ARTICLES OF INCORPORATION PUBLIC RECORD 2.01.005

Ten years in the making, *Articles of Incorporation* draws on the successes, disappointments and surprises of the audio-activist group Ultra-red. Ostensibly a legal contract between the group and their audiences, this broadsheet serves as a manifesto for the new aesthetic-political organization behind Public Record and a reformed Ultra-red.

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Design organized by Fuse using Futura. "A sound accomplishes nothing; without it life would not last out the instant" (Silence, 1961).

Preamble

- P. A. The unplugging of electronic music presents an occasion for new social arrangements for the production, circulation and audition of electronic music, electro-acoustic practice and sound art. The fortunes of the post-ambient field were always rooted in the fate of the new economy. Even the audio-activist group Ultra-red (herein referred to as THE GROUP) was well aware that their ability to circulate within a transnational market of record labels, distributors, festivals and exhibitions depended in great measure upon specific material conditions. With new information technology one of the industries underwriting the electronica subculture, a malaise in the former was bound to impact upon the latter.
- P. B. The new economy's recession began even before the virtual energy giant Enron's bankruptcy in December of 2001. On the level of an episteme, it was a recession commensurate with the consolidation of clicks and cuts as a musical aesthetic ontology at the end of 1999. Concealed within a return to minimalism, DJ Bleed wrote at the time, clicks and cuts eschewed "what can be imagined as a cultural process, they are it's [sic] value, it's measuring, it's money, rules, laws, content, communication and whatever transaction media give way to." Within the strained reach for Jacques Attali-style political economy, Bleed did have his finger on the laws of value permeating even something as "reduced" and "unessentialist" as post-ambient Digital Sound Processed composition. Regrettably, this audio minimalism had no embodied ear at the center of its conceptualization. It was as if we never left the Minimalism of "Specific objects." The market, even in its subcultural formation, had triumphed in the consolidation of technique. Consolidation always arrives at the moment of fatigue, when a signifying practice exhausts its capacity to adjust (to) historical changes. If electronica was oblivious to the aesthetic-political debates preceding it, it was equally deaf to the fate awaiting it. All that remained were the laws of value. [PR 2.01.006.02]
- P. C. By the events of F15, the coincidental exhaustion of electronica reached its apogee. On February 15, 2002, a global anti-war movement of decentralized protests filled the streets of nearly every major city on the planet. Yet despite this spontaneous eruption of what the New York Times called, "the other superpower," the engines of war rolled on. Despite popular dissent on a global scale, on March 19, 2003 the US-dominated "coalition of the willing" invaded Iraq. The hegemony of the Yanqui dollar, the accumulation of capital from resource thievery, and the reification of subjects as markets declared open hostility on the democratic imagination. For a brief moment, the liberalism that sustained neo-liberalism (giving corporate-fascism its alibi) stood naked, stripped of the fig leaf of democratic institutions and ideals. [PR 2.01.006.03]
- P. D. On March 19, 2003 the new new economy, the global war economy, announced itself with terrifying determination. In the domain of culture sub and supra fate was thus sealed for all aesthetic projects unable to respond to this paradigm shift. The shift was itself a rearguard action against recalcitrant non-alignment. Electronic music fails on both ends. Neither the original resistance from the ground-up nor the top-down assault figured in the austere soundscapes of electronica. (While top-down assaults in the neo-liberal '90s preferred to be culturally ignored, in the age of the neocons, military action only works within the consumption of fear and loathing.) After F15, electronica's utopias ring meaningless and its formal concerns clamor unpersuasively for all but the most regressive sensibilities. While art need not totally engage its historical conditions, historical conditions engage with art, ruthlessly disposing of those incapable of making sense of the moment. A capacity either manifested as ingratiating endorsement, loyal opposition or radical negation. All else is banal technique and hollow self-satisfaction. [PR 2.01.006.04]
- P. E. Even THE GROUP and other so-called activist sound artists and electronic musicians, are not immune to these devastating changes. Record labels stop calling. Distributors close shop. Retailers take up the flag of '80s nostalgia (a nostalgia purged of the sexual and AIDS politics of the moment being celebrated), and subcultural consumers opt for folk sincerity or nu-electro aestheticism. Who, besides the computer-aeek club, cares about absolutist DSP beats and missives? [PR 2.01.006.05]
- P. F. Of course, things are never so simple. An aesthetic tactic remains distinct from technique only as long as its moorings to the currents of history remain strong and agile. Faced with the possibility that in the midst of such changes our own methodology may ossify into a set of gestures performed by an exclusive cell of artists-organizers, THE GROUP has concluded the necessity of self-transformation. Ergo, THE GROUP may no longer be the best strategy for a radical audio practice. But as an organization with an international cast of operatives and collaborators, Ultra-red can still pursue a radical aesthetic around sound and electronic music relevant to the shifts in history and to those social movements in dialectical struggle with those shifts. [PR 2.01.006.06]
- P. G. For these reasons the undersigned incorporators, each a natural person eighteen years of age or older, in order to form a corporate entity adopt the following ARTICLES OF INCORPORATION. [PR 2.01.006.07]

