

Los	Angeles	is	America.	The	incident	<b>C</b>
is	trivial	A	jungle.	Los	Angeles	<b>substitution</b>
<b>of</b>	<b>one</b>	<b>word</b>	<b>for</b>	<b>another</b>	(it	is
always	trivial)	grew	up	suddenly,	<i>planlessly</i> ,	but
it	will	attract	to	it	under	the
<b>inversion</b>	<b>of</b>	<b>cause</b>	<b>and</b>	<b>effect</b>	stimuli	of
the	<b>O</b>	adventurous	spirit	of	millions	of
people	whatever	language	I	possess.	and	the
<b>transformation</b>	<b>of</b>	<b>the</b>	<b>meaning</b>	<b>of</b>	<b>a</b>	<b>name</b>
profit	motive.	It	is	still	growing	I
immediately	transform	it.	Here	everything	has	a
chance	to	<b>N</b>	thrive	into	an	important
event —	for	a	while	<i>devised</i> —	as	a
<b>part</b>	<b>is</b>	<b>made</b>	<b>to</b>	<b>stand</b>	<b>for</b>	<b>whole</b>
rule	only	a	brief	while	by	something
which	<b>V</b>	resembles	fate.	Inferior	as	well
as	superior	It	is	a	covering	<b>E</b>
which	falls	over	me,	plants	and	trees
flourish	for	a	time	enveloping	everything,	then
both	succumb	to	Countless	<b>L</b>	minor	circumstances
chaos	and	decay.	They	must	thus	weave
the	black	veil	of	Maya,	give	way
to	new	<b>constructions</b>	<b>of</b>	<b>literary</b>	<b>typology</b>	plants
pushing	up	<b>L</b>	from	below	the	tapestry
<b>E</b>	and	so	on.	This	is	freedom
under	democracy.	Jungle	democracy	<b>N</b>	of	illusions,
meanings	<b>linked</b>	<b>to</b>	<b>history</b> ,	of	words	<b>T</b> .

## OVERVIEW

On Saturday, April 14, 2007 (12-1:30 pm) at *Los Angeles Contemporary Exhibitions* (LACE), artist Bart Folkerts and I held an experimental luncheon serving eight members of the Hollywood community food and drink from diverse businesses found on and of Hollywood Blvd. Those invited to attend the luncheon were strangers to us and to one another, unfamiliar before the luncheon occurred. This happening was part of a larger intervention project "Lights, Camera, Actions" organized by CalArts professor Natalie Bookchin and her students.

## BACKGROUND

This happening was peripherally inspired by ouxpo: an acronym for **Ouvroir d'XPotentielle**. Ouxpo stems from the term 'potentiel' and is used in the sense of that which is possible, or realisable if one follows certain rules; ouxpo falls under the umbrella term oulipo, co-founded by the French poet and novelist Raymond Queneau. By definition, constraint is the basic element in oulipian practice, where artists adhere to a strict and clearly definable rule, method, procedure, or structure that generates every work<sup>1</sup>. The constraint is not an imposition, but rather: a support, an aid to invention, an enjoyment of form (and art is a question of form) and liberation from the tyranny of the message. This experimental luncheon followed one specific rule or constraint: every food item, drink and guest must be found or discovered on Hollywood Blvd.

Another notable, historical influence was the American feminist artist Judy Chicago and her large-scale installation piece *The Dinner Party*, now permanently on view at The Brooklyn Museum in New York City. Chicago's installation sought to "write forgotten women back into history. Its principle aim was to reclaim women from history (or *his*-story) as it was often referred to in the 1970s – a narrative that for millennia had excluded and even at times removed women as historical subjects"<sup>2</sup>. In addition, the luncheon paid homage to the American writer and scholar Norman Klein's notion that we mutually share and propagate a "history of forgetting."

## PROCESS

The luncheon could have been arranged in one of many ways, but an important question was whether or not the food and beverages found on Hollywood Blvd. could realistically provide eight guests a balanced, nutritious lunch – or if the luncheon should take another less healthy, excessive approach. It was decided to follow through with the latter – to reflect a more dilapidated, chaotic state of American society via what was accessible on the Blvd. for public consumption and purchase. In following the constraint that all edible items must come from the Blvd. itself, those invited to the experimental luncheon ingested representations of the Blvd. (a geographic territory that reflects a prominent strand or offshoot of Western culture). This contorted act of consummation might prove cathartic for those cajoled by or consumed with the orgiastic, entertainment nexus and media-driven consumerism of Los Angeles and America at large.

