

INSITE_05: CONVERSATION 1

November 6-7, 2003

If San Diego/Tijuana might be understood as a site of geopolitical collision—an uneasy realm of coexistence curtailed by territorial confines—then nonetheless it seems increasingly clear that this borderland is fluid: efficient in its interconnections.

While the corridor joining Tijuana and San Diego is a decidedly un-commonplace con-urban model, it nonetheless dramatizes the certainty that cities are structures in flux, their imbalances embodying the destabilization of other complex systems—environmental, political, cultural, social, economic. In this zone of migrant labor and itinerant capital, where each year more people cross the border than anywhere else in the world, an alternate politics of mobility is emerging amidst a tangle of indices of inclusion and exclusion and of participation and disaffection.

Over the past few years, artists have increasingly enlisted time-based processes as the ultimate form of their work rather than the means of its production: constructing archives; insinuating alter-egos into urban culture arenas; searching the electronic continuum of the media—with its instantaneous missives and real-time news—for glitches where the slow time of human finitude, and of ecological shift, can register. These strategies have, variously, confounded the conceptual closure and self-contained formal completeness of art, impelling, instead, partnerships and pacts with uncertain outcomes and unforeseen possibilities. Within this frame of contemporary practice, the projects made for the most recent *inSITE* (2000/01) were willfully ephemeral, unfolding in an expanse that was temporal more than spatial, encountering their publics in the course of daily routine. Far from the frozen time of the white cube, the *inSITE2000/01* projects were bound to context, reconfiguring, if only momentarily, the workings of the city.

Two vectors of inquiry follow, each intended to locate points of leverage in the workings of urban life. LIMINAL ZONES/COURSING FLOWS will investigate tactics of participation. ALIENS, DENIZENS, COSMOPOLITANS will scrutinize the implications of representations of “foreignness” and of being “at home.” These first *Conversations* will launch a two-year series conceived to provoke and reconnoiter the unfolding of *inSite_05*.

Thursday November 6 1:30 – 4:00
Trustees Room, The Salk Institute, La Jolla

Panelists:

written extensively on the political economy of globalization, urbanization, and cultural change

- **David Harvey**

David Harvey is Distinguished Professor of Anthropology at the City University of New York Graduate Center and the author of *Spaces of Capital* (2001), *Spaces of Hope* (2000), and *Justice, Nature and the Geography of Difference* (1996). Two books are forthcoming this fall: *The New Imperialism* and *Paris, Capital of Modernity: Paris and the Second Empire*.

The Condition of Postmodernity.

- **Ute Meta Bauer**

Ute Meta Bauer is professor of Theory, Practice and Mediation of Contemporary Art at the Academy of Fine Arts Vienna and founding director of the Office for Contemporary Art Norway in Oslo (2002). She was co-curator of *Documenta 11* in the team of Okwui Enwezor; curator of *Architectures of Discourse*, Fundacio Antoni Tapies, Barcelona (2001) and curator of *First Story—Women Building/New Narratives for the 21st Century* for the European Cultural Capital Porto 2001. She is artistic director for the 3. berlin biennial for contemporary art (2004).

Respondent:

- **Joshua Decter**

A critic, curator and art historian, Joshua Decter has curated numerous exhibitions: *Tele[visions]* at the Kunsthalle Vienna (2001-02); *Transmute* at the Museum of Contemporary Art, Chicago (1999); *Exterminating Angel* at Galerie Ghislaine Hussenot, Paris (1998); and *Heaven: Public View/Private View* at PS1 in New York (1998). Author of a forthcoming book on video art (2004), Decter teaches art history at The School of Visual Arts in New York and is visiting professor at the School of the Art Institute of Chicago.

Moderator:

- **Jordan Crandall**

An artist and media theorist, Jordan Crandall is assistant professor of Visual Arts at the University of California, San Diego. His work was included in *inSite2000/01*, and has been shown in solo exhibitions at the Museum of Contemporary Art Kiasma in Helsinki; the Neue Galerie am Landesmuseum Joanneum in Graz; ARTLAB in Tokyo; the Museo Carillo Gil in Mexico City; *TENT* in Rotterdam; the Kitchen in New York; and *AGORA* in Rio de Janeiro. Crandall is currently at work on a video project entitled *Homefront*, and an extensive project on violence, representation and global politics. His most recent book is *Drive: Technology, Mobility, and Desire* (2003).

BRUCE MAU

MASSIVE CHANGE: THE FUTURE OF DESIGN CULTURE

Thursday November 6 7:30
Museum of Contemporary Art San Diego: Sherwood Auditorium in La Jolla

Toronto-based designer Bruce Mau has proposed that “design—the human capacity to plan and produce desired outcomes—has placed us at the beginning of a new, unprecedented period of human possibility, where all systems and economies are becoming global, relational, and interconnected.” Posing the question “Now that we can do anything, what will we do?” Mau explores paradigm-shifting events and ideas, investigating the capacities and ethical dilemmas of design in manufacturing, transportation, urbanism, trade, warfare, health, energy, materials, the image, information, and software.