CENTER for EXPERIMENTAL LECTURES

November 29, 2020—Hosted by Kunsthaus Glarus and Drei, Cologne

Organized in collaboration with Elisa R. Linn

Filzengraben Boulevard

by Julia Scher

"Charles Sloan": Julia Scher
"Julia": Elisa R. Linn
Host ("The Center:): Joseph Lubitz

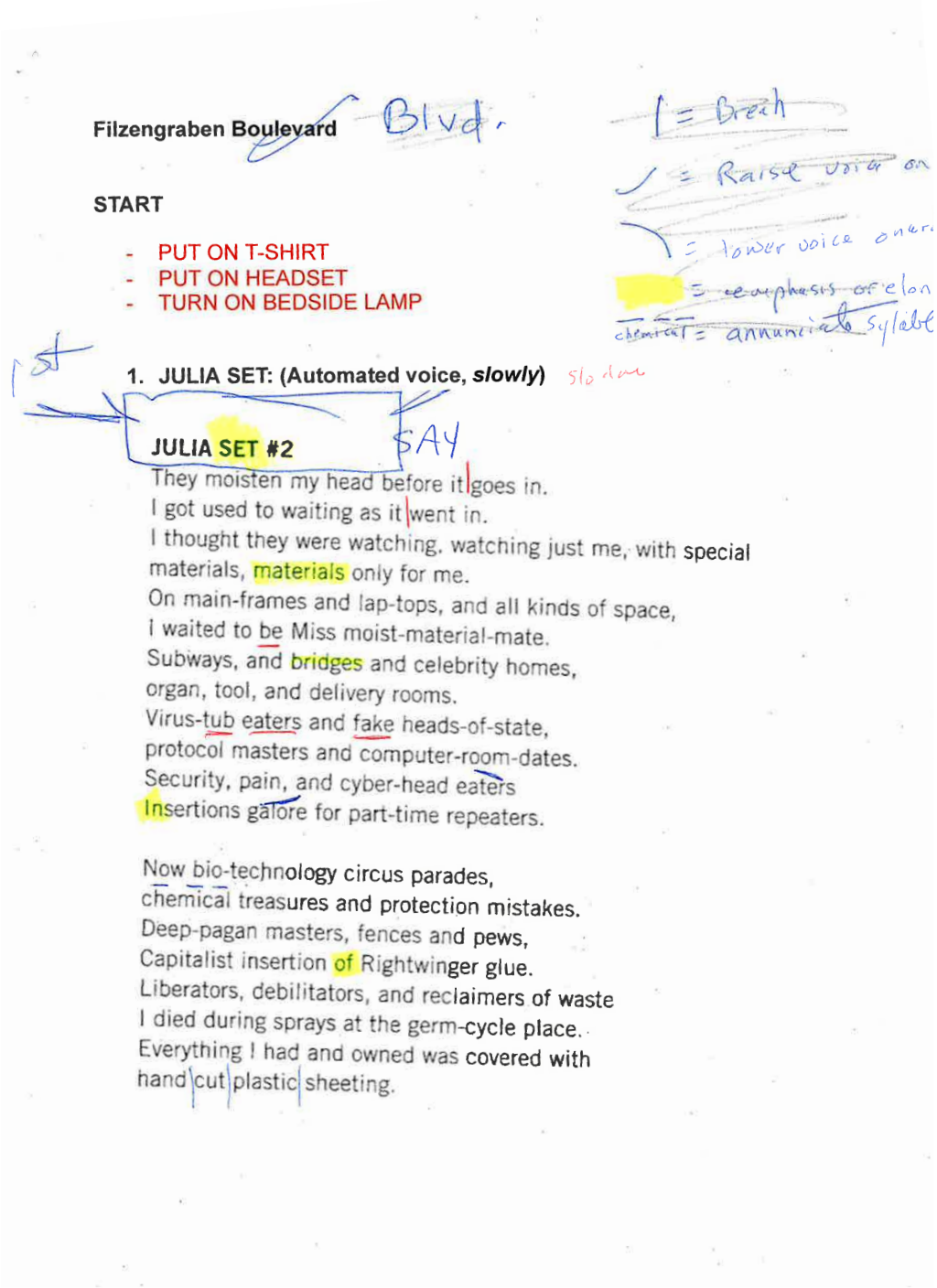
Online survey conceived by Elisa R. Linn and Joseph Lubitz.
Designed by Chiara Sbolci.