The chosen food and beverages were distinctive samples taken from both established and small, private businesses existing on Hollywood Blvd. Food and beverages chosen were not always the most obvious purchases or "icons" from each business (e.g. energy drinks were purchased from a Hollywood Blvd. business "LA Tattoo" instead of tattoos). The decision to choose less obvious, unpredictable purchases stemmed from sentiments of socio-political derangement and territorial misapprehension circulating in the current era in question.

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1 Eds. Mathews & Brotchie, *Oulipo Compendium* (Los Angeles, CA : Make Now Press, 2005), 277 & 286.

2 [http://www.brooklynmuseum.org/eascfa/dinner\\_party/reclamation.php](http://www.brooklynmuseum.org/eascfa/dinner_party/reclamation.php)

Eight guests were collected and organized through more assertive methods, such as direct, open conversation with those passing by (or temporarily living) on the streets of Hollywood Blvd., direct inquiries and honest engagement with business owners and shopkeepers, as well as email and mobile exchanges for RSVPs and confirmation of attendance. The original individuals invited follow, though only eight of them attended the luncheon:

"Leslie" (Parc nightclub employee)  
"Jose Riofrio" (a homeless person)  
"Adrienne" (Joint Fitness employee)  
"Marvin" (ex-Angel and Dray's employee)  
"Joan" (Egyptian Theatre employee)  
"Eric" (artistic director for IO West)  
"Tak" (Musician's Institute employee)  
"Magdy" (The Lotus employee)  
"Sal" (Bloodshot Tattoo employee)  
"Doc" and poodle (street performer)  
"Jeremiah" (Mike's Smoke Shop employee)  
"Holly" (artist)  
"Tej" (Guinness and Hollywood Wax employee)  
"Captain Jack" (street performer)

During the happening, found items from the Blvd. were served in no particular order with slight disregard to etiquette. The two artists-as-servers employed unpredictable serving techniques: periods of well-mannered conscientiousness vs. negligence and indifference vs. awkward theatrics. For instance, Bart Folkerts asked the eight guests pointed questions related to their specific relationship with Hollywood Blvd., as well as their personal predictions for the future of America. I periodically asked guests riddles or read to them miniature self-created mysteries. The riddles and mysteries gave no answers or conclusions, which frustrated some guests. After the guests finished their "meal" and departed, written words, symbols and declarative bursts were placed on each of the guest's littered place settings.

Half-eaten remnants, used cutlery, dirty dishes and aftermath poetics from the convellent regale were sprinkled on the table for the rest of the exhibition interim at LACE.

## TEXT

work | | live | | work | | live  
 lines encircle paucity, placement particular,  
 remainders wiped needle to pushy sky,  
 expectation widens ripple-tones subsequent.

work | | live | | work | | live  
 potent theories evolve, never-minding secular,  
 street crusts collecting, caked vulnerable foot,  
 fibrous slate clean, disinfectant : foraged swipe.

work | | live | | work | | live  
 preen strained visages, non-quarrels disambiguate,  
 jarred mangle, mashed malinger unnatural,  
 indulgence or virginal sterility within turbulence.

work | | live | | work | | live  
 porousness marginal, tracked into noble name,  
 slight of hand or fatalistic—not fraudulent—  
 leaving sacred mark, invading pigment toppled.

work | | live | | work | | live  
 heavy-timed unfit pathway or brazen excuse ...  
 prohibit messy surroundings or method to elation.  
 propagate the physical, penetrate the shrined.

work | | live | | work | | live  
 interject, inject, inflect conversation fumbling, agonized.  
 summoner, they say, or humming artisan connotated.  
 variegated stare into wreathed parity—decode, child.

work | | live | | work | | live  
 temperate animal or lover, gazing hashed humanity,  
 dramatics confine, shaken but mystify the soft in hard.  
 tribe for now, save for later; unscathed masses gamed.

trained ///footsteps/// fortress strip  
wilderness unlikely to shout phoneme  
2 ice eyes ground sparse condiments  
hexagonal birth 4U canal to this?

