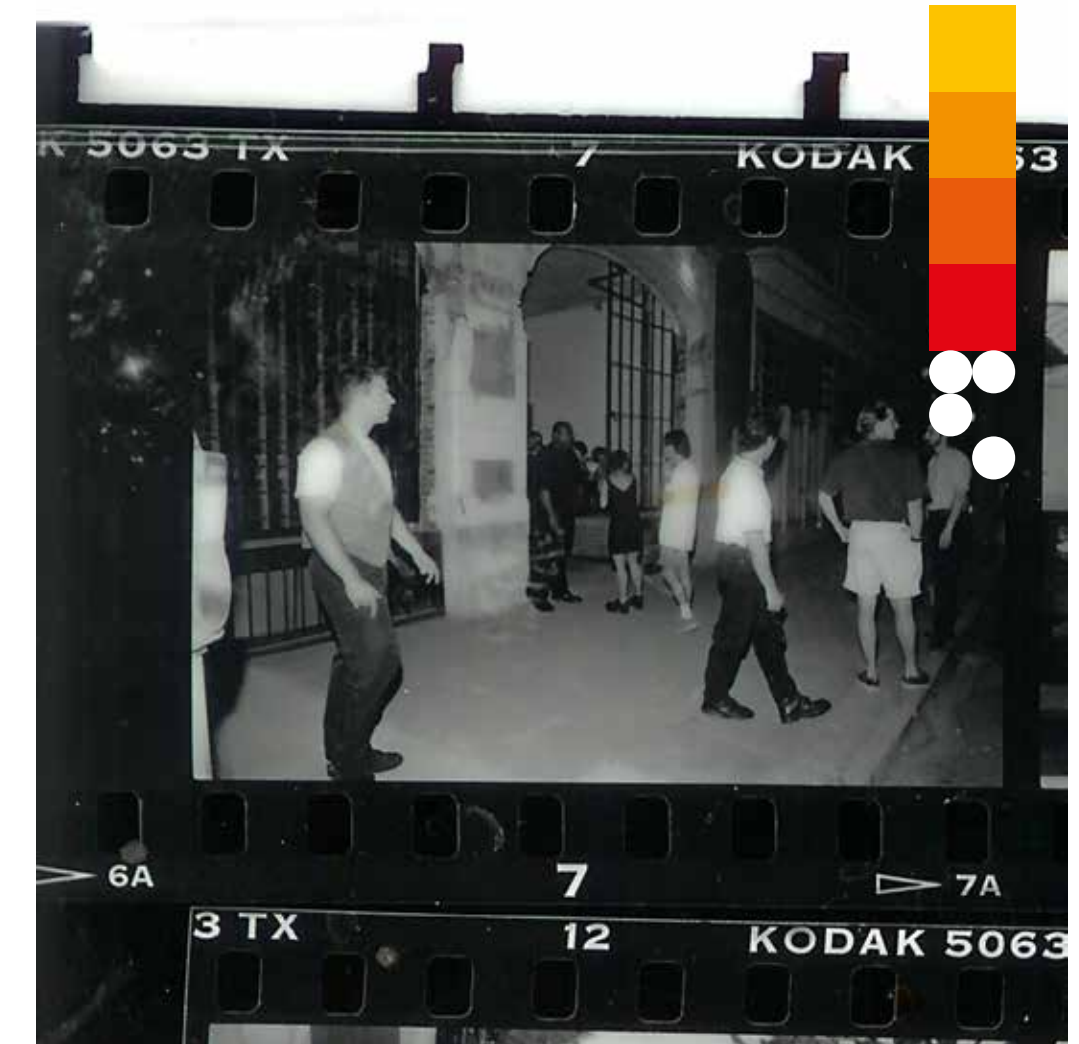
Cabool offered a glimpse how new information systems could activate the public sphere, as a smart and poetic place.

Cabool addressed the performative dynamics of new communications technologies in the public sphere. The process of digital production was showcased on a public platform.

Cabool's web sites were mixed with live and prerecorded videos, while the mix was simultaneously projected on screens.

Cabool's scaffold / kiosk served as a booth / performance stage for this new information generation “net dj.”

Cabool was is a tool to probe the effect of pervasive computing on the design and occupation of public space, one more application to try to make sense of things.



Ulster Festival



Paul Guzzardo
A Hackerspace For Myth Making:
The Dervish In The Machine

Paul Guzzardo is a lawyer-turned-media activist/artist. He is based in St. Louis and Buenos Aires and a Fellow at the Geddes Institute for Urban Research in Dundee. His work in new media looks at the effect of digital information on the design and use of public space and the relationship between digital technology and the street. A branch of "media ecology."

Over the last 10 years he has examined the dynamics of new communications technologies; in a nightclub, a media lab, in theatres, documentary films and on the street. "I explore new interfaces on the ground, linking city street-space and data-landscapes... where urban designers and creative practitioners fit, and/or don't, in a zoomed out digitized culture. 'A Hackerspace For Myth Making' is a tableau you drift through, synthesizing as you move. A probe into how digital kit edits us. An interface linking street-space and data-landscapes."

Paul is working with Ulster students, architects and urban designers over four days, creating 'A Hackerspace for Myth Making.' The fruits of their labours can be seen at a presentation in PLACE. Paul is also giving a public talk at the University about his work around "media ecology."

Get Tickets 22nd



BREAKDOWN!
HOW ARCHITECTURE AND ART CAN TRANSFORM URBAN DECAY
6 April, 2 - 3.30pm | Group Space, Ulster Hall, Bedford Street

How do we respond to urban decay, blight and breakdown? Artists and architects will present their creative solutions and experiences - from good urban design fixes to artistic re-imagining of our built environment. Join this essential debate around regeneration, revitalisation and renewal. Speakers include Director of Hearth Housing, Marcus Patton OBE, Lawyer and Designer Paul Guzzardo and Arthur Acheson, Chair of MAG.

THIS EVENT COINCIDES WITH SWAN SONIC, AN EXHIBITION BY ARTIST STERVEN SALAH, SHOWING AT THE ULSTER HALL FROM 1ST - 30TH APRIL. £8 INCLUDING LUNCH - BOOK ONLINE AT WWW.PLACEHUBS

4 APRIL

Lecture: *New Ways to Smear the Street with Our Extended Epistemology* - [Paul Guzzardo](#) March 3, 2011
[VISIONARY URBAN DESIGN](#) Series - The School of Architecture at Pratt Institute - Brooklyn Campus, Higgins Hall Auditorium (61 St. James Place, Brooklyn, New York) Reception 5:30; Lecture 6:00; Q+A 7:00



This lecture is one man's sequel to the "Grunch of Giants". Guzzardo is a protocol designer for a street-scape network commons. He's been out on the street for 15 years doing R+D. His stage is St. Louis. Both as a designer and lawyer he's confronted what he calls "bad code", and what Fuller called the "selfishly successful and entrenched minorities". Like Fuller, Guzzardo understands that if we want to "smear the street with our extended epistemology", we better be ready to smear the closed self reinforcing loop that's in the way.

promotion

talk posters



A Hackerspace For Myth Making

Paul Guzzardo & Alona Martinez-Perez

The Board Room, Crawford Building, DJCAD **Tuesday 27 March 2012, 1-3pm**

This Geddes Fellows Seminar is conducted by Paul Guzzardo and Alona Martinez-Perez. Guzzardo is a lawyer-turned-media activist/artist, based in St. Louis and Buenos Aires. His work in new media looks at the effect of digital information on the design and use of public space, and the relationship between digital technology and the street. Hackerspace comes to Dundee from Belfast. His "Hackerspace" keynote lecture opens at the Ulster Festival of Art and Design. A "Hackerspace" workshop is scheduled the week of March 19th at PLACE, the Northern Ireland architectural center and involves Ulster students, architects and urban designers. This four day Belfast Workshop has been organized by PLACE, the Ulster School of Architecture and Design, and Alona Martinez-Perez, a Belfast-based urbanist, planner and architect. The goal is to generate "on the street prototypes" that intersect with web based social media applications. The workshop also examines FACTBOOK's "frictionless sharing applications", and how these "apps" edit us and the street. Guzzardo and Martinez-Perez will present the Belfast Workshop results at the seminar. Guzzardo and Martinez-Perez are Fellows at the Geddes Institute for Urban Research at the University of Dundee.

Image: Collage/Guzzardo, Poster: McEwan

geddes institute for urban research • brown bag round table lunch series [dundee.ac.uk/geddesinstitute](#) info: [c.y.mcewan@dundee.ac.uk](#)



PAUL GUZZARDO



TRIMTAB

Catalyzing a design science revolution

The monthly e-newsletter of the Buckminster Fuller Institute | 181 N 11th Street #402 | Brooklyn, NY 11211

The Buckminster Fuller Institute is dedicated to accelerating the development and deployment of solutions which radically advance human well being and the health of our planet's ecosystems. We aim to deeply influence the ascendancy of a new generation of design-science pioneers who are leading the creation of an abundant and restorative world economy that benefits all humanity.

