

VARIOUS ARTISTS

ENCUENTRO

PUBLIC RECORD
2.01.011

. . . at a moment of proto-fascist power and perpetual war, fifty radical artists and community organizers consider how an engagement with organizing transforms notions of political subjectivity. Billed as a day of dialogue for a militant sound investigation, the *Encuentro* assembled radical artists, collectives and members of the Ultra-red organization at the Los Angeles alternative arts space, LACE. These notes of the proceedings feature Ultra-red members Elizabeth Blaney, Manuela Bojadžijev, Dont Rhine, and Leonardo Vilchis, with contributions from artists Susanne Lang (Kein, Berlin), Emily Roysdon (LTTR, New York), David Thorne (Speculative Archive, New York) as well as organizers Jackie Leavitt (UCLA) and Walt Senterfit (CHAMP, LA).

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Encuentro, published 2006
by Public Record, Los Angeles

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Design organized by u-r using Century Gothic. "A sound accomplishes nothing; without it life would not last out the instant" (*Silence*, 1961).

Encuentro | Day of Dialogue for Militant Sound Investigations

[the second event in LACE's public interest series]

Los Angeles Contemporary Exhibitions / LACE

Saturday, April 1, 2006

Dont Rhine INTRODUCTION: A SHORT HISTORY OF UR: COLLABORATION AND DIFFERENCE

Q - "Are we at war?"

How does work acknowledge this question?

Walter Benjamin - "Fascism is a celebration of war."

Q - "What is fascism today?"

"What are the differences between activism and art?"

"Artist/Organizer"

Ultra-red as collective - "Think of Ultra-red as a meeting place."

Q - What does an organizer gain from naming work "art"?

Q - What does art add to organizing?

Elizabeth Blaney BREAKING DOWN PARTICIPATORY COMMUNITY DEVELOPMENT

Participatory - participate, discussion, mutual support,
collaboration, contribution, disagreement, power of
relations, access to information, manipulation,
imagination, diversity, process, collective cohesion.

action, active, reflective.

analytical - What are causes? How to act upon it?

Community - responsibility, sharing, collective voice,
relationships, survival, identification, relationships w/
other communities,
collective conscientiousness, suspicion of
difference, location, exclusion, space, celebration,
discourse, self-awareness, direction, issues,
imagined, power.

those impacted, group of people coming together.

Development - funds, money, change, agendas, structure,
gentrification, forgetting, process, strategy, plan,
profit, movement towards goals, demolition, rhetoric,

imposition of values, displacement, systematic, imperialism, time, side effect, regression, erasure, progress, opportunity, lack of accountability, sexism.

Change.

Action by those impacted to make a change.

Art is a process that includes those people that are impacted that in order to make change.

Critical of art that doesn't actively involve those that are impacted.

Community use of projects as tools

(e.g., projects change attitudes of organizers, housing authorities, residents).

Art provides - "reflection upon project empowers those impacted," changes perspective.

Leonardo Vilchis FROM BASE COMMUNITIES TO COMMUNITY AS BASE

Organizer vs. Activist vs. Artist/Organizer

Community first

Concrete consequences

Boyle Heights -- at war

Constant Transformation - Development - Upheaval

"A problem"

Church Groups -

Discussion

Community relationships

Reflecting something beyond gang violence, negative public image.

Discussion, intervention

Leads to a complex idea of who "gangsters" really are in the community.

Managing problems from within

Dealing with consequences

Direct action - "We want to stay"

Police intervention leads to eviction, demolition

Militant Sound Art/Activism - must be a tool of change.