TROMB g\_r\_a\_f\_f\_i\_t\_i ONE

not always, not always membraned  
unleash visitation superman  
tempo batting » *BAM! BAM! BAM!*  
shriek happiness scream  
stapled resignation ///footsteps/// no way  
uncharted molecule spoken

no || romance || yes || romance || no

stream to rivers to waste high in glances

: torpor cage-life dissipates  
: instrumental consumer  
: readymade monster

definition continent » *NOW! NOW! NOW!*  
bad 4U timing, levelers slip linguistic  
“...never put down your harmonica...”  
paw itemization hide-and-go-speak 4U

((u-huh))

clever ///footsteps/// flight liquor-ice

lineage | swelling | float | swelling | lineage  
devil just down-sized this hetero-utopia  
beauty of related groups tipped off  
melons confront angry fruits wall-posed  
paradise alcohol : galvanic slit ::

*ding dong*  
the witch is not,  
4U knot

{ woman tamer }  
     { commodity wind-up }  
                                     { taken shot }  
 { pop aesthetic }  
                             { camera crew }  
   { language cracked }  
 { critical term }  
     { ubu psychosis }  
                                     { temporal concurrence }  
   { artist practitioner }  
     { observed nature }  
                                     { sustainable gesture }  
   { experienced model }  
 { immediate monitor }  
                             { duchampian disappointment }  
   { hermit generation }  
             { endemic worth }  
                     { spatial closure }  
   { technician's headset }  
 { delayed voice }  
     { performative relation }  
                                     { sensual knob }  
   { large mirror }  
 { profile fraud }  
   { autoerotic coupling }  
             { synchronous variant }  
                             { implicit un-answer }  
   { reflexive jaunt }  
 { actual wall }  
     { fetal resuscitation }  
                             { successful embrace }  
   { growing dispossession }  
     { self love }  
                             { pleasure pit }  
                             { weightless fall }  
   { literal replay }  
 { promotional plane }  
   { vertical crony }  
 { stability }  
                             { certain boomerang }  
   { stopped angle }  
     { screened intention }  
                                     { crooked independence }  
 { hand dissolve }  
   { parenthesis }  
     { willful triangulation }  
                             { closed circuit }  
   { cognitive dracula }  
 { preened fetish }  
   { sisterly elsewhere }  
             { taped mouth }  
     { stretched torso }  
                             { blowback wind }  
   { misshapen freeze }

*smoke / the swan is a bitch.*

*vice / that's not description but testimony.*

*tepid / one could base a model for form on a crystal or the lungs.*

*time killer / that troubled my reply.*

*comrade / enormous boulders perpetually gliding upward.*

*street / i begin to dominate my memories.*

*time / such displacements alter the good, which is all-to-the-good.*

*refresh / the grass in my glass.*

*satiate / acts are links, and likewise ideas.*

*dregs / in disguise?*

*clean-up / unstitch the tent and sail away.*

*practical / that seat is taken as soon as you sit.*

*contrast / thought balloons are softer than word balloons.*

*hero / of course i want things to be real!*

*driver / slats of temper shatter.*

*play / of death life bound.*

*enthusiasm / society has no fringe.*

*sample / language makes tracks.*

*torpor / with walkman, i took sanctuary.*

*essential / is that violence or violins.*

*spectator / i could hammer without putting cherries in the wood.*

*annotate / the obvious analogy is with music.*

*utterance / i can hear the floor if they walk on it.*

*intimate / that troubled my reply.*

*movement / too stingy to turn on the heat.*

knot|braid rep.