Article I - Name

- I. A. Since 1994, the story has been repeatedly told how in May of that year, two AIDS/Harm Reduction activists, Marco Larsen and Dont Rhine, embarked upon a joint-project of electronic music and audio activism. Following the necessity to document the street-based needle exchange activities of Clean Needles Now, Larsen and Rhine found themselves with an archive of audio recordings begging for deployment. Naming THE GROUP Ultra-red from a neighborhood auto-body repair shop, the two activists began from the question of what political effects and affects can be produced specific to recorded sound and its spatial re-enunciation. From 1994 to 2004, THE GROUP constituted itself locally in Los Angeles, while simultaneously pursuing actions and cooperation on an international level. [PR 2.01.006.008]
- I. B. With a name as fraught with ideological implication as Ultra-red (in the context of the US and its historical -- hysterical -- reaction formation to those very implications), it was inevitable that THE GROUP would be identified in the subcultural imaginary as ideologically-oriented. The fact that THE GROUP situated its practice within an explicitly political praxis only confirmed the imaginary links between Ultra-red and an ideology. Several encounters with self-avowed ideologues swiftly demonstrated such links to be phantasmal. Convenient disavowals in the reference to an auto body shop aside, THE GROUP consistently maintained that its political positions were not locatable within the stable terrain of existing closed ideological systems. On the contrary, THE GROUP found it impossible to locate itself within any available system for the simple fact that as a collective of diverse political agents, there was no consensus among those agents on the order of ideology. Anarchism, socialism, liberation theology, feminist materialism, communism, post-colonialism and even liberalism were all political thought systems that cut through and across the members of THE GROUP. Which is not the same as saying THE GROUP was post-ideological. On the contrary, THE GROUP suffered not from a deficit of ideology from but from an excess. [PR 2.01.006.09]
- I. C. An abundance of ideology had the effect of producing within THE GROUP a tendency to define Ultra-red not in terms of a political system but as a militant inquiry in a state of systemic excess. Several years ago, a friend and ally of THE GROUP reminded the members of Ultra-red that *en Español*, the word la red signifies "net" or "network" with the connotation of a "trap" or "system." In common parlance, una red is also a "hairnet." So it was that the name of the group came to suggest not only an excess, but a structure of relationships. The networking aspect of Ultra-red had long been a characteristic of

THE GROUP both in terms of process and structure. Consequently, in 2004 with the advent of Ultra-red the organization (herein referred to as THE CORPORATION), the name remains fruitful as a signifier for something that both exceeds systemization and yet retains the appearance of something like a system or a network. The name also preserves its appeal for those of us simply in need of a hairnet on a day of fierce Santa Ana wind. [PR 2.01.006.10]

I. D. Ultra-red, the auto-body shop, closed in 1996. THE CORPORATION retains as its base of operations, www.ultrared.org. [PR 2.01.006.11]