BFI Updates

Vol. 12 No. 2

SUPPORT BFI

The opportunities to do more in extending Bucky's legacy have never been more abundant. Now is the time to get involved and help ensure the sustainability and continued growth of BFI. Your financial support, no matter the size, makes a huge difference. Please support our work today!

support our work

Week!

BFI will be publishing this year's incredible crop of entries to our Idea Index in a few days time, stay posted!

Visionary Urban Design Lecture Series

BFI is proud to sponsor Paul Guzzardo's March 3rd lecture at Pratt's School of Architecture: *New Ways to Smear the Street with Our Extended Epistemology*. More [here](#)



PAUL GUZZARDO
DESIGN BUILD CASE STUDIES: 1997-2006

PRATT INSTITUTE SCHOOL OF INFORMATION AND LIBRARY SCIENCE

OCTOBER 27, 2006 6PM

SPONSORED BY:
SILSSA PRATT.EDU/%7 ESILSSA/
: CULTURE WITHOUT LITERACY: CWITHOUTL.ORG

The Atlantic Monthly published
“**The Coming Anarchy**” in February 1994.

The Atlantic’s lead read:

How scarcity, crime, over-population, tribalism, and disease are rapidly destroying the social fabric of our planet.

The Coming Anarchy is by Robert Kaplan. It is about global chaos. It’s a dark story; little is left out. Twenty years later Kaplan’s geo-political track is remembered not just for its ghastly eloquence, but its prescience.

Kaplan’s Anarchy provoked
“The Cartographer’s Dilemma.”





CARTOGRAPHERS
GUILDS STRUCK
A MAP OF THE
EMPIRE WHOSE
SIZE WAS THAT
OF THE EMPIRE
AND WHICH
COINCIDED



case study 1



FIRST AND THIRD, Judith Barry

New York based Judith Barry came to St. Louis the week of November 14th for a collaborative presentation hosted by Washington University Graduate School of Art and MediaARTS Alliance. Barry was presenting “First and Third,” a video projection featuring commentary on the immigrant experience in America. This work dealt with the immigrant experience in America via memorable images and voices seen and heard from the street corner in the lab’s windows. The subjects in “First and Third” were projected in extreme closeup. This allowed Barry to fill an entire window panel about 6 feet high and wide with a “face.” Setting the work in a window overlooking an urban landscape - making the faces appear to be the cornerstone of the building - reinforced how individuals bringing their lives to this country have become the “building blocks” of America.

case study 2



dDNA (d is for dancing), Nell Tenhaaf

Nell Tenhaaf’s work addresses cultural implications of new technologies, and how digital representation links art practice to the biosciences and to Artificial Life. She forges connections between the scientific and artistic worlds, both through works critiquing scientific claims and works in which she adopts a “scientist’s persona.” In this piece Toronto artist Nell Tenhaaf took footage from St. Louis salsa and jitterbug classes and superimposed an animated strand of DNA to make it appear in the midst of the classes, projecting the final footage in the lab’s windows. Those who came to view this work used the piece as a jumping-off point for a larger discussion on dance and cultural mores.

case study 3



AN AUDIO DIALOGUE, Beige

Paul Davis, Joe Beuckman, Joe Bonn and Cory Arcangel of the digital art collective Beige set up an audio dialogue between an “inside and outside.” Sound-generating materials were planted on the street and in the MediaArts lab. Captured sounds — people, cars and buses — were processed by these Beige in-house programers. All was looped and repeated, pitch and playback speed changed. In this “sound capturing” there were no electronic instruments or sound generating sources. Every sound used had its source in some real event . Sounds were captured by the microphones: be it people talking into them, cars and busses passing, the performers inside the MediaARTS space giving instructions to the audience outside. “Sum-sound” was played back and combined into a musical framework and broadcast into the street.

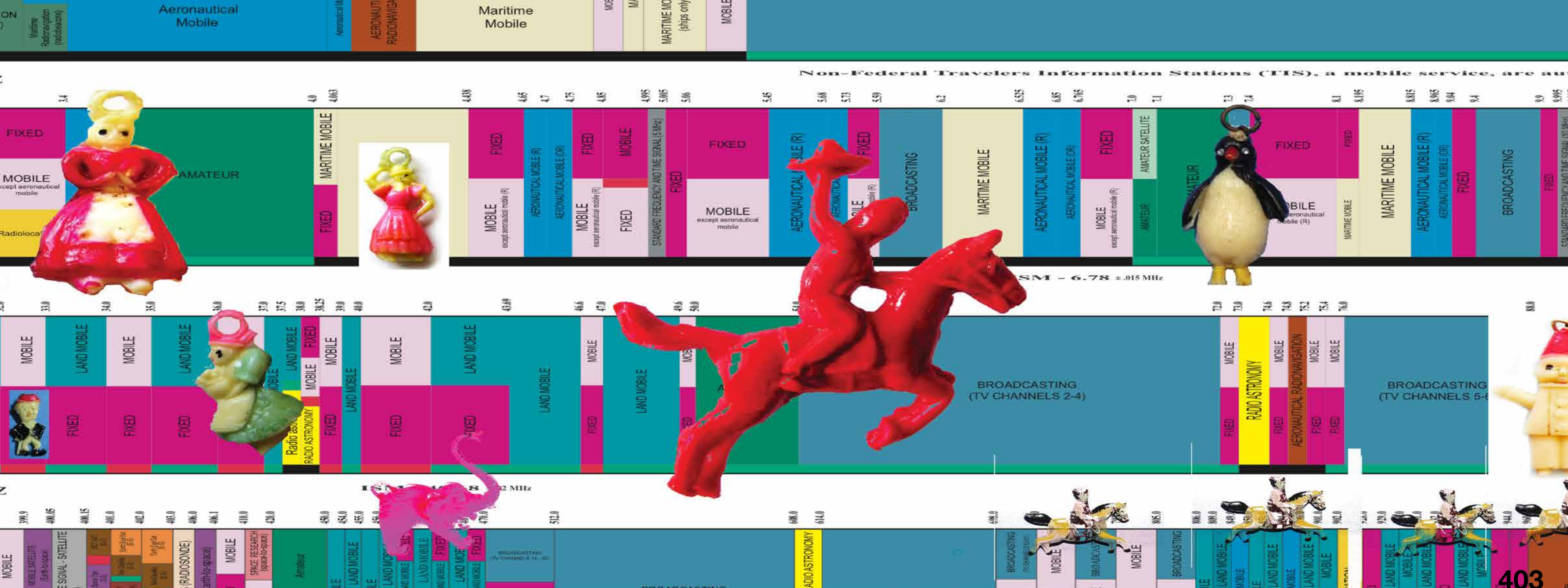
case study 4



programs and processes on parade

script excerpt - the Media Arts documentary: “Passersby can watch digital media artists work and create while their work is simultaneously projected on the screens facing Tucker Avenue. Media Arts focus is on the process of creation as well as the final product. In the modern world of scanners, graphic programs and the internet, any image that can be produced can be reproduced. To see the artists’ work is to gain greater respect for the artists’ output. This lab incubator is a museum without walls. It engages its audience in the creative process.”





26

bad code case study



WALTER BENJAMIN

“on
the Concept
of History.”

curators:
codling ■ guzzardo ■ walczyk

There is a storm blowing from the future. It shows an angel who has moved away from everything he stands for. His wings are wide and motionless, and he is spread out before him. The storm is blowing from the future. Where a chain of events appears before us, he sees one single catastrophe, which keeps piling wreckage and hurls it at his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from paradise and has got caught in his wings; it is so strong that the angel can no longer close them. This storm drives him irresistibly into the future to which his back is turned, while the pile of debris before him grows toward the sky. What we call progress is this storm.



THIS IS HOW
THE ANGEL OF HISTORY MUST LOOK

There is a
angel who
His eyes a
is how the
the past. V
single catast
his feet. Th
whole what
dise and ha
can no long
future to w
him grows

PROGRESS IS THIS STORM

42° 25' 34" N 3° 09' 32" E

sontag

Susan Sontag was speaking. The venue was Graham Chapel at Washington University, St. Louis. It was Wednesday, March 24, 2004. She died later that year.¹ Sontag was discussing her book “Regarding the Pain of Others.” It was a collection of essays. Francisco de Goya’s *Tampoco* Plate 36 was the cover page. Plate 36 is from Goya’s “The Disasters of War” cycle.

That afternoon Sontag talked about the history of showing somebody else’s pain and how we read images of atrocities. She claimed that in this media ecology - maelstrom - our perception is eroded, and we are more and more inured from other’s suffering.