Manuela Bojadžijev THE AUTONOMY OF MIGRATION

Organizing around anti-racism and collaborations with Ultra-red

1. Around immigrant organizing and rights

Kanak Attak: began 1997,

- Inspired by attacks on immigrants.
- Following abolition of asylum laws in Germany ('93)
- Left tried to reactivate these laws and did not succeed
- Fight between migrant rights group and left groups, accusing left of being paternalizing,
- Kanak Attak formed in part by "attacking" interrogation around citizenship, passport, etc, as group that includes migrant people rather than just people speaking for them
- Recent application of term/analysis of racism
- Adoption of history, lexicon of U.S. based civil rights struggle
- Thought to be reasonable but not fully applicable to Germany's specific histories and that of current migration- intention to understand histories of racism by the struggle against it
- Goal of eliminating racism from society
- Idea to change perception of what was migrant culture and migrant politics

Interdisciplinary approach to this, attempted "through art"

Struggles of Migration in Germany

- Immigration as social movement (biggest one we encounter today)
- 1955: first recruitment contract between Germany & Italy, attempt at controlling migration flows
- Cycles of struggles reveal attempts at organization of migration
- '73 - no more recruitment of migrant labor, etc, leaving only asylum law in place as possibility for entering country
- People still entering country regardless
- Since '93, people find new ways to enter country
- Until 2000, Germany refused to admit it was a country of immigration
- After 2000, acknowledgement and decision to regulate flows
closing border
classification and categorization
prioritizing who can enter

- 5 categories of people entering
- Labor Struggles initiated by Migrants
 - Bringing in new subjects
 - talking about everyday life
 - struggles of reproduction: health, housing, education
 - Autonomy of migration: does not mean that you have single, individualized
 - Migrants moving across borders, but as a result of many actions, a critique results of the particular type of organizing put forth by nation state
 - Slogan from current LA teach-ins with students: "we didn't cross the border, the border crossed us"
- Project in Serbia - to find out about the borders of Europe, not much work done around Southeast border
 - To look at how migration regimes are changing by talking directly with people moving
 - Here they invited Ultra-red
 - Noticed borders of Europe have diff. function than traditional nation state
 - E. borders cast shadow far beyond their actual territory through policy implementation and organization peripheral nations functioning as border zones,
 - Borders also "within" Europe: police and immigration control within
 - Found a large Chinese community in Belgrade, encountered 3 main groups
 1. Group of women
 2. Group of young boys deported from Germany (war refugees as children, refugee status cancelled),
 3. Group of Chinese immigrants having to renew their permission every 3 months -- all 3 precarious situation, positioned in same space but not communicating b/c of language barriers
 4. Group of women who act as translators
 - Interview with shop owner discussed economy there, when addressed as immigrant, he claimed he's not, an immigrant is someone who at least has some rights
 - Seeing this state as constituting our daily lives, instead of complaining about lack of rights and enfranchisement, what practices of 'citizenship' do we organize and

extend to one another? this will change idea of what citizenship can become

Q: about access to citizenship if born in Germany

A: new changes accommodating that, but now having also questionnaires, to control for "terrorists" so to speak... state appropriates language and ideas of the Left, finding out about your political ideas about sexuality

Dont Rhine AESTHETICS AND AN ART OF COMMUNITY ORGANIZING

One of first fund-raising benefits of needle exchange was here at LACE.

Needle exchange came out of people largely from ACT UP

Story of Renée - people who connect strategy with conditions

Wanted exchange that was not merely a service but was a 'conceptual practice'

- around procedure, duration, distribution

- artists designed space and function like an installation

Renée passed away as did many involved in needle exchange

Very difficult to talk about for a long time, recent attempt is to find a way to talk about it now

DR returning to where we left off -- ACT UP

"uniting in anger" was very important

Major discourse was about "putting face on AIDS"

ACT UP asked "how did we get dehumanized in the first place"

Statement that "we are all persons living with HIV/AIDS"

1994: intro of anti-retrovirals - epidemic became manageable

Decision to open up new ACT UP chapter, not to be nostalgia, but about today

"United in anger" would inevitably come up, difficult as they're not available to us today

Began working with groups, asking what services they have, access, are missing, and how they feel about that etc,

- very few responses about "anger"

- not to say that people aren't pissed, but frustration, confusion, sadness are dominant responses rather than anger

- Began working with institutions - art institutions had been often the only places where we could talk about AIDS

- accepted invitation to perform in places/major art inst's

- decided to draw upon Paulo Freire, popular education:

"Introduction of the objectification of an experience": photograph, theater,

sound recording.

