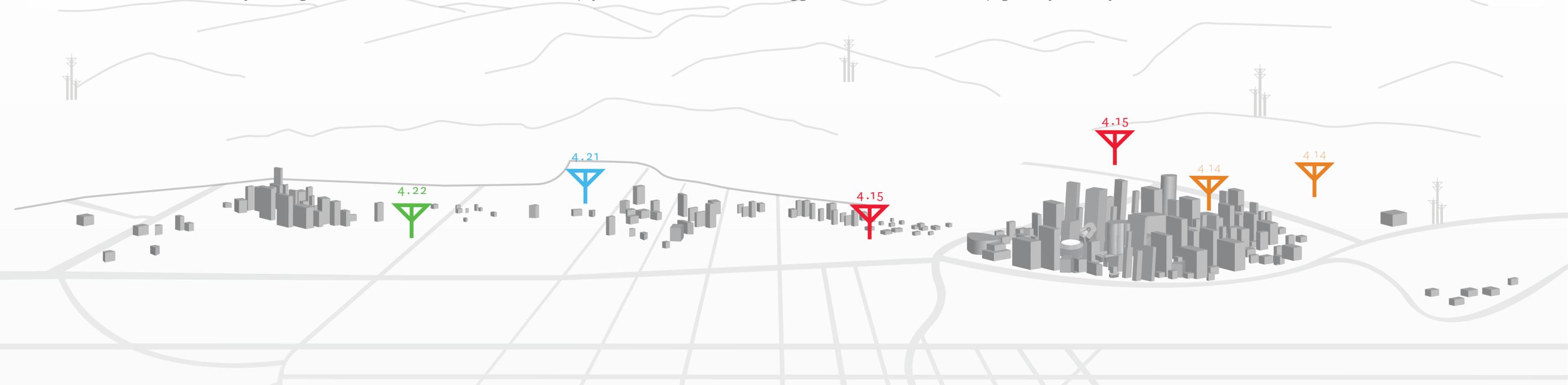


RADIOBREAK

April 14—27, 2012 Two Weekends of Artists' Low-Power Radio Transmissions and Live Performances
Curated by USC Roski School of Fine Arts, M.A. Art and Curatorial Practices in the Public Sphere 2012

Radio Break is an exhibition on the air, presenting twelve artworks in locations throughout Los Angeles conveyed through low-power radio transmissions during two weeks and live events held on two consecutive weekends. *Radio Break* connects participants with the ambient sounds of the city, inviting them to tune in to its history, noise, narratives, and music. Listen in by attending one of the scheduled broadcast events marked below or by tracking the exhibition's roving transmitters on the interactive map available at radio-break.com. As *Radio Break* will air at sites across the city during two weeks, on the back of this map you'll find a number of suggested itineraries to help guide your way.



Saturday, April 14th **METRO, MTA GOLD LINE**

Union Station, 800 N. Alameda Street

4—6pm, Alyce Santoro, *Between Stations*

Mariachi Plaza, E. 1st Street and S. Boyle Avenue

6—9pm, Lincoln Tobier, *The Orchestra Pit Theory* by Roger Ailes

La Serenata Restaurant, 1842 E. 1st Street

6—9pm, Brandon LaBelle, *The Echo Project*, and Opening Reception

Sunday, April 15th **BICYCLE, CICLAVIA**

El Pueblo, 125 Paseo de la Plaza

10am—2pm, Pedro Reyes, *VMR: Voice Mail Radio*

MacArthur Park, 7th Street and S. Park View Street

10am—2pm, Brendan Threadgill, *Incident Reports 2003–2011 (MacArthur Park Homicides)*

10am—2pm, Arnoldo Vargas, *Triggernometry and the Cartography of Sound*

Saturday, April 21st **FOOT, HOLLYWOOD**

LACE, 6522 Hollywood Boulevard

1—5pm, Lucy Raven, *Con Air 2*

1—5pm, LIVE PERFORMANCE, Vanessa Place, *Full Audio Transcripts*

4—7pm, LIVE EVENT, 2 Headed Dog (Jim Turner, Mark Fite, and Dave "Gruber" Allen), *Clowntown City Limits*

Slanguage Studio 640 N. Avalon Boulevard, Wilmington CA*

11am—2pm, LIVE EVENT, Arnoldo Vargas, *Triggernometry and the Cartography of Sound*

Sunday, April 22nd **CAR, WEST HOLLYWOOD**

ForYourArt, 6020 Wilshire Boulevard

2—6pm, Richard T. Walker, *between distance and a mountain*

3—5pm, Elana Mann, *People's Microphony Camerata*

6—9pm, LIVE PERFORMANCE, David Schafer, *Cage Mix: Static Age*, and Reception



While a limited supply of AM/FM radios and headphones will be available at the scheduled broadcast events, it's best to bring your own.