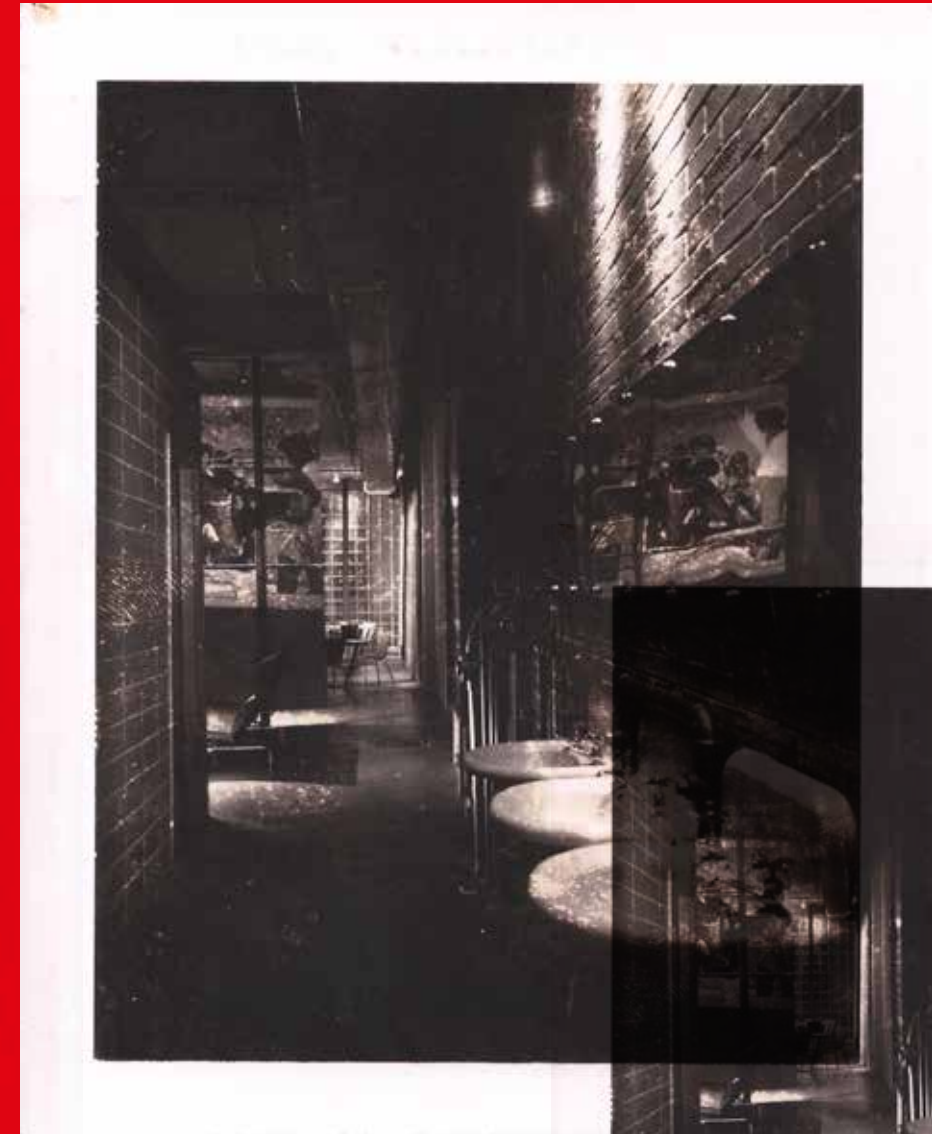
Somewhere near the end of her talk, she paused. It seemed a long while. Then she said, “I will be remembered for one thing. It will be for extending an essay. The essay was by a German man. His name was Walter Benjamin. His essay is “Art in the Age of Mechanical Reproduction.”

Benjamin’s essay has been grist for two generations of cultural critics and art historians. Most commentary involves image, replication, aura: all those “copy things.” But that day it seemed the essay’s epilogue mattered most to Sontag. It’s where Benjamin says this.

The destructiveness of war furnishes proof that society has not been mature enough to incorporate technology as its organ, that technology has not been sufficiently developed to cope with the elemental forces of society.

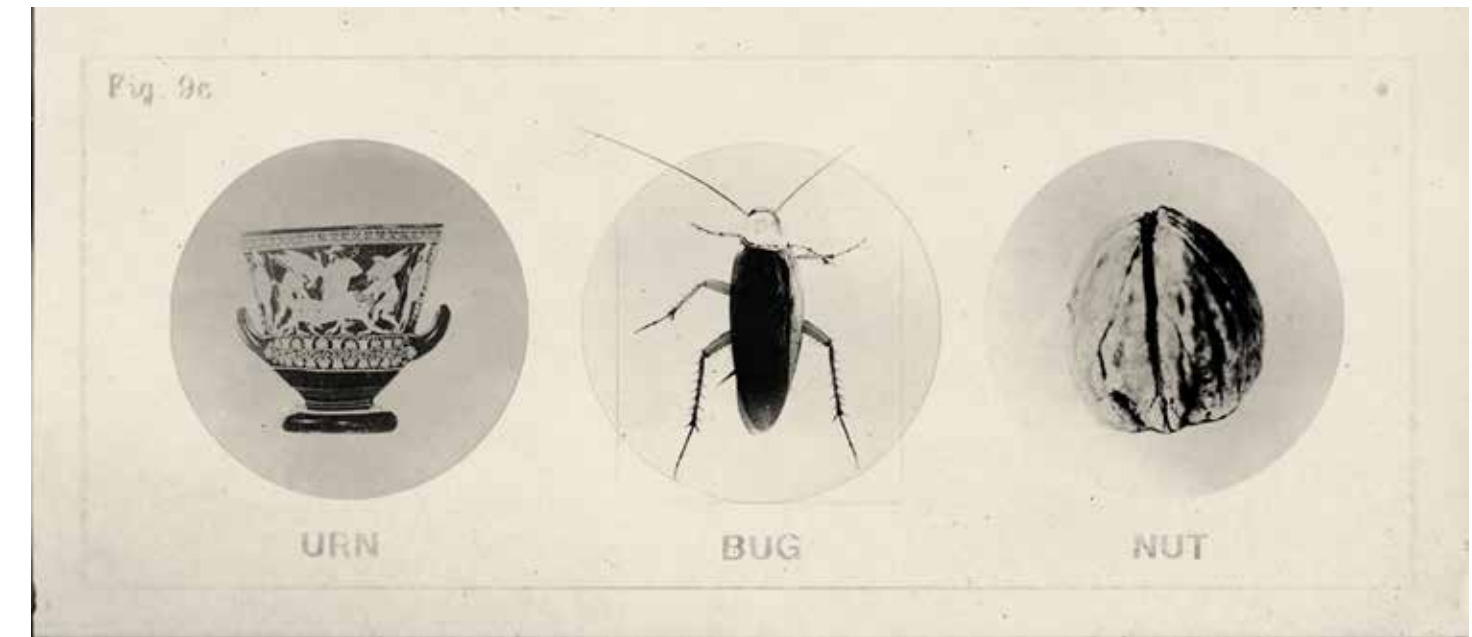
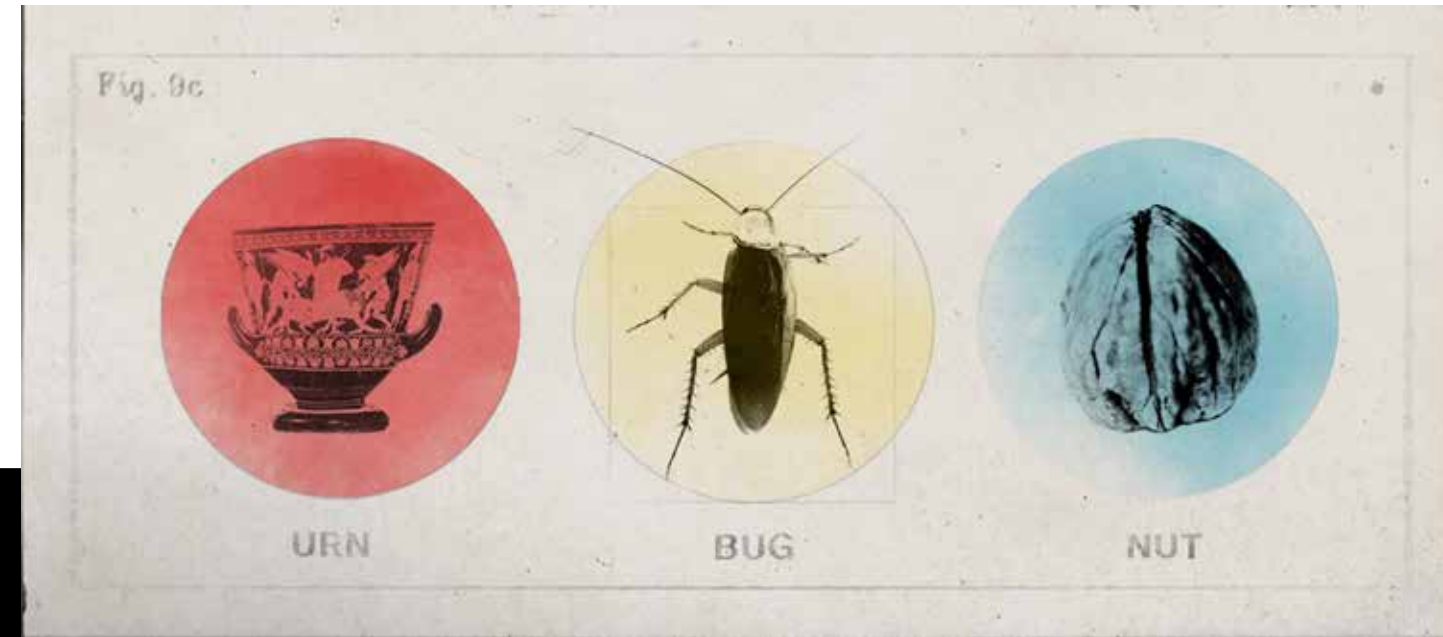
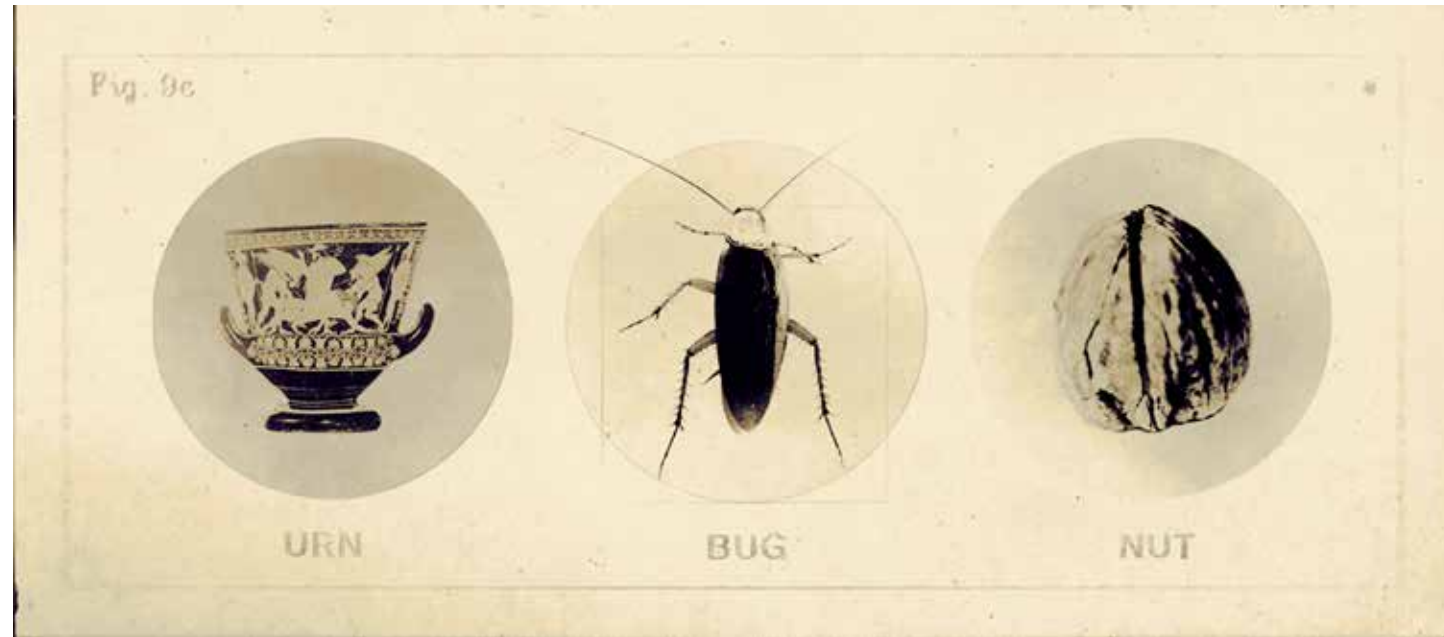