Article II - Purpose

- II. A. Through its various personnel changes and strategic incarnations, Ultra-red THE GROUP had long defined itself as a cooperation of political organizers acting as artists, and artists acting out their politics. The actions (or public space occupations) that arose out of this definition yielded a wide range of results. And every action took the group through constant reevaluation of its procedural methodologies, its aesthetic decisions and its internal relations. This dynamic sustained the group up to 2004, the tenth year of THE GROUP'S existence. [PR 2.01.006.12]
- II. B. Rather than congratulate themselves on having carried the cooperative for ten years, the core members of THE GROUP opted instead to open up the mission statement to a larger community of cultural agents. It was an expansion long in the works: from our early collaborations with Clean Needles Now in Hollywood, Union de Vecinos in East Los Angeles, the Ballymun Women's Resource Centre in Ireland, to Kanak Attak in Germany. Consequential to each of these collaborations, the theory and practice of Ultra-red took new turns while membership of the group itself changed sometimes temporarily, sometimes permanently. In transforming from THE GROUP to THE CORPORATION, Ultra-red has adopted a specific set of measures designed to make these processes its intentional purpose. [PR 2.01.006.13]
- II. C. Therefore, rather than presenting a sharp break from the purposes of THE GROUP, THE CORPORATION adopts and expands on those purposes within a larger sphere of operation. These purposes include: [PR 2.01.006.14]
- II. C. 1. THE CORPORATION is organized for promoting cooperation between political organizing and sound art. In terms of social agents, participants can identify as artist, artists/activist, organizer, organizer/artist, or any permutation. [PR 2.01.006.15]
- II. C. 2. The focus of THE CORPORATION'S audio activist cooperation is twofold: From the perspective of activism and organizing, THE CORPORATION pursues a militant inquiry into acoustic space and in its enunciation of social relations. [PR 2.01.006.16]
- II. C. 3. From the perspective of artistic practice, THE CORPORATION seeks to radicalize the conventions of ambient music, electro-acoustic and soundscape composition. [PR 2.01.006.17]
- II. C. 4. As demonstrated in the previous work of THE GROUP, the above objectives become realizable only within the context of cooperation between aesthetic practice and communities of struggle. The microphone and the Digital Audio Tape recorder are the techno-critical loci of this cooperation: to record the activation of social space as acoustic space by the agents of political struggle and collective action. By the use of these apparata and others, THE GROUP produced a series of audio records, performances, installations, video, radio broadcasts, texts and public space occupations (herein referred to as documents). By incorporating itself, THE CORPORATION shall continue to pursue the purposes originally set forth by THE GROUP. As an expansion upon these purposes, THE CORPORATION adopts two additional purposes: THE CORPORATION will foster within its structure the tactical cooperation of community organizers and artists both locally and internationally. These cooperations can result in provisional formations operating under the rubric of THE CORPORATION. The name Ultra-red will no longer function as the exclusive demarcation of THE GROUP, but as a larger network of organizers and artists. Consequently, provisional formations may be constituted either using the name Ultra-red itself or electing to use some other name. Criteria for the establishment of provisional formations include the following: [PR 2.01.006.18]
- II. C. 4. a. Provisional formations bearing the name Ultra-red or operating within the sanction of THE CORPORATION should adhere to its mission statement. That is, approved provisional formations shall adhere to the above statements II. C. 1. 2. and 3. FPR 2.01.006.191
- II. C. 4. b. Provisional formations bearing the name Ultra-red or operating within the sanction of the corporation must solicit sanction from one or more members of the group, herein known as incorporators of the corporation (herein referred to as the incorporators). [PR 2.01.006.20]
- II. C. 4. c. Provisional formations bearing the name Ultra-red or operating within the sanction of the corporation shall make no exclusive claim to the name Ultra-red. While authorship of documents produced by the provisional formation shall be retained by the appropriate members of that particular cooperation, the name Ultra-red shall remain the rightful property of the corporation. [PR 2.01.006.21]
- II. C. 4. d. Provisional formations bearing the name Ultra-red or operating within sanction of THE CORPORATION which seek to release publicly DOCUMENTS under the name Ultra-red or sanctioned therein, must be approved by one or more INCORPORATORS of THE CORPORATION. [PR 2.01.006.22]
- II. C. 5. THE CORPORATION will establish Public Record, an internet-based archive for the purpose of distributing documents produced by individual or collective members of the THE CORPORATION'S INCORPORATORS as well as by provisional formations operating under the name Ultra-red or sanctioned therein. While not the exclusive means of distribution for said documents, Public Record offers the mechanism for distribution under the guidelines set forth by Creative Commons. Approval of DOCUMENTS to be released through the Public Record archive shall be granted solely by one or more INCORPORATORS of THE CORPORATION. [PR 2.01.006.23]
- II. D. To this end, all funds, whether income or principal, and whether acquired by gift or contribution or otherwise, shall be devoted to said purposes. [PR 2.01.006.24]