Looking back at older pieces: made out of field recordings, manipulated and abstracted, then played back within these contexts for reflection, action and analysis.

New work decided to create meetings and develop a record, working with groups and inviting them to the performance, where they can sit at table and make contribution to the record

- Begin by playing *4'33"* by John Cage
- Silence not as negation but as settling of space and
- Follow by asking questions to reflect their affective states
- Each person speaks and then is played back, people asked to come to table after invited speakers finish
- Question arises: in US context, we do anger well, social movements begin with electricity of anger, furor, rage
- Second phase - what affective state will sustain us?
- Sees this as the role of the aesthetic
- How do we invoke affect?
- Bring into words?
- Bring words into analysis - action...
- Many say melancholia and grief are anathema to organizing/activism
- But this is where we (as artists) are needed
- Not enough time for it in typical organizing

COMMENTS:

1. Do you think it's possible given size of group that we go around saying who we are?

[People give names and info.]

2. Can you talk about militant sound, relationship to cultural trend of "war on X"?

MB: Militant sound investigation came out of works around autonomous Marxism, in *Empire* (Hardt and Negri) but goes back to 60s, investigations into factories and lives of workers, in opposition to classical institutions of workers (trade unions and parties) - how can you understand resistance at the moment, in how people act and talk about it? We decided to use the interviews as a form of organizing, transformed what resistance can be:

avoiding work, sabotage. Throughout migration in Germany, the Left has picked up on this and talks about multi-national factory work - work with UR to use sound to record material and use for organizing.

LV: Was very involved in peace movement. Understand the context that we are at war. We need to organize ourselves. Militancy makes sense to me. There is a war on the poor, on immigrants, on youth, those not consumers or producers of anything, so you have to be organized to change it: *militancia* means that you're part of something actively making change. You cannot be a militant if you're not connected to a context in which you're working from, so detached from military in this moment of history, disdain for the term is more a way of neutralizing those struggling.

Audience member: working on project about nation and the theater, not only on war with x, y, z but in a 'theater of war,'

3. With current protests against new immigration policy, B. Anderson talks about our conceptions of nation state are very recent - "of course x belongs in x-country." Sees very small percentage of people interested in questioning/deconstructing idea of citizenship. On far left, how are activists/organizers problematizing citizenship to break naturalized ideas of belonging and place?

LV: When went to Europe, intrigued by idea of 'legalization,' since in LA, where most janitors are immigrants, most residents are tenants who are immigrants, the need to show papers is a new thing. Movement for immigrant rights is new, since immigrants are self-organized, culturally before rights. Question of national belonging etc is secondary to questions of daily life, housing, health, etc.

4. In terms of difference between organizers vs. activists, how do you think about communities that are not geographically defined, or do not identify strictly to how most communities are defined?

MB: A couple of issues could be brought together: when DR said UR is a meeting place, this approaches some place to go - think of organizing and political that doesn't have one clear fight or community. Community also means constraints: fear of being different, identity check, moral impositions on community members. Question refers really to migration - people who don't really relate to one another, but they seek to organize their lives, set up networks for migration. This is a form of organizing that

does not privilege a "people" or nation, as basis for historical movements, or political groupings like "parties." This something else is useful for us to think about how else the political might work. Always wrong way for left to think that "we have to bring consciousness." Instead: look to how people are already conscious, already organizing. These movements are already critical as such. Community is strange in Euro context, rather through movement.

[Phone ringing...]