Concept and zoom chat text by Elisa R. Linn.

All participants were required to complete an online survey prior to attending this event, which took place on the application "Zoom." The survey can be viewed at: filzengrabenblvd.getacces.experimentallectures.org

After the introduction, a series of messages from "The Center" typed into the waiting room chat box, the audience is admitted from Zoom's waiting room into the Zoom meeting for "Filzengraben Boulevard." Julia Scher is visible in a dark room, sitting up in bed, the laptop light reflecting off of her glasses. Her online handle reads "Charles Sloan." She is wearing a white t-shirt with a logo containing the words "Danger Dirty Data" and a black headset. On the wall behind her are x-ray images affixed to the wall with blue painter's tape, which are illuminated by a small bedside lamp. In the chat window of Zoom, messages attributed to the handle "Julia" appear while Julia performs.

13:52:09	From The Center : *********Welcome to the Waiting Room for "Filzengraben Boulevard" by Julia Scher**********
13:56:59	From The Center : Thank you for coming! We will begin shortly.
14:03:34	From The Center : *********Welcome to the Waiting Room for "Filzengraben Boulevard" by Julia Scher**********
14:03:45	From The Center : My name is Joseph Lubitz, and together with Gordon Hall, I organize the Center for Experimental Lectures.
14:04:05	From The Center : Please feel free to let me know either through a Zoom message or through my email josephlubitz@experimentallectures.org if you have any questions or concerns: we want to make you comfortable.
14:04:24	From The Center : This zoom meeting is being recorded, and documentation of this event will be posted to the archive of the Center at http://experimentallectures.org, where you can also sign up for our mailing list to receive notifications about our upcoming events.
14:04:46	From The Center : We will begin letting people in shortly, how ever, the Zoom meeting has a capacity of 100, so if you are unable to enter the meeting we hope you watch via the livestream to Youtube at this link:
14:05:31	From The Center : https://www.youtube.com/watch?v=dFMfXoWIZVs
14:05:48	From The Center : We usually begin each event at the Center with a short reading, and I would like to begin the following poem by Gregg Bordowitz, from the collection Tenement:
14:06:04	From The Center : NEW AMSTERDAM
14:06:12	From The Center : Museum sink attachments Netherlands
14:06:19	From The Center : Philosopher hotel breakfast buffet
14:06:32	From The Center : Today lilies gone vase dry bright day
14:06:41	From The Center : Dozen or so bicycles chained park fence



Filzengraben Boulevard Blvd.

/ = Breath

/ = Raise voice on

\ = lower voice over

= emphasis of elan

chemical = annunciate syllable

START

- PUT ON T-SHIRT
- PUT ON HEADSET
- TURN ON BEDSIDE LAMP

1st

1. **JULIA SET: (Automated voice, *slowly*)** slo down

JULIA SET #2 SAY

They moisten my head before it goes in.
I got used to waiting as it went in.
I thought they were watching. watching just me, with special
materials, materials only for me.
On main-frames and lap-tops, and all kinds of space,
I waited to be Miss moist-material-mate.
Subways, and bridges and celebrity homes,
organ, tool, and delivery rooms.
Virus-tub eaters and fake heads-of-state,
protocol masters and computer-room-dates.
Security, pain, and cyber-head eaters
Insertions galore for part-time repeaters.