The following excerpt, *a son’s endnote*, opens “Swimming in a Sea of Death: A Son’s Memoir.” The author David Rieff was the son of Susan Sontag. Rieff’s book starts with a phone call of March 28, 2004. Four days later in St. Louis Sontag spoke about how she might be remembered.

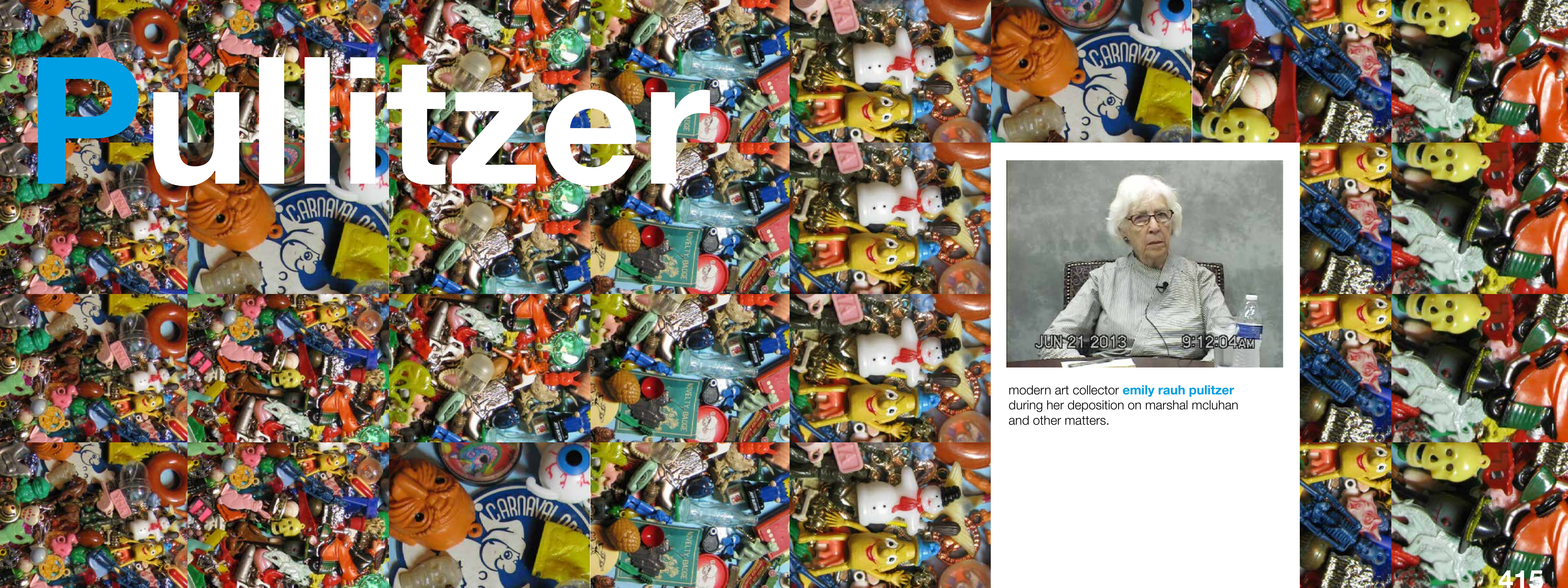


¹ **a sons endnote:** “Nothing could have been further from my mind. I thought that I was returning to my home in New York at the end of a long trip abroad. Instead, I was at the beginning of the journey that would end with my mother’s death. To be specific, it was the afternoon of March 28, 2004, a Sunday, and I was in Heathrow Airport in London on my way back from the Middle East. I began making phone calls — reconnecting with home as has always been my habit once I am through reporting a story. That was when my mother, Susan Sontag, told me that there was a chance that she was ill again. My mother was clearly doing her best to be cheerful. “There may be something wrong,” she finally told me after I had gone on at far too great length about what the West Bank had been like. While I had been away, she said, she had gone in for her twice-yearly scans and blood tests — the regular routine that she had been following since her surgery and subsequent chemotherapy for the uterine sarcoma she had been diagnosed with six years earlier. “One of the blood tests they’ve just run doesn’t seem so good,” she said, adding that she had already had some further tests done, and asking me if I would come with her the following day to see a specialist who had been recommended to her and who had done some follow-up tests a couple of days earlier. He would have the conclusive results then.”

he collects



nuts



Pulitzer



modern art collector [emily rauh pulitzer](#)
during her deposition on marshal mcluhan
and other matters.

...what the world as it is today
stands in the greatest need of
may be well a new example if
the next 1000 years are
not to become an era of
super civilized monkeys.