Comment: Sound...geography...local sounds local geographies
question: combining site specific sound, interview, experiences of
marginalized groups blended into electronic music as an aesthetic.
Marginalized voices perhaps obfuscated by the process(?)

LV: At first it seemed just like noise. A sequence emerges on repeat listening. A process of recollection, new ways of listening. Deconstructing the event, reconstructing something new - a new dialogue with the art. The video and sound generates a mood. Affect. The community responds to the atmosphere created by the re-presentation of the sounds in a new form.

[Candies are being passed around.]

[Wrappers drowning out the speaker.]

David Thorne: Artists identifying as activists or organizers. Allegiances and alliances rather than explicit identification. Finds aesthetic imperatives slightly problematic.

MB: What is problematic about this?

DT: Work that is outside of those parameters, maybe even inside institutions can form valid arguments or statements about these issues, but they don't fit into the imperatives of the Ultra-red agenda.

Susan: Agrees that there are broader ways of engaging...interested in

promoting the political subjectivity of other groups, but does not necessarily consider herself an organizer as such. No one is saying that "it is necessary to be doing this to be making art", but for Ultra-red this is perhaps an important way to work.

DR: Not a "moral imperative" but activating an emotional response to people's ways of being. Considering these issues of emotional and political subjectivity is about facilitating connections not moral high ground. Multi-level engagement. Perhaps one of the things that art can do is to hold off on polemics. Its about enacting a *process* - discussion, analysis - not a predetermined campaign.

Q: Why do you chose the medium of sound? Medium specificity? The visual landscape is saturated, sound offers an interesting contrast (?)

DR: "An investigation into acoustic space as an enunciation of social relations".

How legal instruments are organized around sound. The power relations involved in sound. Silence as a power relation. "Who has access to silence?" Acoustic ecologies. There is this idea that once we have left the visual regime - meaning is lost...we leave the symbolic. Not true. Sound *is* space. It is the primary structuring device in cinematic space. There is no such thing as silence. We are immersed in sound. The anechoic chamber - the dead room - Cage still hears his own body, the rushing of his blood, the synapses in his brain.

Silence=Death

Freire - what is the role of the teacher? to be silence. In your silence the desire of the other is heard.

Political subjectivity. The subject in space: hearing, being heard. Listening.

Susanne Lang: Who is the organizer? In mass movements across a border with no clear long-term objectives how does one locate agency within the group? How does this type of action work? Morocco/Spain border jumping. To what extent is it symbolic? The wealthy buy their way across. The poor must jump or swim and risk death.

DR: From the perspective of HIV/AIDS activism, the autonomy of the

subject is always a central concern. The discussion is often about the distribution of resources. 45 percent of African American men who have sex with men are HIV positive. 70% don't know it. How do you reach a community that does not sexually identify or even dis-identifies? How do you reach rural communities when the focus is overwhelmingly urban?

Walt Senterfit: The AIDS movement largely devolved into an advocacy role, a low level institutional activity as successes were achieved. Momentum was lost. Demands were relaxed...what do you do now? What is the AIDS crisis? How do you engage the myriad of related and contingent issues that accompany the discourse around the disease and around the idea of "a person living with AIDS"? One thing that has happened is that a certain number of radical activists have shifted to a global agenda that includes Africa, Asia and Latin America. Again, the distribution of resources. This creates difficult power relations between "successful" organizers in the west and the "resource poor" countries that need aid. Charity vs. aid. What do people need? Listening beyond categories, beyond conventional strategy, beyond the specificity of what you might assume the discourse can encompass. CHAMP - training organizers in different communities across the country. Pedagogy of organizing. AIDS as a human rights issues, not just a public health issue. People involved are coming to them because of a variety of social formations. Largely gay and lesbian. They are trying to link up HIV prevention, empowerment as a way to link other social issues such as migration, prison issues, queer politics. To proliferate solidarity and education among related groups. Incorporating art has helped expand the theoretical purview. The need for celebration - radical joy(?)