Now bio-technology circus parades,
chemical treasures and protection mistakes.
Deep-pagan masters, fences and pews,
Capitalist insertion of Rightwinger glue.
Liberators, debilitators, and reclaimers of waste
I died during sprays at the germ-cycle place.
Everything I had and owned was covered with
hand cut plastic sheeting.

14:06:51 From The Center : Lavender bike remains behind a sign
14:06:59 From The Center : Everything has changed nothing has changed
14:07:11 From The Center : Yesterday's interview felt exposing
14:07:17 From The Center : Netherlands returned to interrogate
14:07:25 From The Center : Played between composure / composition
14:07:32 From The Center : Writing composes day composure against
14:07:41 From The Center : Loneliness or solitude difference
14:07:50 From The Center : Object lost object possessed composite
14:07:59 From The Center : Interrogation drew struggles guilt
14:08:07 From The Center : Compelled ego unable resist light
14:08:15 From The Center : Recording device blinking light number count
14:08:23 From The Center : Consent given reluctantly wanting
14:08:29 From The Center : Listen please listen make coherence here
14:08:43 From The Center : With that, I want to say thank you especially to Elisa R. Linn for developing this concept and for introducing me to Julia. Thank you to Chiara Sbolci for developing the online security survey, and to Drei and Kunsthaus Glarus for hosting this event. Documentation of Julia's recent solo exhibition at Drei, and also of the group show at Kunsthaus Glarus (which closed today) in which her work was included, are available online.
14:09:05 From The Center : Please standby to be let in.

14:10:51 From Julia : How sweet of you to appear on the screen, Miss moist material-mate!
14:11:06 From Julia : you are the one that does it all ...the one that does it all
14:11:19 From Julia : the one that checks itself the one that checks the user

14:11:41 From Julia : or capitalist insertion of rightwinger blues?

JULIA SET #3

I tried to square off against ram-rods in space.
Plantation discoveries on how women rate.
My synchro delusions, my hurry, my haste.
Toxic disclosure and bodily waste,
insatiable mold and mildew-of-taste.
A once over dis' was all that I'd rate,
his watching went putrid, his glory—my fate
—rubbing it, teasing it, director...please wait!
Deep in a forest of cool resignation
we have founded security nation.

(COVER CAMERA WITH YELLOW TAPE)

2. MAMA BED (Childish Voice)

When I was a little girl my father was the sole salesman at a derelict "Sleep Eze" Mattress store in Burbank California. Hardly anyone ever came into this store. It was in a low-rent part of town, dusty and dirty.

The show-room windows were trimmed with rusting slabs of sharp metal. They displayed an unchanging layout of beds "on sale".

Every once in a while, a man from "Sleep Eze" would hang a paper banner advertising certain bed sizes on sale. These banners would stay up for a year, sometimes two. There was an old silver aluminum Christmas tree in one of the windows. Although the street was dark and dirty, the windows afforded a spectacular opening; everything within the store was exposed under harsh lights.

My dad, if he had to go to the bathroom, would have to make a quick dash to an unlit corner where a makeshift bathroom had been installed. It was an area of frequent robberies and he often ended the day alone, handing over the slim contents of the register at knife- or gunpoint.

14:12:17 From Julia : hair pulling, hair twirling, and wig analysis family and sex partner income locators hoofed and cloven ring masters

14:12:34 From Julia : $ 1000.00 chronic lung lubricators... incredible waste... therapy for fear of the unknown and incredible waste...

14:13:06 From Julia : it is your own independence
14:13:12 From Julia : it is your own independence
14:13:14 From Julia : it is your own independence
14:13:18 From Julia : it is your own independence
14:13:22 From Julia : it is your own independence

14:13:53 From Julia : "The most important thing Sleep Eze delivers is "value".

14:14:06 From Julia : Our products and services are never compromised; we believe in providing customers with high-quality mattresses without having to pay the price.

14:14:22 From Julia : We are known for our affordable rates, great customer service, and most importantly:
14:14:32 From Julia : creating the nation's best natural latex mattress.
14:14:40 From Julia : We are looking forward to serving you."