Article III - Limitations

- (symbolically known as the University the knowledge factory, the information society, the truth network), produces two residuals. The first residual is that of the State. The State is the interpolated mechanism that regulates knowledge as agent and the subject as the thing produced. To incorporate under these conditions is to invoke that interpolation of the State. The corporate discourse (aka, the University) with its property claims on ideas and knowledge desires to be free of regulation from the State. But in the demand for deregulation, corporate discourse invites greater and greater State interpolation. In this respect Hegel was correct. In the relation between the corporation and the State, truth is the word of the master. And the word of the master is truth. [PR 2.01.006.25]
- III. B. But the voice is always in excess of the word. The other residual invoked in our shift from Hysteria to Incorporation is none other than that for whom enjoyment is in the driver's seat. The voice that transmits the word of the master has the final say. For a sound artists' organization, that final say offers a limit to the limitations. We might name this voice the Analyst, the artist, the sound engineer. But each of these would anthropomorphize the thing residual of the shift from Hysteria to Incorporation. While the State insists on its name, this other refrains from insistence. In this respect it is less an agent than an operation. This will be clear when schematizing the four limitations. Behold: the State . . . and its opposing operation, the one for whom the other (the other, THE CORPORATION) is subject. [PR 2.01.006.26]
- III. C. At all times the following shall operate as conditions demanded by the State (and exceeded by its opposing operation) restricting the operations and activities of THE CORPORATION: [PR 2.01.006.27]

- III. C. 1. THE ANTI—PRIVATE ACCUMULATION CLAUSE. No part of the net earnings of the corporation shall inure to any member of the corporation not qualifying as exempt under Section 501(c)(3) of the Internal Revenue Code of 1986, as now enacted or hereafter amended, nor to any Director or officer of the corporation, nor to any other private persons, excepting solely such reasonable compensation that the corporation shall pay for services actually rendered to the corporation, or allowed by the corporation as a reasonable allowance for authorized expenditures incurred on behalf of the corporation: IPR 2.01.006.281
- III. C. 2. THE ANTI—PARLIAMENTARY DEMOCRACY CLAUSE. No substantial part of the activities of THE CORPORATION shall constitute the carrying on of propaganda or otherwise attempting to influence legislation, or any initiative or referendum before the public, and THE CORPORATION shall not participate in, or intervene in (including by publication or distribution of statements), any political campaign on behalf of, or in opposition to, any candidate for public office; [PR 2.01.006.29]
- III. C. 3. THE ANTI—AUTONOMY FROM THE STATE CLAUSE. Notwithstanding any other provision of these articles, THE CORPORATION shall not carry on any other activities not permitted to be carried on by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code of 1986, as now enacted or hereafter amended; [PR 2.01.006.30]
- III. C. 4. THE ANTI—MONEY LAUNDERING CLAUSE: The corporation shall not lend any of its assets to any officer or director of this CORPORATION (unless such loan program is regularly conducted as part of the activities of the organization and the qualification of the individual to participate in same is determined by a panel comprised solely of non-Board members), or guarantee to any person the payment of a loan by an officer or director of this CORPORATION. [PR 2.01.006.31]