- Singing together
- Marching together
- Meditating
- Encuentro-ing together
- Building bridges

Re: immigration protests... Totally overwhelming numbers of people - the power of sound (Latino DJ's for instance) was a key factor in the action. Talk shows, chanting, 24-hour music of empowerment. The media response creates a possibility and responsibility for engagement in the issues.

Ashley Hunt: Language is changing, cannot be taken for granted. From

an activist standpoint, I try to observe the economy of language in the given community.

WS: Much of the time is spent simply maintaining the discourse in the face of changing elements. There are times when major shifts are necessary in order to stay at the forefront of the issue. New strategies, new language.

Sometimes true direct action exceeded the organizers themselves. People stop listening and move forward anyhow.

Emily Roysdon: *LTTR* - members in New York as well, founded as a Gender/queer art journal. Pegged as activist from the beginning. *LTTR* was seen by Emily as an issue of "legibility". How does one "read" identity, community, sexuality. Legibility through pleasure as a strategy. "The expectation of the political" - *LTTR* is not necessarily an activist project, but it has that expectation. Gregg Bordowitz says, "Stop performing competence."

- Pleasure as an organizing tool,
- Aesthetics as an organizing tool,
- Responding to cultural histories and learning from past failures,
- Reinvesting a positive identification "legibility".

Speak about pleasure as a strategy in Ultra-red (?)

LV: Pleasure is derived at the end of the process - recognition, energy from the community. Momentum building. To find practices and spaces that move you out of a place of fear. Agency as pleasure. Empowerment.

EB: Pleasure is a constant, sustained product of engagement.

MB: What do you see as the limits of pleasure? I don't see limits.

Example:

working on a magazine (before Kanak Attak) was a painful experience...an example of what not to do.

After this, the desire to create an engaged and active environment where everyone talks and contributes was created. A surplus of interaction and dialogue.

In Argentina - all the social organizing that resulted from the economic fallout had died out. Now, they seek to "organize the sadness" that is left. Sometimes sadness is an organizing tool, not joy.

DR: Organizing the silence. Organizing through emotion is exhausting. It's not that the pleasure or the sadness is not there...the language is not there. The Ultra-red performances generate productive excitement, even when the emotions evoked may be sadness or anger or grief. "A bittersweet pleasure."

ER: My pleasure is curious. People are interested in *LTTR* precisely because it appears to be fun and to produce pleasure.

Comment: Change happens on many different levels. Mass actions cannot be discounted. The energy and enthusiasm of high school students are inspiring (immigration policy walk-outs) and affects others in unquantifiable ways. Just because it's not visible doesn't mean it's not happening.

Jackie Leavitt: Are we at war? Borders have been a recurring theme in the discussion. Are there borders? How do we break them, transgress them or locate them. Is anything that is war bad? Is anything that is war about violence? We are at war constantly. Certain rituals of war do not apply, but it is a form of war nonetheless. It is a process of acquiring power. Do we ever think about what would happen if capitalism was defeated? How would we govern? How do we make a world without borders? We need to identify concentrations of power, find ways of leveraging power. We need to analyze the ideological constructions around housing. (See: *Move! Housing and the Struggle for a Livable Los Angeles* @ Southern California Library.)

Ava B: Making distinctions between artists/activists/organizers. Some are necessary, some unnecessary. There is the issue of duration: short-term projects, long-term projects. Small, tactical gains and long term strategies are part of the same project and require different distinctions.

EB: Art is yet another tool in this scenario (this war).

Eddie Peel: The creative act as a site of pleasure. DR's thesis project: how do we work with such heavy issues? The response is that tremendous pleasure can be gained by working through it and seeing it as a complex challenge: an act of creativity. *The Myth of Sisyphus* by Camus - how do you not kill yourself once you realize there is no God? Pleasure just happens. In dealing with the struggle of everyday life, pleasure is inevitable. If you don't seek these challenges you will not access the pleasures that comes with it.