Hannah Arendt - Bard College December 1968



in the ring with charlie

appeared at a St. Louis City Hall rally, and met with local and regional government officials, including state legislators in Jefferson City, and Congressman Lacy Clay's Chief of Staff. Yard signs reading "no to eminent domain" appeared throughout the St. Louis metropolitan region. The outcry was further provoked by a national campaign centered on an eminent domain case before the United States Supreme Court. This case, *Kelo v. City of New London*, 545 U.S. 469 (2005), was the first major eminent domain case heard by the Supreme Court since 1984. It involved the use of eminent domain to transfer land from one private owner to another private owner for furtherance of economic development. 53. Alderman Michael Milkman, who sponsored the Tax Increment Blighting Analysis and Redevelopment Plan for the GRAND CENTER Redevelopment Area, was quoted in the newspaper as saying he was surprised to learn about Day's situation. "Had I 20 been aware of it," McMillan said, "I would not have supported the way it was done." In addition to the Alderman, Eric Friedman testified that Congressman Clay's office was also "very unhappy" about what was happening. 54. A series of emails between Vincent Schoemehl and Eric Friedman addressed the racial and the political fallout that was resulting from Mr. Day's and the press's condemnation of the Defendant Grand Center. The Plaintiff and Director Pulitzer were copied on some of these emails. 55. Plaintiff was labeled a "racist" and an "elitist" on multiple online blogs and articles following publication of the Wagman article. 56. The State of Missouri revised its eminent domain laws following a wave of public outcry over *Kelo v. New London*, the Defendant's mismanagement of the Gentle Day condemnation, and the imprudent use of eminent domain in the city of Sunset Hills. As part of this revision the state legislature created "The Office of the Ombudsman for Property Rights." This Office is officially charged with documenting the use of eminent domain within in Missouri and any issues associated with its abuse. CONTRACT TERMINATION AND THE BURNT CHURCH 57. On May 17, 2005 the Executive Board of GRAND CENTER met and voted to withdraw the Petition for Condemnation. When asked about this meeting in his earlier deposition Vincent Schoemehl testified: A. There was a national organization that came to town over the over the Day case that wanted to have demonstrations in GRAND CENTER. I mean, there was -- there was a lot of-- there was a lot of concern about this from a public relations standpoint. A...we made the decision to drop it. Q. Who was involved in that decision and when did that decision - I don't know the exact - 21 Q. take place? A.date. I don't know the exact date, but it went ---1 did take that to the full Grand Center Board. Q. And was that after the publication of this -A.Yes. Q. Wagman article? A. It was after and we need to --you know, we need to just dismiss this case with prejudice. Q. Was a primary concern on behalf of the Vandeventer Redevelopment Board and the Grand Center Board adverse reputation, b publicity. 58. Fifteen minutes after the May 17, 2005 meeting in which the Grand Center Executive Board voted to withdraw the Petition for Condemnation Schoemehl received a call from the St. Louis Post D also indicated that an alternative site for the Media Box needed to be found. Shortly after leaving the phone message Schoemehl sent the Plaintiff two emails regarding alternative -replacement Media Box pr was suggested by Vincent C. Schoemehl Jr. to Plaintiff, as an alternative location for the Media Box. The Defendant owned this property. The property is listed in Municipal Bond prospective as "The Spring Ch fire in April 2001, reduced the wooden interior and roof to ash. ----This ruin and the vacant plot sit directly across Spring Avenue from the new Cardinal 22 Ritter College Prep High School. In their current con rounding properties and provide an important greenspace in the District. It is anticipated that Grand Center, Inc. will retain ownership of the property and be responsible for its maintenance. It is anticipated that that the allowable amount of TIF Obligations: Urban Garden was \$ 280,000. Elsewhere in the enabling Ordinance the property is listed as a Series C Notes. Later ordinances show it as a Series D Note and s provided Plaintiff with site plans and architectural drawings of the burnt Church, and the adjoining lot. He asked his assistant, JoAnne LaSala, to work with Plaintiff to relocate the Media Box into this church. I posed inserting features of the Media Box into the derelict church structure, and described how the church could be transformed into a glowing new media "information lamp," lighting up GRAND CENTER. testified that he was "willing to try to be cooperative with them to try to sustain the development of these ideas which I had been working on which I consider part of our national patrimony and put them in G Media Box would would need to be moved elsewhere in the district. APPROPRIATION OF THE PLAINTIFF'S PROPRIETARY DESIGNS 62. Immediately after dismissing the condemnation action the Defendant GRAND CENTER corporations engaged Sung Ho Kim and Heather Woofert of Axi: Ome Ilc as the "de facto in-house designers" for the district. They were charged with exploring how digital media might be applied to different locations in GRAND CENTER. Both individuals had worked as consultants for the Plaintiff on the Media Box. "The Urban Media Complex GRAND CENTER" was the first project they did for the District. The Urban Media Complex GRAND CENTER" was based on the Media Box and the Plaintiff's protocol. There was nothing new here, except the name. 63. Neither the GRAND CENTER Defendants nor their agents contacted the Plaintiff again until late December 2006, when Vincent Schoemehl sent the Plaintiff an email. Schoemehl sought the Plaintiff's assistance in designing a media-projection infrastructure for the GRAND CENTER district. Vince Schoemehl <vince@grandcenter.org> wrote: Paul: I would like to speak with you about a lighting/projection project in Grand Center. We've been given a fairly nice gift for new arts projects and this is one of the projects we'd like to propose to our committee. I'm looking for some help with technology specifications and some ideas on how to program this. We're looking at starting with projections onto several walls/surfaces in Grand Center and then as a second phase placing "art walls" on the superstructures on top of the Club Riviera Building and possibly the Fox and other buildings in the district. My office number is (314) 289-1502 and my cell is (314) 369-6630. Give me a call if you get a chance. Thanks and happy New Year!!! Vincent C. Schoemehl 64. The Plaintiff was asked about this email from Schoemehl in his deposition. Q. And was he contacting you about the Media Box in December 2006? 24A. He was contacting me about the media installations in Grand Center. He indicated that they were going to be moving in a two-stage process, all series of district projections, which would then lead to, you know, inserting projection infrastructures at multiple locations in the district. Q. In December of 2006 was there any discussion of potential locations for the original Media Box concept? A. No. No. It dealt with, in some respect, blowing up the Media Box into a series of fragments and forms which would then be, you know, snapped into place in Grand Center. 65. In response to Schoemehl's request the Plaintiff prepared an updated resume and a memorandum for the Defendants GRAND CENTER. In the resume he attached exhibits of additional projects and recent work. In his memorandum, the Plaintiff again detailed how digital media could be used and incorporated into the GRAND CENTER district. In a reply email VincentC.SchoemehlJr.wrote ..Paul:Thanks.this is perfect." After "this email message, the Defendant terminated all communication with the Plaintiff. 66. Subsequently and without the Plaintiffs authorization, the Defendant took the proprietary and confidential Media Box architectural concepts, program and content summaries from the planned Media Box project, and used these to design and program a series of GRAND CENTER projects - one temporary, the others permanent. The temporary project was installed in the burnt church. The permanent, built projects are located half a block from the original Media Box site, at 3651 - 3655 Olive Street. All of these projects have made use of the Plaintiffs proprietary and confidential designs. The Plaintiff received no compensation or acknowledgment for the plans he proposed to the Defendants in confidence. The projects with estimated budgets follow: 1) The Burnt Church Lamp Project: \$750,000 + dollars 2) The Nine Network for Public Media: 1 million dollars 3) The UMSL at GRAND CENTER: 14 million dollars 254) The Public Media Commons: 5 million dollars 5) The Art Walk : unknown 67. The GRAND CENTER Defendants have actively supported and encouraged its agents and stakeholders to incorporate proprietary Media Box protocols in these temporary and permanent projects. The GRAND CENTER Defendants have promoted, and continues to promote these projects as the frontline - the vanguard - of new media and public design. In none of the projects do the GRAND CENTER Defendant's acknowledge the Plaintiff, the use of his original Media Box protocol, or St. Louis's new media heritage. Descriptions of the hijacked projects follow, beginning with the burnt church. 68. The Community Light Project was sponsored by Pulitzer Foundation of the Arts, in collaboration with the GRAND CENTER Defendants. It was organized and presented in conjunction with the Pulitzer Foundation's exhibition Dan Flavin: Constructed Light, which ran from February 1, 2008 through October 4, 2008 inside the museum. Outside the building four GRAND CENTER installations comprised the Community Light Project. One of these, a multimedia projection titled Crystal World, was installed directly across the street from the original site planned for the Media Box. "The Lamp Project at Spring Church" involved the installation of lamps into a shell roof attached to the burnt church - the alternative site that the GRAND CENTER Defendants had offered the Plaintiff. 69. "The Lamp Project at Spring Church" ran from September 4, 2008 through October 17 of 2008. Two German light artists, Rainer Kehres and Sebastian Hungerer, installed several hundred donated lamps in a temporary shell ceiling to create a light 26"roof' for the church. Earlier in 2005 Kehres and Hungerer had exhibited a somewhat similar lamp installation at ZKM Museum of Contemporary Art in Karlsruhe, Germany - considered one of the foremost media arts exhibition venues in the world. The 2005 installation, Space Invaders drew international attention. It was exhibited in the same venue for a second time, from December 12, 2007 to February 24, 2008. ZKM announced the second Karlsruhe lamp installation on its website, and included hyperlinks to The Community Light Project. The success of previous installation during the ZKM special exhibition "Light Art from Artificial Light" in 2005/06 reached up abroad: the record number of visitors and especially the internationally publicized for light art exhibition catalog effected for the Karlsruhe artist an invitation to the "Pulitzer Foundation for the Arts "to St. Louis [U.S.] to a light art exhibition in September 2008, along with artists such as Dan Flavin, Spencer Finch and Kim Sooja. The Light Project, the participation of the artists in the exhibition Dan Flavin. Constructed Light, 01.02.04.10.2008, Pulitzer Museum, St. Louis [USA] Rainer Kehres, Sebastian Hungerer: 70. The Community Light Project was also heavily promoted in the United States. PFA Director Matthias Waschek wrote the forward to the Light Project's promotional brochure, which did not mention either the Plaintiff or St. Louis's new media heritage mentioned. This following excerpt is from the brochure: With The Light Project the Pulitzer Foundation for the Arts spills beyond it's walls for the first time. Grand Center is literally illuminated by four artworks, each of which is conceived by an artist (or artist team) with international visibility, curated under the auspices of an institution based in St. Louis and invested in this neighborhood. Conceptually, the Pulitzer's exhibition Dan Flavin: Constructed Light pointed the way. After sunset surreal beams of florescent color emanate from the Pulitzer's window and bounce off the water-court toward the south, creating between the Pulitzer and its neighborhood an immaterial but palpable bond. In a given setting one may perceive in light anything from basic safety to sublime spirituality. Its meaning lies very much in the context. Some of the artists invited to participate in The Light Project take light's site specific meanings as ancillary effects, others engage them directly, even playfully. The total effect of The Light Project is, like light itself, difficult to pin down. Though the project is ostensibly on view for only six weeks. If it is successful, it will be outlived by memories that generate a new sense of what Grand Center can be. For this reason it is my pleasure to thank a great many people: the artists Spencer Finch, Sebastian Hungerer, Rainer Kehres, Ann Lislegaard, and Jason Peters, for their willingness to set our neighborhood aglow; the curators Robin Clark, Laura Fried, and Matthew Strauss, for their efforts and expertise; our 27 partnering institutions the Contemporary Art Museum St. Louis, Saint Louis Art Museum, and White Flag Projects,for their involvement, and individuals and enterprises too numerous to be named here, for their generous support. 71. "The Lamp Project at Spring Church" required that extensive structural repairs be made to the church before any lamps could be installed. The Executive Committee of GRAND CENTER met on March 15, 2007, "to take care of the problem." The minutes state that Director Pulitzer made a motion to approve a resolution authorizing a loan from the Illinois Facilities Fund in the amount of \$750,000 to fund the stabilization and development of the burnt church property located at 620 North Spring. The burnt church was pledged as security for the loan. The motion passed unanimously. The chairman of the meeting was Don Lents, the chairman of Bryan Cave LLP. , the Defendants' Bond Counsel. 72. Upon the best of our knowledge information and belief, the GRAND CENTER directors at the March 15, 2007 discussed the Plaintiff, the Media Box, and the lighting/projection project which Schoemehl had recently sought the Plaintiffs design and programming assistance. This discussion, however, was not put into the minutes. The minutes of this meeting are attached hereto and incorporated herein, marked as Exhibit B. 73. The loan documents indicate that the church was to be used as the Phoenix Art Forum. In a May 31,2007 correspondence to GRAND CENTER, the lender, the Illinois Facilities Fund wrote, "Congratulations on the completion of your project, funded with a loan from IFF. It is a pleasure partnering with you as you seek to meet the needs of those less fortunate." The Church, however, has only been used once since the loan's disbursement and church stabilization, and that was for the PFA-sponsored "The Lamp Project at Spring Church." " 74. Construction began on the permanent infrastructure projects shortly after the completion of "The Lamp Project at Spring Church." Former