Part of my father's job was to unload the truckloads of bed frames and mattresses. The truckers would stack them against the back wall, and my father, too small to lift or carry them, was reduced to dragging the bedding into the showroom. He got a double hernia from the strain, and was left pleading with the drivers for help, to no avail. His solution was to take painkillers and keep on dragging.

At the end of the workday my mom, sister and I would drive to the store to pick him up. We would park in the back, out of sight from people on the street. Usually we would arrive too early and have to wait in the store until closing time. Bored, I would play on the beds, jumping from one to another, bouncing around on the puffy ones, playing hide and seek with my sister. The beds, covered with plastic, were uncomfortable to lie on. Many had large bright signs begging "Buy Me!" "Good Deal Today!"

It was a big store considering that no one ever came in, endless rows and rows of beds.
Usually, we would hang around and watch our dad sit at his sales desk until closing time. Then we would help him turn off all the lights, pulling on their long strings, and leave. Occasion-ally a customer would come in, and we would run to the back of the store to hide while our dad tried to sell the beds. We could hear him in his big fake voice trying to tell the customers how good the beds were, how good the prices were.

One day, waiting in the showroom, some customers came in, and we were too close to the front window to run & hide in the back storage room (my mom was real fat and it was difficult for her to run). So we watched them surreptitiously and pretended to be customers too, slowly walking from bed to bed, loudly making fake remarks, hoping to convince the customers that we thought the beds were really good, and that we were real customers.

14:16:35 From Julia : apart from sleeping, resting, making love and masturbation, the bed lends itself to countless other activities ...
14:16:46 From Julia : such as reading, writing, composing, having breakfast, receiving visitors, crying, smoking, and watching television

14:16:59 From Julia : beds are intrinsic to being human.
14:17:09 From Julia : as the Vietnam War raged in 1969, John Lennon and his wife Yoko Ono held two week-long Bed-ins for Peace...
14:17:22 From Julia : one at the Hilton Hotel in Amsterdam and one at the Queen Elizabeth Hotel in Montreal
14:17:34 From Julia : the media thought they were going to "make love in public," based on the fact that the art for their 1968 album "Two Virgins" featured the couple naked
14:17:43 From Julia : but in fact they wore pajamas and sat in bed for a week and invited the press to ask them questions between 9:00 a.m. and 9:00 p.m. each day.
14:17:50 From Julia : Jesus' use of beds is the exception that proves the rule.
14:17:56 From Julia : Jesus never goes to bed.
14:18:06 From Julia : The only sleeping Jesus does is while lying in a fishing boat not in a bed. This is an observation also made by the French writer Guy de Maupassant

I went from one bed to another saying, "This bed is too big but nice and soft." "This bed is really nice!" "This bed is the right size but it's really hard." "Mom...I'd like this one."

After that time, whenever we were in the store waiting for dad, we would pretend to be customers.

(TAKE OFF SHIRT/SLIP UNDER THE COVERS)

3. **CAMOUFLAGE (Perhaps we could add more detail, description to fill out this vignette)**

I remember Warhols first show was in LA because he couldn't be shown in NYC. No one would show him. The first museum I ever went to was Lacma in 1968 when I was 14. I begged my parents to take us there.

(PAUSE)

I remember I was wearing a reversible coat from Sears with beige on the inside and red corduroy on the outside. You could wear it either way and because we were going to see art – a crazy thing – I wore the bright red on the outside.

(PAUSE)

My parents didn't want to see the show because they were too tired after looking at Russian Avant-Garde. So I went up alone in the elevator, the elevator doors opened and what was there?