AH: The refusal to act in full competency - related to the psychoanalytic idea of the incomplete subject. Taking advantage of this state of becoming as a strategy. In prison politics, there are short term and long term visions that are beyond any idea of competency or completeness, but rather as a constant process in which pleasure can be derived from the engagement, from the attempt. Activism is not a series of tasks, but a cultural process. Aesthetics, like activism, should produce more dialogue, more questions, not resolution per se.

Greg: "The Dispossessed." A utopian story about a post-capitalist society that still involves certain unresolved issues of power relations. Utopian vision as a tool for developing concepts of long term planning. Creating possibilities.

Comment: "the open moment" conceptualizing what activism looks like. Brian Massumi - the present as an open potential for change. We constantly create the face of change.

Can art practice propose models for change? The relationship between aesthetics and ethics as an intersection for generating a radical affect/transformation.

ER: A productive coalition based around specific issues. Models for organizing that are formed around our identities, needs and goals.

AB: Making a distinction between utopian ideas and concrete projects that we want to see achieved now. Utopia is interpreted in very different ways. Is it agency or impotence? How do we manage Utopia in realizable projects, in the reality of social relations. Being clear about how to take action.

LV: Church based communities are talking about building a utopia all the time - the Kingdom of God. Henri Lefebvre - we need to fight for what is impossible so that we can find out what *is* possible.

SUMMARY:

- Trying to understand a set of differences as they are shared...what are we really talking about? This gave way to accepting incompleteness and the process of the discussion.

- A place to work through various intersecting topics. Articulating the legibility of political subjectivity.

- Grounding the ideas in projects, specific examples. A productive focus.

- So long, and thanks for all the notes!

- Multimedia, multinational.

- Perhaps there is a way to incorporate the space more, an exhibition to support the discussion.

- No burden of proof or resolution. Good questions. We could use more time to explore each issue in more detail.

- We need to pay attention to the voices

- A stimulating mix of people that would not otherwise be brought together

inspired with new strategies.

- Candy rocks.



Notes taken by Ashley Hunt, Tim Iveson, and Katy Robinson.



ULTRA-RED PRESENTATIONS

Elizabeth Blaney

Structural Adjustments: <http://www.ultrared.org/pso3.html>

Leonardo Vilchis

Structural Adjustments: <http://www.ultrared.org/pso3.html>

Manuela Bojadžijev

Surveying the Future: <http://www.ultrared.org/pso7.html>

Dont Rhine

SILENTLISTEN: <http://www.ultrared.org/pso8.html>

RESPONDENTS

Susanne Lang, kein.org: <http://neuro.kein.org>,
<http://borderlineacademy.org>

Coming from a grass roots youth organizing background in East Germany, Susanne has been active in small town communities since 1991, trying to introduce a notion of democracy in regions that suffered strongly from the influence of neo-right-wing groups. Together with colleagues and friends she organized many campaigns against the rise of neo-fascist ideologies and organizations. One such campaign, "Emergency Entrance" was awarded the Aachener Peace Award in 2000. For the last four years Susanne has worked with artist-activist Florian Schneider setting up a network of active young people from all over Europe, to struggle against xenophobia and exclusion with the means of new media. Lang completed her university degree in 2001 at the Department of Psychology, Humboldt-University of Berlin. She is an organizational psychologist, media consultant and festival producer who brings together new media, philosophy and activist engagement.