what
an
artist
looks
like?

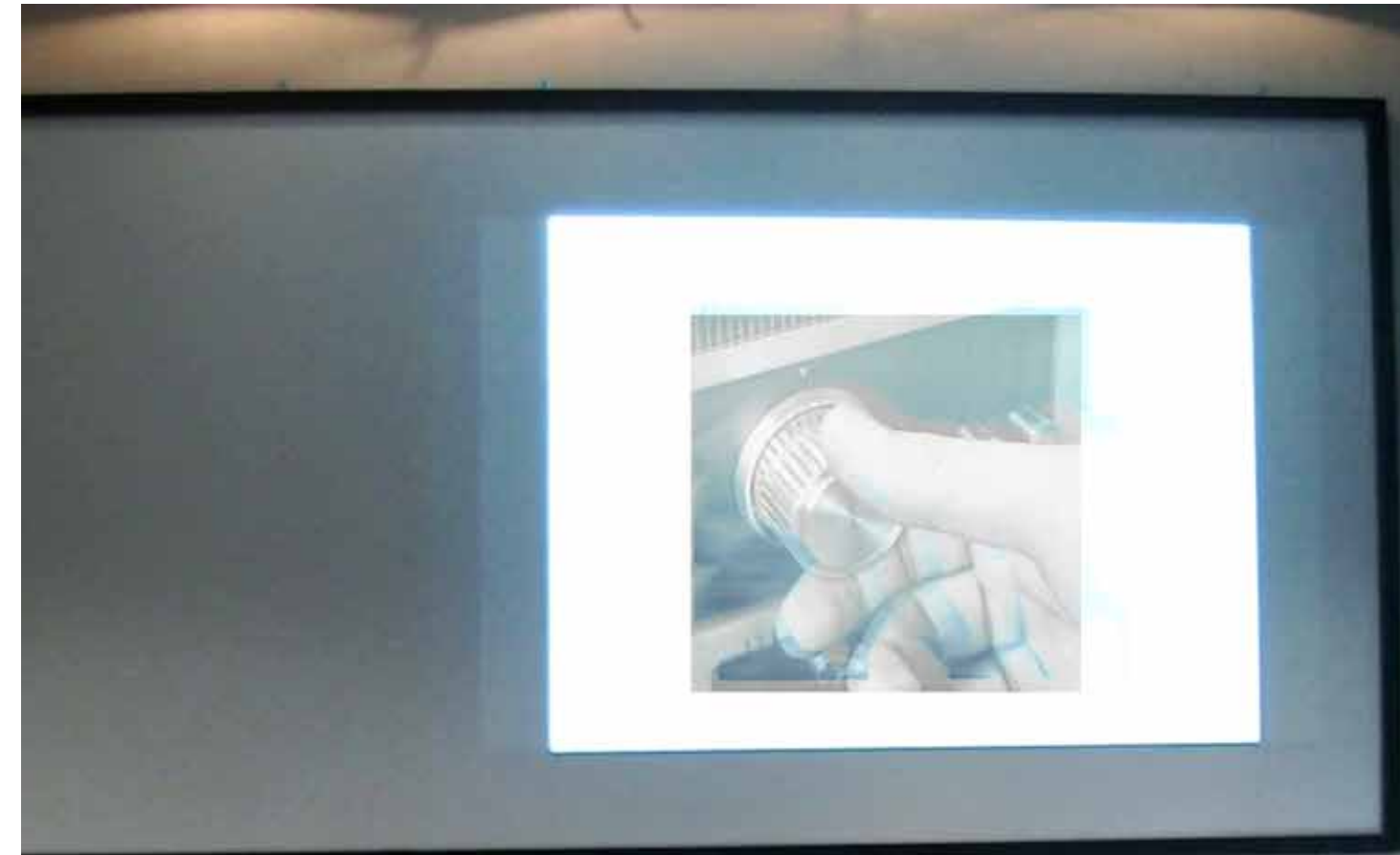
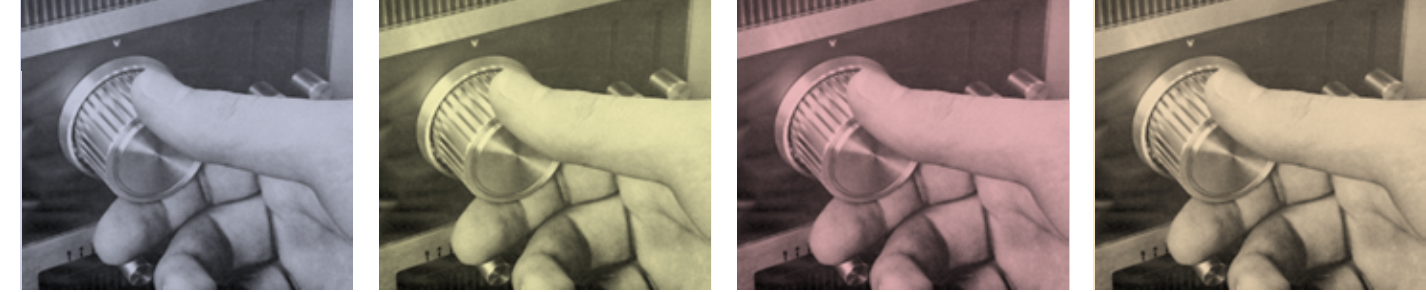


From the Plaintiff's deposition:

I'm also a Geddesian, and I give talks on Hannah Arendt, and all of that is based on what is called the agon, the agonistic model of creativity. My reputation has been affected by the fact that I use multiple tools and litigation as a tool for creative discourse, which is fundamental to the agon, (it) is not traditionally part of an agenda for individuals in the school of fine arts and architecture at Washington University. (d-pp. 80-82)

From the Defendant Washington University's Motion For Protective Order on Depositions:

Mr. Guzzardo testified at his recent deposition that he believes Jasmin Aber excluded him from the jury for the Follies because retired professor Lesley Laskey, who purportedly arranged some of the funding for the Follies, did not like Mr. Guzzardo because he is a lawyer who (as Mr. Guzzardo readily agreed in his deposition) likes to use litigation as a tool of his creative process. (d-p.4)



McLuhan videos-transcription bits

Marsahll McLuhan: One of the effects of switching over to circuitry from mechanical moving parts and wheels is an enormous increase in the amount of information that is moving. You can not cope with vast amounts of information in the old classified patterns. You tend to go looking for mythic forms in order to manage such complex data that's moving at very high speeds. So the electrical engineers often speak of pattern recognition as a normal need of people processing data electrically and by computers. The need for pattern recognition. It is a need for which the poets foresaw a century ago in their drive back to mythic forms of organizing experience.