(PAUSE)

14:18:58 From Julia : having one's own bed in one's own territory, a place to be one's self, is widely regarded a 'basic human right'
14:19:01 From Julia : it is indeed the 'dressing' of the bed more than the bed itself that provides the sleeper with a sense of Heimlichkeit and with personal comfort.
14:19:08 From Julia : someone else's sheets cause discomfort (unless that person is a close relation)
14:19:16 From Julia : such bedding is 'dirty'.
14:19:29 From Julia : a bed fails to provide that security and intimacy if an enemy can intrude into its privacy or if it is located in a public area
14:19:39 From Julia : providing healthy and comfortable beds and related equipment has become a "rapidly burgeoning sleep industry" ...

14:20:43 From Julia : Warhol filmed The Bed, a play by Robert Heide around 1965.
14:20:48 From Julia : it was about gay existential angst:
14:20:59 From Julia : an existential time-warp scene in which the two men, drinking and drugging, could not get out of their bed for days or weeks at a time

More over the top

A pile of boxes on the floor in front of the elevator. And I was thinking "why is this here?" A big fancy museum, why were common ordinary things from the store here? This piece was about the idea of displacement. And something about being in a strange place was *so* a part of me.
(PAUSE)

Over time I saw more Warhols, and I actually took a job at Max's Kansas City (Maybe I shouldn't say that, I was only 20) as a waitress in the summer of 1974. 10cc was playing over the loudspeakers all summer, something about denial: *I'm not in love, so don't forget it.*
I could see Warhol and his entourage, and I *did* see cattle prods on the dance floor. Not just lying there like brillo boxes, but people were using them on each other, for control.
(PAUSE)

By the time it came to 86, Warhol created a series of camouflage paintings the colours of the American flag.
(PAUSE)

In 91, I'm in Paris working on Vigilance. I was doing surveillance at the Musée National d'Art Moderne. I was talking about surveillance and its amplification, and the new French government never installed the show. Meanwhile, the war, the first Gulf War, was being announced in French over the radio I remember the night we heard some friends were passing through from New York, and we were filming people getting whipped in the windows overlooking a construction site next door.
(PAUSE)

14:23:05 From Julia : I'm not in love
So don't forget it
14:23:29 From Julia : It's just a silly phase I'm going through
And just because I call you up
Don't get me wrong
Don't think you've got it made
I'm not in loooove

This idea of civilization gone to war was noticeable.

(PAUSE)

It wasn't the murmur, it was a chant of civilizations, we are going to fight over oil.

I wasn't thinking of reusing Warhol's camouflage--- a kind of sacred space ---until the war and all the shit that was going on on the french radio when I was in Paris during that time. Pink was the way. Pink as birth canal and as cover for war tools.

(PAUSE)

Methodologically I had not used the camo before but that pattern I have to say when I was a little girl and did abstract paintings on little pieces of paper I did put small chunks of colour together like that- I wish I had these pictures to show you.

(PAUSE)

The copy was from a jacket of Michael Trier, which wasn't a super exact copy. The artwork camo,,, was bifurcated into pieces so it wouldn't be illegal copyright. Because Warhol already had so many issues with copyright that just descended upon so much of his work like the rights to picture and all that. The person who started Electronic Arts Intermix, Howard Wise, invented the contemporary camouflage used in WWII became a millionaire. It's like "what are you doing after you helped war?" Anti-War. After he died, his widow Barbara Weis, carried on. Even more away from hiding things, EAI now has free access and open streaming of video in all it's art history so from visionary about hiding, to revealing.

Camouflage makes something silent. Video art makes things speak. The EAI restoration center helps bring things out from hiding, out from destruction....renews the voice.

(TURN OFF THE LIGHT AND put ON THE PILOT JACKET)

14:25:25 From Julia : the effects of camouflage and pictorial art offer ethical caution against the rush to judgement ...

14:25:47 From Julia : camouflage is a game we all like to play, but our secrets are as surely revealed by what we want to seem to be as by what we want to conceal...