Article IV - Directors

- IV. A. Through-out the 1990s, THE GROUP went through several changes in personnel. These changes were largely a reflection of shifts in THE GROUP's political alliances from AIDS activism and Harm Reduction to public housing and labor. Conceptually, an alliance is a provisional formation around a particular urban ambience. Alliances dissolve as the ear turns to other ambiences. However, the ideals of solidarity and coalition-building break down in the instrumentality of realpolitik. AIDS activists who will join the struggle of public housing residents, and public housing activists who will join the struggle of AIDS activism may make for an inspiring democratic vision, but even in the libidinal space of aesthetic practice, such alliances are difficult to maintain in practice. [PR 2.01.006.32]
- IV. B. For the reasons of these difficulties, members of THE GROUP have in the past oscillated in their identifications. The AIDS activist identifies as artist when cooperating on a militant inquiry of migrant struggle. A housing organizer identifies as an artist within the ambience of AIDS activism. The promiscuity of identification becomes difficult to sustain, however, when one's material conditions involve accountability to a specific community of struggle with its commensurate political ontology. Can the cooperation sustain more than one notion of an artist, more than one notion of an organizer? Or will such differences defeat the cooperation within a morass of generalities, relativities and unspecificities? Is liberalism the inevitable terminus of any political-aesthetic project not regulated by ideological orthodoxy? [PR 2.01.006.33]
- IV. C. THE CORPORATION refuses to resolve this question. THE CORPORATION remains suspicious of any resolution too easily taken up in a name, an aesthetic ontology, a bureaucracy, a State, a word. And yet each of these cuts into the tissue of our cooperation, registering the limitations and the point at which the above and beyond (the voice) attains audition. This was the lesson for THE GROUP from the dialog of the Advisory Board. In the beginning of 2004, THE GROUP convened a group of five artists, writers, and organizers who have occupied a proximity to THE GROUP and its operations over the years. Advisory Board members included Kanak Attak organizer Manuela Bojadzijev (DE), journalist and curator Ben Borthwick (UK), artist and curator Sarah Pierce (IE), the artist collective The Speculative Archive (US), and musician and artist Terre Thaemlitz (JP). [PR 2.01.006.34]
- IV. D. International in make-up, the Advisory Board conducted a two-month long evaluation of THE GROUP as preliminary to the drafting of these ARTICLES. Based on their familiarity with Ultra-red's work, the Advisory Board generated a series of questions designed to help THE GROUP clarify practically and conceptually the move toward incorporation (described to the Advisory Board as institutionalization). These questions herein occupy a central place in the execution and administration of THE CORPORATION and its purposes. These questions were most succinctly stated by Advisory Board member Sarah Pierce in her comments from May 20, 2004: "Does [THE CORPORATION] have room for contradictory activity that might disrupt or risk its identity, its authorship, its legality? Can [THE CORPORATION] imagine and organize an institutional practice as a social/collective practice? [...] Institutions have a unique role as producers and distributors; a station that defines, stimulates, and regulates cultural activity. In general, institutions favor processes that they can incorporate. As such, institutions constitute a highly observable politics; their inclusions and exclusions form a legacy. Communities that do not conform to traditional institutional formats and communities that are not traditionally served by institutions are less often integrated into, and more often entirely excluded from the stories institutions tell us. [...] As an institution THE CORPORATION does not have to inherit, but can remodel a practical institution that includes systems and procedures, geographies and bureaucracies, architectures and histories that other institutions are not even aware of, or actively exclude," [PR 2.01.006.35]
- IV.E. THE CORPORATION agrees to have no voting members. The management and affairs of THE CORPORATION shall be at all times under the direction of a Board of Directors (herein referred to as THE DIRECTORS).