Jacqueline Leavitt, Department of Urban Planning, UCLA

Jacqueline Leavitt is Professor of Urban Planning at the UCLA School of Public Affairs, Department of Urban Planning. She specializes in issues concerning community development including research on gender, housing, and the relationship between labor and housing policy. Dr. Leavitt is Director of the Community Scholars Program where community and labor activists work with students on applied research projects. Dr. Leavitt teaches, writes, and lectures around the world. Her article, "Where's the Gender in Community Development?" was published in *SIGNS* (2003). She co-authored "Low Wages and High Housing Costs," in the *Labor Studies Journal* (summer 2005). "Linking Housing to Community Economic Development with Community Benefits Agreements: The Case of the Figueroa Corridor Coalition for Economic Justice," is forthcoming in an edited book on community economic development. She is in the process of writing a book prospectus on women and community

development using a care theory of justice. Dr. Leavitt has been working with Union de Vecinos since its founding.

Emily Roysdon, LTTR: <http://www.lttr.org>

Emily Roysdon is a Los Angeles and New York-based interdisciplinary artist whose projects engage language, gesture and memory. Imaging collectivity and communicability as metonymic, the works try to simultaneously exhibit ecstatic resistance and structural collapse. She is also an editor and co-founder of LTTR, a feminist gender-queer artist collective with a flexible project-oriented practice. LTTR produces an annual independent art journal, performance series, events, screenings and collaborations. Roysdon's work has been shown at Artist's Space, NY; Vera List Center for Art and Politics, NY; Printed Matter, NY; Freedom Salon, Deitch Projects, NY; MIT List Visual Art Centre, Cambridge; Longwood Arts Project, Bronx; The Kitchen, NY; Art in General, NY; Contemporary Art Centre, Vilnius, Lithuania. Roysdon completed the Whitney Museum Independent Study Program in 2001 and an Interdisciplinary Studio MFA at UCLA in 2006

Walt Senterfitt, Community HIV/AIDS Mobilization Project:

<http://www.champnetwork.org/>

<http://www.campaigntoendaids.org/>

Walt has been a social justice activist since he organized a student protest against the apartheid-style legalized racial segregation in his small Southern hometown in 1960, when he was barely 16. He has worked as a civil rights field organizer in the South, student antiwar organizer, cofounder and teacher at an alternative junior high school, founder and administrator of a free medical clinic for gay men and lesbians, critical care registered nurse, health care union organizer, and currently as an epidemiologist and administrator for the review of ethical standards and scientific rigor in research at the LA County Health Department. Walt has been an HIV/AIDS activist since the mid-'80s working in the movement to demand a cure for AIDS and in the meantime making the best treatment and prevention available to everyone who needs them worldwide. He is the Board Chair of the Community HIV/AIDS Mobilization Project (CHAMP), National Secretary of the Campaign to End AIDS and previously President of Being Alive: the People With AIDS Coalition of Los Angeles.

David Thorne, The Speculative Archive:
<http://www.speculativearchive.org/>

David Thorne is a media artist living in Los Angeles. His current projects include The Speculative Archive; the ongoing series of photo-works, a certain interpretation based on a certain set of assumptions in order to take a certain position (1991-present); and Boom!, a collaboration with Austrian artist Oliver Ressler. David is a 2004 recipient of a Rockefeller Media Arts Fellowship. He completed his MFA in Interdisciplinary Studio at University of California Los Angeles in 2004.



(Ultra-red members not in attendance for the *Encuentro*, Pablo Garcia, Janna Graham, Elliot Perkins and Robert Sember.)

Ultra-red would like to thank the following for making the *Encuentro* possible: Carol Stakenas, Karl Erickson, Bridget DuLong, Katy Robinson and all the dedicated folks at LACE, Union de Vecinos, Kanak Attak, Ben Carrington and the University of Texas Austin, Art Metropole and FUSE Magazine. Support for LACE and its programs comes

Support for LACE and its programs comes from Andy Warhol Foundation for the Visual Arts, California Community Foundation, City of Los Angeles Department of Cultural Affairs, Hollywood Chamber of Commerce Community Foundation, Jockey Hollow Foundation, JPMorgan Chase Foundation, LLWW Foundation, Los Angeles County Arts Commission, Morris Family Foundation, and the members of LACE