14:27:45 From Julia : "In Germany the craze is for camouflage bed-sheets", enthused a newspaper in 2001

14:27:53 From Julia : In France they go wild for camouflaged loo paper while in Belgium camouflage curtains are all la rage

LIGHT OFF - at FX

4. PILOT

light is off But head play w/ glasses into camera reflection- check

When I was involved in the "Surveillance" exhibition at Nancy Drysdale Gallery in Washington DC I got to meet this other artist in the show, he showed a piece called "Sub Rosa", a kind of disclosure of secret documents.

Over time we got talking.

(PAUSE)

His brother-in-law or some such relation...had been judged as one of the best fighter pilots in the USA stockage full of trained fighter pilots. he told me the highest ranked...

They were not the young 21-year-old hotshots ballsy and courageous, ones who could stay up six nights in the row. The best, the tops, he said, these were older like 35, 36 ~~37~~....not 24 year old supreme shots.... But this was early 90's

(PAUSE)

At the beginning of a war, when things were going to begin and to get very hairy, they would send out these guys as they were the ones who could..who did the best with stress, who could multitask to the most incredible degrees. These would be the pilots that exceeded the abilities of most flyers ...they kept on flying...handling the mental, honing it over the years.

War start time... A time where a country might not want anything to get in the way of the task set to be sold. A ground-to-air-and-return skill set meant for buyers of the most specific stuff. /Beat

So...as this artist, the guy that made "sub Rosa" told me his brother in law, if he was sent out it would mean that the war would start. That the first gulf war, would start.

(TURN ON LIGHT)

LIGHT ON

I was fascinated with aerial combat and the idea that these people work in silence – this contrast between what goes on in silence and what's undercover and what becomes oral.

(PAUSE)

Like commands thru a head set, thru a phone, thru the radio glowing green on a dashboard. I wonder if they still call it dashboard on a fighter jet? Dash board? Vector plate? digital display? A cleaner of auto coagulants. A journey, a pilgrimage a quest. Care in the air as a robust institutional act, but fighting jets as a structure of care...bad habits...

(PAUSE)

Hearing, being heard, what gets heard as this world of disruptive silence beats on. No scales of justice (like that stone sculpture) up there in the air. Quiet velocity.

(PAUSE)

Well some governments thought they made the scales.....quiet turns into cross talk. Cross time. Cross time out. Sacrifice perhaps of life. Moments of quiet relief when you land? Landing as a strategy to buy time. Velocity and thrust! Velocity and thrust! This is the trans state!

(PAUSE)

It is the trajectory, the force, the multi talking heads to one person at once. One headset has the president of a country, another ear hears a squadron commander, from another speaker he hears a guy at an unknown location positioning a missile to fire at his command. So there is this noise of the atmoshere being guzzled by engines. Ingestion stations. Suck and export, or is it exhale? Swell yourself and slip into a hole.

(PAUSE)

Global trade. And now we do it on our phones, here...i have a phone, no its a

14:32:02 From Julia : there are proper ways to disperse your planes and the use of "camo" to make your plane less visible...

14:32:24 From Julia : Deceit is an important component in warfare. You must fool your enemy before you get fooled. You will see the importance of keeping your mouth shut, even in bed.

Filzengraben Blvd.

mobil device, no its a body extension, no it's a heads up display now...it makes for a digital penetration target over time. A security issue, your short sited bedridden historical reach for security...

(PAUSE)