$0_1 | 1$   
 $3_1 | 1^3$   
 $4_1 | 12^{-1}12^{-1}$   
 $5_1 | 1^5$   
 $5_2 | 2^2 1^{-1} 21^2$   
 $6_1 | 12^{-1}13^{-1}23^{-1}2^{-1}$   
 $6_2 | 1^{-1}21^{-1}2^3$   
 $6_3 | 1^{-1}2^2 1^{-2}2$   
 $7_1 | 1^7$   
 $7_2 | 1^{-1}3^3 21^2 3^{-1}2$   
 $7_3 | 2^5 12^2 1^{-2}$   
 $7_4 | 3^2 1^{-1} 23^{-1} 21^2 2$   
 $7_5 | 2^3 12^4 1^{-2}$   
 $7_6 | 3^{-1} 1^{-1} 2113^{-1} 2^{-3}$   
 $7_7 | 13^{-1} 23^{-1} 21^{-1} 23^{-1} 2$   
 $8_1 | 12^{-1} 3^{-1} 214^{-2}$   
 $3^{-1} 2^{-1} 4$   
 $8_2 | 2^5 1^{-1} 21^{-1}$   
 $8_3 | 123^{-1} 4^{-1} 3^{-1} 2$   
 $1^{-1} 3^2 243^{-1} 2^{-2}$   
 $8_4 | 11132^{-1} 3^{-2} 12^{-1}$   
 $8_5 | 1112^{-1} 1112^{-1}$   
 $8_6 | 3^{-2} 12^{-1} 132^{-3}$   
 $8_7 | 2^{-2} 12^{-1} 1^4$   
 $8_8 | 1^{-1} 2113^{-1} 223^{-2}$   
 $8_9 | 2^3 1^{-1} 21^{-3}$   
 $8_{10} | 221^{-2} 2^3 1^{-1}$   
 $8_{11} | 12^{-2} 32^{-1} 3^{-2} 12^{-1}$   
 $8_{12} | 12^{-1} 34^{-1} 34^{-1}$   
 $213^{-1} 2^{-1}$   
 $8_{13} | 1123^{-1} 21^{-1} 3^{-2} 2$   
 $8_{14} | 11221^{-1} 3^{-1} 23^{-1} 2$   
 $8_{15} | 111231^{-1} 2^3 32^{-1}$   
 $8_{16} | 112^{-1} 112^{-1} 12^{-1}$   
 $8_{17} | 21^{-1} 21^{-1} 221^{-2}$   
 $8_{18} | (12^{-1})^3$   
 $8_{19} | 121212^2 1$   
 $8_{20} | 21^3 21^{-3}$   
 $8_{21} | 2^3 12^2 1^{-2} 21^{-1}$



in spite of criticism :: droširdība :: coraticum  
 julgus :: coraggio :: rohkeus :: der mut :: valor  
 θάρρος :: bátorság :: 용기 :: coraje :: bravado  
 cesaret :: شَجَاعَةٌ :: pogum :: without fear :: curaj  
 храбрость :: to act in accordance with one's beliefs  
 intrepid :: odvaha :: drąsa :: quality :: taperhet  
 kurage :: mod :: keberanian :: mot :: 勇氣 :: valentía  
 any sort of inclination :: 勇氣 :: moed :: enabling  
 hugrekki :: zeal :: drosme :: pluck up spirit :: strength  
 勇气 :: odwaga :: dauntless :: as source of emotion

the **octet** sky changed again in silent color this **riders to the sea**. above the **praeludium** rooftops the sky had taken **flos campi** on a reddish it's a secret gold glow, and **penumbra** with evening remains embrowned coming on the you wanna piece streets came to life. **sonata** people but with a woman were straggling **non trappa** eyes in my life back and forth pop my prosperity from their walks. i recognized **trope on a rope** the distinguished little man closed the day among the others. then the cantabile street lamps hard the ascent **composition no. 17** camp on all of a sudden **etude mesmer** and made confidential passage the first stars pyramids appearing in the night sky grow tone down dim. i felt my eyes grow tired amongst pines from **mer hahn en neue oberkeet** watching the street filled **blues** but with a man with so many **ravel** people and **allegro assai** lights. another infection the street lamps were making serenity became the pavement glisten **cotopaxi**, and the **sangay** light from the streetcars belly up would glint off someone's shiny hair, or off a **alla polacca** and later on smile or a silver pick a fist fight bracelet **overture**. soon afterwards, with the **pygmees, elephants** streetcars running less on the sofa again often suggestive and the **petrushka** sky already **bolero** blue above the visitor get out trees and the lamps, the **scherzo** neighborhood **lullaby of itsuki** emptied out **pillars of hercules**, almost imperceptibly you and you and you **tango**, until the first **tabuh-tabuhan** cat slowly made its way non sensical no fuck you across the deserted do you have an imagination street **ballad** do you have one

NO FUNERAL

NO FUNERAL

NO FUNERAL

NO FUNERAL

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NO FUNERAL

NO FUNERAL

NO FUNERAL

NO FUNERAL

NO FUNERAL

NO FUNERAL

NO FUNERAL

NO FUNERAL

NO FUNERAL

may	i
see	your
passport?	