 [PR 2.01.006.36]
- IV. F. THE DIRECTORS OF THE CORPORATION shall be comprised of the following natural persons: [...]. [PR 2.01.006.37]

Article V — Debt Obligations and Personal Liability

No director of this corporation shall be personally liable for the debts or obligations of this corporation of any nature whatsoever, nor shall any of the property of the directors be subject to the payment of the debts or obligations of this corporation. [PR 2.01.006.38]

Article VI – Dissolution

Upon the time of dissolution of THE CORPORATION, assets shall be distributed by THE DIRECTORS, after paying or making provisions for the payment of all debts, obligations, liabilities, costs and expenses of THE CORPORATION, for one or more exempt purposes within the meaning of section 501(c) (3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by a Court of Competent Jurisdiction of the county in which the principal office of the corporation is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes. [PR 2.01.006.39]

Article VII — Incorporator

THE INCORPORATORS of this CORPORATION are: Elizabeth Blaney (Ultra-red member since 2000), Pablo Garcia (member since 1999), Dont Rhine (member since 1994) and Leonardo Vilchis (member since 2000). The undersigned incorporators certify both that she/he executes these articles for the purposes herein stated, and that by such execution, she/he affirms the understanding that should any of the information in these articles be intentionally or knowingly misstated, she/he is subject to the criminal penalties for perjury as if this document had been executed under oath. [PR 2.01.006.40]

(Endnotes)

- ¹ Sascha Kösch, "Clicks & Cuts," liner notes (Frankfurt, Germany: Mille Plateaux, 2000).
- ² Donald Judd, 1965.
- ³ The exceptions here would be Soft Pink Truth's Do You Want to Party and Terre Thaemlitz' on-going piano meditations on '80s figures like Kraftwerk, Gary Numan and Devo.

Ultra-red's Articles of Incorporation

public workshops 1-2 April 2005

presented by **Fuse magazine** in conjunction with **Art Metropole** and Ultra-red

location: Art Metropole

788 King St W **Toronto ON** Canada

Articles of Incorporation | Ultra-red

| Project Description |

Ultra-red has long distinguished itself from other politically-engaged artists' projects by working directly with and as community organizers. Rather than pursue a specific political agenda, the Los Angeles-based audio activist group has conceived of itself as a meeting place for political organizers to reflect on aspects of their work generally marginalized in the day to day work of organizing. This tactic is nowhere more apparent than in the group's approach to performance. Eschewing the absolutism of pure music, Ultra-red use real-time sound processing, field recordings and electronic music compositions to construct a space in which organizers discuss and debate their formal strategies for organizing. In this setting, performers reflect on and analyze questions about memory, affect, and desire — i.e., the political unconscious.

The project ARTICLES OF INCORPORATION accompanies Ultra-red's recent decision to re-constitute itself as a non-profit arts organization. Taking on the necessary legal and financial structures of a non-profit corporation, Ultra-red has directed its interrogation to the conventions of institutional organization. If the group's performances foreground the political unconscious of organizing, ARTICLES OF INCORPORATION explores the obscure engines operating within organizations driving, structuring and even undermining their work. This exploration gains particular exigency when we consider how a political or aesthetic organization continually confronts a bourgeois state hostile to genuine transformation.

Concretizing its own negotiations with the state, Ultra-red's text for ARTICLES OF INCORPORATION will eventually serve as the organization's legal application for tax-exempt status with the US Internal Revenue Service (IRS). The relationship between the IRS and the political unconscious delineates the discursive poles framing discussions around ARTICLES OF INCORPORATION and offers a fundamental antagonism: how does an organization confront its own internal exchanges (tenuous, fractured and inconsistent) in a context of an antagonistic state? The antagonism of the state frames any organization's efforts to work through the impossibility of fully-explanatory identification.

All organizations are coalitions. The challenge for any organization rests in how it incorporates difference, keeping the tensions of the coalition from overwhelming a fragile identification. The formulation of this challenge as "overcoming difference" must be understood in relation to an alienated state which presumes dissent to be a thing surmounted. What the state assumes surmounted, the organization experiences as the uncanny poltergeist in the house.