A listening station featuring all projects will be installed at ForYourArt, 6020 Wilshire Boulevard, through April 27.

The curators suggest that attendees travel via the mode described for the relevant segment of the exhibition. However, neither USC nor the USC Roski School of Fine Arts is requiring or recommending any specific mode of transportation as the appropriateness of each method will vary based on individual experience, knowledge and ability. By participating in the activity, the participant acknowledges and agrees that USC and the USC Roski School of Fine Arts is not liable for any cost, damage, injury or harm sustained to participants and/or attendees in connection with this event.


Saturday, April 14th
Brandon LaBelle, *The Echo Project*, 2011

In his artistic practice, Brandon LaBelle addresses social life and cultural narratives, often through sound, performance, and site-specific installations. Much of his recent work deals with the complexity of sound, comparing its invisible and immaterial nature with its reception in and around the physical body. LaBelle's work for *Radio Break*, *The Echo Project*, explores themes of mediation and feedback. The work consists of a compilation of audio recordings collected from the streets of Santiago, Chile, for broadcast in Boyle Heights' Mariachi Plaza. LaBelle and his collaborators recorded their own, sometimes depreciated and sometimes exaggerated recollections of conversations and utterances overheard in Santiago. They've compiled the disparate recordings and present them together in *The Echo Project*, a narrative that serves as a mediated echo of the words they overheard. The project explores the capacity of the echo for doubling, shadowing, haunting, feeding back, and making new. Broadcast from Mariachi Plaza, *The Echo Project* becomes a point of contact for diverse spaces and voices. LaBelle, who currently lives and works in Berlin, received his MFA from the California Institute of the Arts in 1998 and completed his PhD at the London Consortium in 2005.

Alyce Santoro, *Between Stations*, 2007

With a strong interest in Peruvian Shamanism, Alyce Santoro has developed a diverse art practice that primarily engages sound and permaculture. Her work for *Radio Break*, *Between Stations*, is a forty-minute sonic composition created from original and found sounds from above and below the ground in Manhattan and Brooklyn, layered with string and flute variations. New York's distinct soundscape is accentuated in the work: the swish of a train whizzing by, the loud conversation of commuters, a conductor announcing, "Transfer is available to the M train," and subtler noises—change dropped into the slot at the front of a bus, laughter, dripping water. The sounds of Los Angeles are different: cars swishing by on the freeway or helicopters' loud chopping; here, the average commuter travels by car rather than by train or bus, occupying a removed space of listening and being. *Between Stations* is sited at Union Station, the central Los Angeles train terminal serving both long-distance travel and the city's expanding Metro lines. Santoro lives in Marfa, Texas. She has exhibited her work in art, science, and fashion contexts in museums and galleries worldwide.

Lincoln Tobier, *The Orchestra Pit Theory by Roger Ailes*, 2011

In 2011, Lincoln Tobier staged a play with three actors titled *The Orchestra Pit Theory by Roger Ailes*. Roger Ailes was a political "image-maker" for twenty-five years prior to his current position as the creator and president of Fox News Corp. The dialog of the play is adapted from the transcript of a single broadcast of Fox News Channel's midday news program *America Live* from July 13, 2010. Tobier highlights the network's notoriously sensationalist approach to news reporting, lampooning Ailes's famous quote, "If you have two guys on a stage and one guy says, 'I have a solution to the Middle East problem,' and the other guy falls in the orchestra pit, who do you think is going to be on the evening news?" Removed from the visual elements of the news set, the theatrical disposition and dramatic affect of the actors is exposed. The play, re-presented for *Radio Break* as an audio piece, allocates the dramaturgy of the piece in a broad relationship with the current state of the 24-hour news cycle. Based in Los Angeles, Tobier has exhibited widely and internationally.


Sunday, April 15th
Arnoldo Vargas, *Triggernometry and the Cartography of Sound*, 2012

Arnoldo Vargas's *Triggernometry and the Cartography of Sound* expands on his project *Triggernometry*, an archive of songs and conversations that trigger what the artist refers to as an "internal music library." Participants in *Triggernometry and the Cartography of Sound* will have the opportunity to record their own songs, original and found, and conversations, adding to a collaborative music library that will be broadcast from Slanguage Studio in Wilmington. Visitors to Slanguage Studio will participate in this ongoing project over the course of the exhibition. A condensed version of *Triggernometry and the Cartography of Sound* will be transmitted from MacArthur Park along the CicLAvia route on April 15, 2012. The distance between the sites of transmission speaks to *Triggernometry and the Cartography of Sound*'s random and found nature, allowing the audience access to glimpses of the project's whole. Vargas received his BA from the University of California, Los Angeles, in fine art in 1999 and his MFA in photography and new media from California Institute of the Arts in 2010. He has worked with Slanguage Studio and has exhibited internationally. He currently teaches advanced placement art and photography at Banning High School in Wilmington.