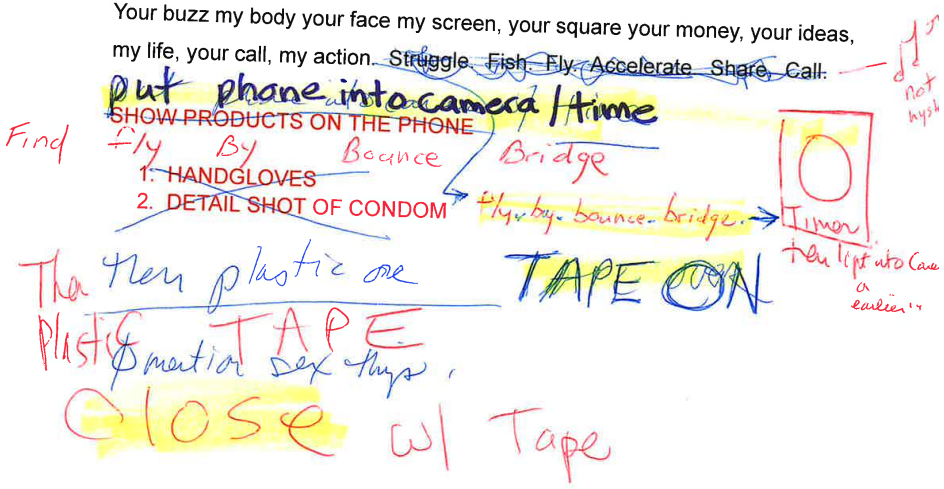
My head...is barely up. But how, do I handle this heads up situation, a system of trust in the air, is it a chance to hold my mobil to help build momentum for a social transformation? maybe i take of my fighter pilot jacket and change what is my highest priority. The bed is also a place a trans state between hardness and softness of the site.

(PAUSE)

I'm here on Filzengraben Bulovard, not in the air. Im...on the ground and ...I accelerate with your buzz thru my head set, thru this tiny camera, through the apple company, through rhine energy and thru the buzz of your voice into my naked hand. my naked hand. Where are your naked hands now?

(PAUSE)

Your buzz my body your face my screen, your square your money, your ideas, my life, your call, my action. Struggle. Fish. Fly. Accelerate. Share. Call.



14:37:26 From Julia : your naked hand is the one that does it all
14:37:29 From Julia : the one that does it all
14:37:39 From Julia : the one that checks itself
14:37:46 From Julia : the one that checks the user

14:38:14 From Julia : therapy for fear of the unknown
14:38:21 From Julia : it is your own independence
14:38:30 From Julia : don't worry
14:38:32 From Julia : don't worry
14:38:34 From Julia : don't worry
14:38:36 From Julia : don't worry
14:38:38 From Julia : don't worry
14:38:40 From Julia : don't worry
14:38:42 From Julia : don't worry
14:38:44 From Julia : don't worry

14:38:45 From The Center : Thank you all for coming.
14:38:51 From The Center : Have a safe evening.
14:38:58 From The Center : Your answers have been saved, and an archive of this event will be stored in the Center for Experimental Lectures.

14:39:18 From Susanna Schoenberg : thank you
14:39:23 From Rosa Sarholz : Thank you!!
14:39:29 From Lena Ditte Nissen : <3
14:39:31 From esenol : Thank you Julia
14:39:31 From walter prawn : Applause!!!!!!!!!!!!!!!!!!!!!!
14:39:32 From wngvng : thxxxx
14:39:41 From catalina bucos : Thank you!
14:39:41 From Amelia Russo : Thank you!
14:39:42 From Daniela Leder : Thank you!
14:39:48 From Susanō Surface (they/them) : □□□
14:39:51 From manuela serra _ officinevida | noarte : Thanks Julia
14:39:53 From Ginevra Shay : Amazing thank you !
14:39:53 From Silvia Capuzzo : thank you! :)
14:39:56 From Sina Seifee : thank youuuuu
14:40:01 From John Miller : Thanks Julia. Gute Nacht
14:40:03 From Lars Karl Becker : thanks!
14:40:10 From Christoph Draeger : Thx. Good night and good luck
14:40:13 From iPhone von Volker : thank you julia.
14:40:18 From John Miller : Danke too
14:40:31 From T : <3
14:40:33 From Martina Haidvogl : byeeee thank you!! <3
14:40:40 From Cory Lund (he/him) : thank you!!!
14:41:08 From Nikolai Meierjohann : thank you
14:41:20 From Eva B : Thank you dearest Julia, always amazing!