In an effort to work through the organizational unconscious, Ultra-red will convene three workshops with artists' cooperatives, arts organizations and political groups. Through conversation, participants will be asked to draw on their experiences to consider three different problematic terms Ultra-red hopes can generate a collective exploration in the organization's structural limits, constraints and facilitating conditions for the work of social transformation.

| Workshop Descriptions |

{ Fri. April 1 } { 5:30 - 8:00pm } { Faith [i] }

Organizations working to transform knowable material conditions draw on an original spark of daring possibility. Whether its mission is aesthetic or political, an organization begins from a founding conviction that the transformation of given materials remains a possibility. Even when the organization attempts to imagine that possibility within concrete objectives, the impulse towards the utopian soon surfaces in individual and collective narratives about the group's work. It is an impulse neither fully exhausted by any one mission statement nor intelliaible without it. How does an organization structure its mission statement in ways that draw from, shape and constrain that impulse? Does an attenuation of a utopian impulse – or faith – serve well the objectives of the organization or merely trap the imagination within a cage of accommodation?

{ Sat. April 2 } { 11am - 1:30pm } { DIFFERENCE [R] }

Unity, oneness, singularity, consensus are all markers of and conditions for an effective organization. Individuals and groups participate in an organization upon coming to a common understanding that privileges identity over difference. Yet real experience offers up difference not as symptom but as something generative (or rather a symptom that precedes the readability of the cause). How can an organization incorporate difference without sliding into either sectarian arrogance or repressive tolerance? Because organizations often experience difference as resistance (leading to either regulation or splintering), is this indicative of the generative role of difference? Or is dissent a symptom of an organization's incapacity to incorporate real difference?

{ Sat. April 2 } { 2:30 - 5:00pm } { MEMORY [S] }

When an organization talks about preserving a memory of past struggles and ideas in a set of communicable symbols, it is in fact often code for providing the financial security of its managers. In the memory of a legacy, a heritage, a proper name, authority is given to an orthodoxy and its inherent surplus value. Nevertheless, memory is one of those intangibles — like faith — either constrained within the law or kept alive in symbolic practice. While this opposition sets up practice as the preferred relation, in fact memory becomes plastic when employed for the purpose of authenticating current actions and programs. Each new invocation of a memory leads to its transformation. Can an organization account for both memory as a living force as well as all the ways in which the thing remembered is re-symbolized with each repetition?



for more information please consult

www.fusemagazine.org

www.ultrared.org



| Workshop Logistics

- *** Each session will begin with an opening statement from the Ultra-red facilitators. The statement will serve to restate the problematic for that session. This will also give the facilitators an opportunity to contextual the problematic within the objectives of the ARTICLES OF INCORPORATION project. (5 minutes)
- *** Following the facilitators' introduction for the session, participants will be introduced by name and affiliation. After this brief introduction, participants will have 5 minutes each to offer a statement encapsulating their thoughts on the problematic. This will help establish perspectives and points of view for the other participants and the general audience. (20 minutes)
- *** Having listened to each statement from the participants, the facilitators will help quide a conversation among the participants. At the appropriate time, the facilitators will open the conversation up to the general audience. (1 hour, 30 minutes)
- *** Each session will require four support persons: butcher-paper secretary, computer secretary, videographer, audio engineer. The butcher-paper secretary (most likely the other facilitator) will write notes from the conversation on butcher-paper. These pages will be hung on the walls over the course of the exhibition/event. The computer secretary will keep notes from the conversations by way of word-processing. The computer screen will be projected on the wall during the session in the same place where the ARTICLES OF INCORPORATION VIDEO has been projected in off-times. A videographer will document the event as will the audio engineer.
- *** The space will be arranged in a half-circle with the participants seated in the front-middle, with their backs to the audience. The facilitator will face the room. This will allow all participants to see the notes projected and written on the walls. If the participants want to turn to face the audience during their opening statements, they are free to do so. Microphones will be placed on a table around which the participants are seated. Flowers should placed on the table.