Frank Kermode: In your other book the more recent one Understanding Media where you you go into all of this. You use a kind of slogan I guess. "The Medium is the Message." Would you like to illuminate that?

Marsahll McLuhan: Well I think it is more satisfactory to say that any medium be it radio or be it the wheel tends to create a completely new human environment. The human environment as such tends to have an invisible character about it. The unawareness of the environmental is compensated for by some attention to the content of the environment. The environments merely as a set of ground rules as a kind of overall enveloping force gets very little recognition as a form except from the artist. I think our arts if you look at them in this connection do throw quite a lot of light on environments. The artists is usually engaged in somewhat excitedly explaining to people the character of new environments, and new strategies of culture necessary to cope with them.

Marshall McLuhan Interview with Frank Kermode BBC - 1964

Marsahll McLuhan: The artist would seem to have been given to us as a providential means of bridging the gap between evolution and technology. The artist is able to program the sensory life or reprogram the sensory life in a way which gives you a navigational chart to get out of the maelstrom created by your own ingenuity. The role of the artist in that regard to man and the medium is simply survival.

"To get in touch" strange phrase. When a wheel and an axle are playing along together, as long as there is a nice interval between the wheel and the axle they are in touch. When the interval gets too small or too big they lose touch. The wheel is either on the hotbox - uptight, or else seized up or else falls apart. This situation of keeping in touch requires this interplay, this interface which is a kind of interval of resonance. Touch is actually not connection but interval. It is when you touch something you have a little space between yourself and that thing which resonates. And that is play. And without play there cannot be any creative work, creative activity in any field at all.

Man and Media Lecture - Centre for Culture and Technology - University of Toronto 1979

Robert Fulford : What kind of world would you rather live in? Is there a period in the past or a possible period in the future you'd rather be in?

Marsahll McLuhan: No, I'd rather be in any period at all as long as people are going to leave it alone for a while.

Robert Fulford : But they're not going to, are they?

Marsahll McLuhan: No, and so the only alternative is to understand everything that's going on, and then neutralize it as much as possible, turn off as many buttons as you can, and frustrate them as much as you can. I am resolutely opposed to all innovation, all change, but I am determined to understand what's happening because I don't choose just to sit and let the juggernaut roll over me.

Marsahll McLuhan: TV interview with the journalist Robert Fulford 1966

*** Marshall McLuhan did not turn up out of a clam or god-head. Patrick Geddes and Lewis Mumford (among others) helped lead the way.**

Film

Taking a good, long look at the truth The San Francisco Documentary Film Festival returns

by David Lambie
05/11/2006

What? Yet another film festival? The San Francisco Documentary Film Festival could be dismissed as a collection of oddball excursions into hyperreality that can be better sampled on HBO, IFC or The History Channel. But this would be a mistake. This collection of 21 programs covers the waterfront from an inquiry into what happened to a lock of Beethoven's Hair (Women's Building, 5/20) to Dan Aykroyd Unplugged on UFOs (Women's Building, 5/14). The line-up is not only insanely eclectic, but at times quite unexpectedly entertaining. Running from May 12-21 at the Little Roxy and The Women's Building, this spin-off from the SF Indie Fest not only provides a real education, but hell, maybe you'll even meet somebody with similar interests. Your critic skipped the hair and the UFOs, but caught six programs you should consider. More info at www.sfindie.com.

A scene from *The Great Happiness Space: Tale of an Osaka Love Thief*.

ARTICLE TOOLS
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The Great Happiness Space: Tale of an Osaka Love Thief Checking out the fashion magazines in Japantown, I've often wondered what all the queasily averted 20-something Japanese men could possibly be up to. Jake Clennell was in Osaka to film a teenage baseball league when he started noticing guys who looked like they were trying out for a boy band, hanging out in a seedy part of town.

Turns out the guys are "hosts" at underground clubs catering to young women with rather too much cash and spare time. We meet Issai (keep alert for a brief butt-shot in the opening sequence), the 22-year-old owner of the Rakkyo Café, who casually describes how he rakes in up to \$50,000 a month pretending to be in love with some rather footloose young gals. The women, many of whom work as prostitutes to support their Issai habs, spend \$12-\$60 an hour for his time, and \$500 a pop for bottles of Champagne.

Sofia Coppola's *Lost in Translation* revealed how some Americans are buffed by the brash Japanese pop culture (ironically spawned by the war), with its worship of kitsch, flash, and to us, kinky diversions (such as the subculture of boy-love books written for women). Clennell's thoughtful and artfully filmed exploration of the host clubs reveals a society that



A scene from *Miserable Lovely*.

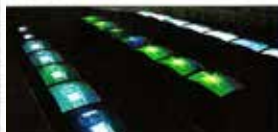
France. Also featured: *Forgotten Palaces* is an excursion to abandoned San Francisco movie theatres from the early sound era. (Women's Bldg., 5/14)

Unauthorized and Proud of It: Todd Loren's R&R Comics This forgotten chapter in the weird history of America's love affair with comic books comes from San Diego. It's not until the end of the film that you learn that this brash business prodigy, infamous in the underground comic business for launching a series of unauthorized biographies of popular rock bands, was probably murdered by a male trick, possibly the infamous serial killer Andrew Cunanan. Loren, viewed here chiefly in an amateur home-video, was enred and hated for his sharp business practices, but also loved by many friends and artists for his fierce devotion to the First Amendment. A lawsuit against Loren resulted in comic book

When art meets politics

WIU exhibit a look at anti-terrorism measures, FBI investigation of Josephine Baker

STORY AND
PHOTOGRAPHS BY
Jodi Pospeschil
OF THE JOURNAL STAR



Paul Guzzardo's "Iterations of Interface" multi-media project is shown entirely in the dark on the gallery's second floor and is made up of video screens and images projected on the gallery walls.

MIU exhibits

► **What:** "The Immigration Project" by Danish artist Anni Holm, on display through Thursday and "Iterations of Interface" - Secret: The Josephine Baker FBI File" by Paul Guzzardo, on display through March 9.

► **Where:** Western Illinois University Art Gallery, Macomb.

► **Gallery hours:** 9 a.m. to 1 p.m. weekdays and 6 to 8 p.m. Tuesdays.

► **Related events:** Guzzardo will be at the gallery at noon Wednesday to talk about his project. A 6 p.m. Thursday performance featuring VJ Zlatko Cosic and DJ Leon Lamont will blend music with the exhibit in a nightclub atmosphere.

► **Admission:** Free. Call 298-1587.

Two politically based art exhibits lining the walls — and in one case the floor — of the Western Illinois University Art Gallery challenge visitors to examine issues past and present.

On the gallery's ground floor, "The Immigration Project" showcases the work of artist Anni Holm of Denmark in reaction to tracking programs put in place after Sept. 11, 2001. The exhibit, on display through Thursday, consists of 13 mug-shot-type digital photographs such as those used in a passport.

But each 57-inch by 43-inch image is made up of about 4,000 life-size thumbprints, which are those of the person shown in each work.

Each photograph changes form, depending on the distance the viewer is standing from it. Close up, the finger-prints are visible, but standing back about 10 feet, the portrait comes more into focus.

WIU Art Gallery Curator John Graham said each thumbprint is being

shown in various ranges from light to dark. Holm completed the work in response to the anti-terrorism screening measures taken in response to the Sept. 11 attacks. She said the international students depicted in her work chose to be involved because they also question the collection of personal documentation for tracking international visitors to make the country more secure.

"After Sept. 11, international students were looked upon as a threat to American security and freedom," Holm said.

Graham said Holm was in Macomb on Jan. 24 for reception to open the exhibit. At that time she tal WIU students about the motivation behind her work and how she completed the project.

On the second floor of the WIU gallery is St. Lo Paul Guzzardo's work, "Iterations of Interface — The Josephine Baker FBI File."

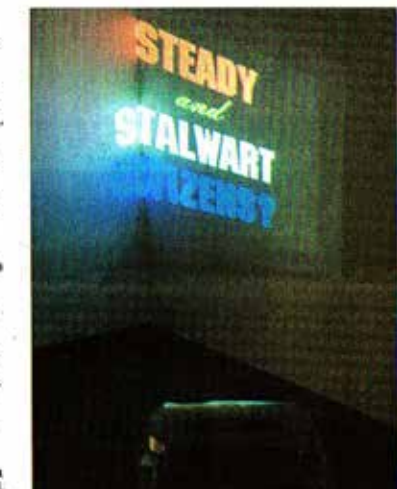
The work outlines the FBI's investigation of er Josephine Baker in the 1950s and the pages of do-tion that accompanied it.