Brendan Threadgill, *Incident Reports 2003—2011 (MacArthur Park Homicides)*, 2012

Brendan Threadgill is a multidisciplinary artist who has worked with photography, drawing, sound, and sculpture. His most recent project has involved transforming various types of data—statistical, chemical, and historical—into visual documents, representing sites of conflict that have been lost or are obscured. For *Radio Break*, Threadgill has documented Los Angeles's own conflicted psychic landscape with *Incident Reports 2003—2011 (MacArthur Park Homicides)*. This site-specific audio composition mines the *Los Angeles Times*'s "Crime Map," an ongoing digital timeline of crime by Los Angeles neighborhood and type on the newspaper's website. Threadgill allocated a musical note for each day, time, and hour in which a homicide occurred, making a sonic composition out of these events. Sited in MacArthur Park, representing the surrounding neighborhood of Westlake, this sound piece reveals the fact of these crimes in the neighborhood of their origin. Though we may not know each person's name, their presence resonates into the aural landscape of the park and its citizens. Based in Los Angeles, Threadgill has participated in exhibitions at LAXART, Los Angeles; The Suburban, Chicago; and Auto-Italia South East, London.

Pedro Reyes, *VMR: Voice Mail Radio*, 2012

In his work, Pedro Reyes confronts environmental, social justice, political, and community issues, developing resources and opportunities for audience engagement and communication. His symbolic and physical interpretations of space, by means of sculpture, installation, mobile units, multimedia works, and publications, are both investigative and humorous. For *Radio Break*, Reyes composed a sound work examining radio stations as registers of information or archives. *VMR: Voice Mail Radio* complicates notions of private and public, broadcasting a collection of Angelenos' personal digital voice messages compiled through individual submissions. The messages represent both past and present, traversing memory, narration, and collaboration. Via radio waves, *VMR* is inserted into the aural fabric of the city, echoing the anonymous voices of individuals one may interact with randomly, on a daily basis, or may not know but is living among. Reyes's work is sited at El Pueblo de Los Angeles, a monument to the founding of an early Los Angeles farming town in 1781 symbolizing the city's diverse history and ties to sister city Mexico City, where Reyes lives and works. Originally trained as an architect, and now primarily an artist and writer, Reyes has exhibited and created work for solo and group exhibitions around the world.


Saturday, April 21st
Vanessa Place, *Full Audio Transcripts*, 2012

A Los Angeles-based conceptual writer, poet, and art critic, Vanessa Place is also a criminal defense attorney, a day job that regularly informs and enriches her work. Her recent conceptual poetry project *Statement of Facts* (2010) involved the appropriation of official documents and corresponding legalese from court testimonies on violent sex crimes. For *Radio Break*, Place's *Full Audio Transcripts* revisits communications from September 11, 2001—a collection of audio dispatches, originally broadcast on closed radio frequencies, between the Federal Aviation Administration, North American Aerospace Defense Command, and American Airlines. These transcripts, made public by the *New York Times* in 2011, identify each speaker, but Place omits this in her reading, stringing together all the utterances into a single monologue. She presents the words via their original medium in an attempt to recover their psycho-social context—a space before trauma had been fully comprehended or memorialized in language, before the numbers 9 and 11 became a rhetorical device used to justify all kinds of political and social agendas. Other projects from Place include *La Medusa* (Fiction Collective 2, 2008), *Notes on Conceptualisms*, co-authored with Robert Fitterman (Ugly Duckling Presse, 2009), and *The Guilt Project: Rape, Morality and Law* (2010).

2 Headed Dog, *Clowntown City Limits*, 2012

2 Headed Dog is a Los Angeles-based comedy troupe established by Dave "Gruber" Alleen, Craig Anton, Mark Fite, and Jim Turner. Building on the theatrical lineage of absurdist playwright Eugène Ionesco as well as the performance style of comedian Andy Kaufman, their work enacts familiar situations that unravel into nonsense and confusion. *Clowntown City Limits* is a bombastic, darkly humorous play about two out-of-work clowns, their devoted butler, and a circus clown named Whistles. Set in a surreal world reminiscent of the work of Samuel Beckett, *Clowntown City Limits* details the desperate measures these characters take in order to get a gig at a child's birthday party. Though its plot is simple, the play's characters are allegorical, embodying the depressed situations of average Americans, whether in terms of economics or graver matters of the soul. 2 Headed Dog will perform and record *Clowntown City Limits* in the Brookledge Follies, a private theater in the Hancock Park residence of the Larsen family, proprietors of the Magic Castle, a members-only club for magicians in Hollywood.