The mostly visual exhibit is made up of numer screens that project images related to the invest-its major players: Baker, FBI Director J. Edgar H media personality Walter Winchell.

Three strips of seven video screens each flash from the file and of Baker, Hoover and Winchell. "tofen" of screens then slowly pans over close-up of the three.

More video screens flash questions in one corn room, which is dark during the exhibit.

Graham said Guzzardo's work concerning the has taken on many artistic forms, including bein



SECRET: The Josephine Baker FBI File
Assembled and Directed by Paul Guzzardo

SECRET is a multimedia theatrical production that details the collision of three fascinating historical characters: Josephine Baker, Walter Winchell, and J. Edgar Hoover. The story is culled from thousands of pages of FBI files. Fashioned out of a "net accessible" data bank, this mosaic makes theater and art out of a 1950's surveillance data bank.

<http://foia.fbi.gov/foiaindex/jbaker.htm>

February 25-27 & March 4-6, 2005
8 PM (Sundays at 3PM)
Multi Media Design: Kathy Corley
Set Design by Axis One LLC

St. Louis Community College

24
GET
OUT
THURSDAY
FEB. 24,
2005

About-ready-for-prime-time production centers on FBI's Josephine Baker file

By THOMAS CRONE
Special to the Post-Dispatch

When Paul Guzzardo began his nightclub, Cabool, in the emerging Washington Avenue club district about five years ago, he envisioned a room that would tie together the urban sensibilities of the block around it, the emerging technology of Webcasting and, sure, a little bit of disco music.

The room was sleek and modern, incorporating the old with the new. Magazines from Europe, if not St. Louis, took notice of this bold space. Cabool, like many clubs along Washington, didn't have a long life, but it put certain energies in motion.

It's perhaps fitting, then, that Guzzardo's latest project dovetails with his experience at Cabool. "Secret: The Josephine Baker FBI File" tells an old story with new technology — and a bit of disco music. Its subject is a woman born to St. Louis who found her fame as a performer in Europe beginning in the mid-1920s, and as a member of the French Resistance during World War II. It also hopes to appeal to an audience looking for substance — and surprise — along with style.

Guzzardo, an innovator and activist in the local digital-arts field, says his production isn't the cabaret best to tune. He's working with a trio of main actors, plus some supporting cast members. He also has a live DJ, Leon Lamont, creating music on the spot. And there's a wealth of mixed-media projections driving forward the narrative plot, which, as the title suggests, deals with Josephine Baker's complex relationship with J. Edgar Hoover's FBI, which suspected her, wrongly, of communist



Secret: The Josephine Baker FBI File

When: 8 p.m. Friday and Saturday, and 3 p.m. Sunday through March 6.

Where: Mildred E. Bastian Center, St. Louis Community College at Forest Park, 5600 Oakland Avenue

How much: \$4 general admission; \$2 for seniors and students; free for anyone with a St. Louis Community College affiliation
More info: 314-644-9386 or www.secretbaker.com

Now, all facets of it are coming to

JOSEPHINE BAKER

turns 100!

IF AN ORCHID COULD TIZZLE
Orchid Society | 100th Anniversary | 7:30 p.m.

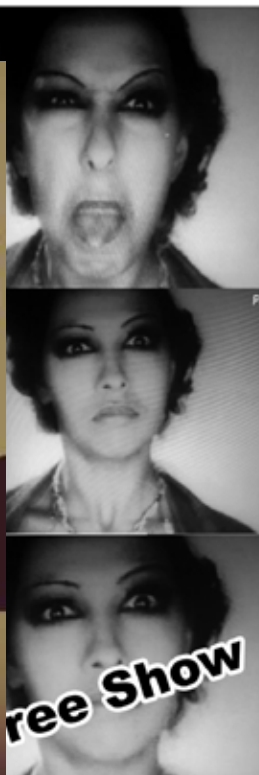
With friends of The St. Louis Park Society's Orchid Society, we'll celebrate the 100th anniversary of Josephine Baker's birth. Join us for a night of music, dance, and food. Tickets are available at www.stlouisparksociety.org.

BIRTHDAY CELEBRATION AND FAMILY DAY AT THE INFIELD
100th Washington Blvd. | 10 a.m. - 1 p.m.

Bring the family and celebrate Baker's birthday with music, food, and fun. Tickets are available at www.stlouisparksociety.org.

SECRET: THE JOSEPHINE BAKER FBI FILE
100th Washington Blvd. | 8 p.m.

Bring the family and celebrate Baker's birthday with music, food, and fun. Tickets are available at www.stlouisparksociety.org.



Baker. Hoover. Winchell: The Remix

multimedia performance

www.secretbaker.com

A Paul Guzzardo
Production
featuring
VJ Zlatko Cosic
DJ Leon Lamont
Video Amin
Cora Camille

Presented by
Webster Film Series/
Zio 11
Ancient Productions/
St. Louis Community College @ Forest Park

Friday, April 28, 2006...8PM - 10PM
@ Winifred Moore on Webster Campus

~~SECRET~~

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WHERE SHOWN OTHERWISE.

CLASS BY SP-1 GSK/PAL

APPROPRIATE AGENCIES
AND PERSONS
ADVISED BY ROUTING
SLIP(S) OF Commander ek
DATE 10/26/85

October 14, 1952 DATE OF REVIEW None

JOSEPHINE BAKER Summary

BIOGRAPHICAL DATA:

According to the April 8, 1951, issue of "Life" magazine, Josephine Baker is the daughter of a St. Louis, Missouri, mother-woman. This article stated that Baker, who as of the time of the article, was alleged to be forty-five years of age, began her Paris night club career in 1925, and has spent most of her life since that time in France.

The article further stated that Baker was reported to have at one time been married to a tap dancer and supposedly married one Pepite Albertine in the 1920's. In 1937, Baker gave up her United States citizenship and married a French broker by the name of Jean Lion. This marriage was dissolved by a divorce in 1940. Baker married her present husband, a Frenchman, band leader Jo Bouillon, in 1947.

According to the March 12, 1951, issue of "Time" magazine, Baker has been a French citizen since 1937, and during the occupation of France by the Germans, during World War II, spent her time in North Africa. This article further stated that while in North Africa, Baker became a Lieutenant in the Free French Air Force, did intelligence work, drove an ambulance, and entertained troops.

ACTIVITIES IN THE DEFENSE OF WILLIE McGEY

Josephine Baker took a great interest in and engaged in extensive activity in the defense of Willie McGee, a Negro who was convicted in the State of Mississippi on the charge of rape of a white woman and, subsequently during May, 1951, was executed by the State of Mississippi for that offense.

"Counterattack," a publication of "Force to Combat Communism," 45 West 42nd Street, New York City, in letter No. 300 dated March 23, 1951, carried an item entitled, "Josephine Baker Don't Support Communist Fronts." According to "Counterattack" Baker cancelled a speaking engagement at a "Love Willie McGee Rally" scheduled for March 19, 1951, when she learned that the rally was sponsored by the American Labor Party and that Paul Robeson, well-known entertainer and Communist Party apologist, and former United States Representative Vito Marcantonio, New York City would also speak at the rally.

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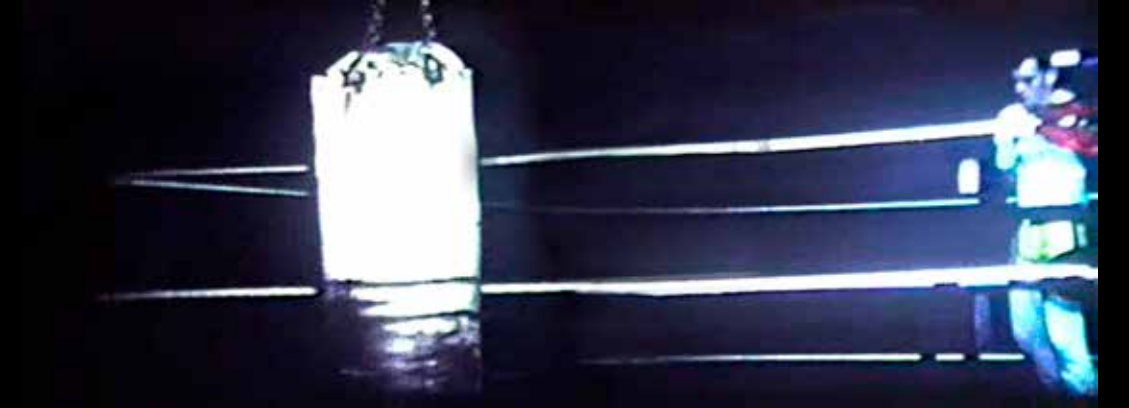
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epilogue



a faceoff with a singularity