Lucy Raven, *Con Air 2*, 2007 (with Eric Johnson, Olivia Robinson, and Jesse Stiles)

Lucy Raven's work investigates modes of transmission and reception and conditions of circulation and distribution. Raven's audio play *Con Air 2* was recorded in Wendover, Utah, at one of the many sites used in the filming of the Hollywood blockbuster action film *Con Air* (1997), from which this work derives its name. A previous version of *Con Air 2* was presented on Performa 05 radio; its presentation in *Radio Break* sites it along another of *Con Air*'s filming locations—the belly of Hollywood. *Con Air 2* is a record of unscripted events—friends at play, communicating via walkie-talkie—acted out in a fictionalized setting. The complex description and setting constructed in *Con Air 2* is intended to be encountered, existing in the environment rather than restaged as a grounded and guided experience. Raven received a BFA in studio art from the University of Arizona in 2000 and an MFA from Bard College in 2008. Her work has been exhibited at art and film spaces internationally. Raven is co-founder and coeditor of *The Relay Project*, a publication of sounds released on CD intended to bridge the empty space in one's library between records and journals.


Sunday, April 22nd
Elana Mann and ARLA, *People's Microphony Camerata*, 2012

Elana Mann's multidisciplinary performance work endeavors to explicate intricate and unequal economies (social, political, and financial, among others) and to develop collectivities capable of remedying those disparities. Currently, Mann maintains, we are witnessing an unprecedented dearth of generative listening in political and social spheres. As a response, Mann and collaborator Juliana Snapper formed Audile Receptives Los Angeles (ARLA), a collective that investigates listening strategies. ARLA's contribution to *Radio Break* asks participants to tune in to the unheeded concerns of victims of the U.S. economic crisis, which are presented in the form of melodic carols that would be at home on the lighter side of the FM dial. In a gesture tying them to the broader international protest movement embodied by Occupy Wall Street, these carols were performed and recorded by the People's Microphony Camerata (PMC) on Los Angeles city streets. The PMC is an open-membership "people's mic" choir employing a voice amplification technique wherein a crowd gathers around a single speaker and loudly repeats what he or she says. Presenting ARLA's listening event on one of Los Angeles's most visible thorough-ways, Wilshire Boulevard, will provide an opportunity for the public to collectively listen, develop a new empathy, and attentively tune in to their surrounding conditions.

David Schafer, *Cage Mix: Static Age*, 2012

David Schafer's work remixes histories embedded in site and cultural memory, displacing those narratives sonically, visually, and physically to simultaneously expand and collapse structures of language and meaning. Grounded in the theoretical as much as the personal, Schafer's sound projects employ a range of prerecorded and live material transformed through digital and analog processes, often resulting in what we perceive as noise—sounds that exist at the threshold of the intelligible and the unintelligible. Recognizing the history of John Cage's compositions using radio and radio frequencies, including *Radio Music* from 1956, Schafer's *Cage Mix: Static Age* reconceives a selection of Cage's recordings through live electronic and processed improvisation that will be amplified and transmitted for a public listening event. An installation in the gallery of the radio transmitter with a support structure, speakers, and graphics will provide a sculptural presence after the live event. The conversion of Cage's compositions into noise and the subsequent transmissions of those sounds into homes, cars, and personal stereos recalls Cage's idea that "music is a means of rapid transportation."

Richard T. Walker, *between distance and a mountain*, 2012

Richard T. Walker's works incorporate video, photography, music, text, and spoken dialogue to muse on the experience of the solitary human figure in nature, often featuring narratives that take the form of diary entries, letters, or imagined conversations that accentuate the quiet frustration that arises from one's inability to effectively negotiate this experience through thought or language. Walker's project for *Radio Break*, titled *between distance and a mountain*, intervenes in advertising, urban, and radiophonic spaces—those in which cultural meaning, desire, and reality are in perpetual collision. An oversized image temporarily mounted on the façade of ForYourArt depicts a voiceless, solitary figure grasping at a distant mountain, the disembodied peak of which contains the words with which to speak. Tuning in to a local FM frequency, we listen to the absurdist tale of this figure's futile quest, the mellifluous composition of music and dialogue calling the power of language into question, rendering it vulnerable as reality and illusion join forces and meaning collapses. Walker received an MFA from Goldsmiths, University of London, in 2005 and currently lives and works in San Francisco.