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History
The Center for Getting Ugly,
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History

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Rising and Falling: How We Walk in Tampa
is a self-organized publication project, in conjunction
with a selection of on-going art, pedagogy, and
research projects in Tampa, FL.



We Are Here [An Introduction]

Take (I 275 or I 75) to the (Fowler or Fletcher) exit. Go (E or W) until you reach Bruce B Downs, turn (N or S) to Pine Drive, follow Alumni Drive, pay and park. If the Shriner's Hospital is fundraising, you may spot men in funny hats standing at one of two major intersections. During shift changes at the Mall Food Court, the occasional uniformed worker may dash across Fowler Ave. from South to North. Or maybe you will see an orange-vested highway worker on foot. You travel from highways to 8-lane and 5 lane-roads, to 2-lane streets with neither sidewalk nor shoulder. We are here, inviting you to an ongoing conversation about walking: about who walks in our city and who doesn't, and whether walking is even possible in such a place. We want to ask about walking as a signifying practice, as a form of self-experimentation and self-knowing, as research, as trespass, as a marker or pointer... We want to ask about how power is encoded in the built environment, and about practices of daily life which can, as Henri Lefebvre has suggested, "make the edifice totter": about walking as an attempt to break down and repurpose the city, to vacate its spaces of their current function and put them to different use.

This small publication is part of our practice at the intersection of art, research and pedagogy. But first we must situate ourselves in relation to a certain history and institutional structure. All of the art projects and all but one of the contributors are affiliated with, and financially supported by, the University of South Florida. This publication is partially funded by the School of Art and Art History, and the Sculpture/Ceramics program, which have a long tradition of experimental pedagogy and social art practice. The art projects featured here began their lives as part of a Performance course I teach within this program, in which students investigate, and intervene within, the space of the city. After several months of work in locations throughout Tampa, the art projects were formalized in a number of exhibition settings: the Oliver Gallery on campus, the University's Contemporary Art Museum, the Tampa Art Museum and Going Green, a city-wide fair on sustainability and ecology also organized through the University. The students/artists included in this publication are continuing their collaboration, seeking ways to work beyond the structure of the course which brought us together. This has required a departure from the temporal limitation of the semester, the power relations and physical location of the classroom. However, sustaining such practice implies not merely an exit from the advantages and limitations of the current institutional structure, but also the necessity to build something else: other structures, other functions, other spaces, other forms of cooperation and conflict. This publication comes at a crucial moment in this ongoing process, a moment of great indeterminacy and potential – which it can merely point to and not, as of yet, reflect upon.

This project is also supported by the Center for Getting Ugly – a counter-institution which emerged from the similar efforts at exit and self-organization of other students, artists and teachers. The Center is a function of the desire to experiment with collective dissent as important artistic and political work. We include here an excerpted transcript from a workshop organized by the Center for Getting Ugly, which has great relevance to the individual performance walks in this publication and to *Rising and Falling* as a collaboration.

The publication includes a number of folded "maps" – outlining four durational walking projects and a collaborative intervention. It also includes contributions from a number of researchers whose work I found immensely provocative in addressing the complex relationships between space and power that seem to be at the heart of the matter. Instead of essays or interviews, these contributions were solicited as walks/talks in different locations and under different circumstances (including a sleep walk/talk recorded by artist Desiree D'Alessandro). These wandering conversations are documented in extensive excerpted transcripts. My sincere gratitude to all the contributors for their inspiring work and their candor. - Rozalinda Borcila

"How We Walk" is a collaborative and interventionist performance which takes location-specific subtitles for each of its deployments – "How We Walk / After Dark" for instance, is the complete title of the first version developed for the "Art After Dark" event and gallery walk at the Tampa Art Museum. The work is centered around a series of objects which constitute a walking research "kit", presumably belonging to "the esteemed professor" who was "lost during a walking expedition". Having recovered the late professor's field kit (complete with observational field notes on walking ergonomics and procedures, soil samples, socks, postcards and other residue from the professor's journeys), the group of supposed protégées decide to continue the study in various contexts. There is a rambling "walking typology", a list of hundreds of forms of walking – from the pilgrimage to the protest march, from the lover's stroll to walking the line – which all require more observational study in terms of body dynamics, location, social contexts etc... the group is also determined to understand what each of these different ways of walking might mean: why and how it is used, what social function might it fulfill, what kinds of spaces might it produce?

The artists invite participants to select a type of walk from the list and demonstrate it, within the limitations of the given physical and social parameters. Walkers are video documented, observational notes are taken which are then reviewed with each participant, who is "tagged" around their wrist with a marker of their walk. The performance invariably contaminates the entire space of its deployment, pointing to everyone present as a walking performer. The details of the project are playful – often nonsensical research residue and silly, oversized and outdated recording technology. It is conceived as a wacky mobile laboratory: new study materials are produced on site via diligent typewriting and indexing; the venues are canvassed for possible participants/subjects, new data is collected and interpreted on site. But there is also a certain poignancy and critical force behind the playfulness, as the project points to just how limited, scripted and vacuous our experience of walking is and, in doing so, awakens the desire for something *more*. Because it targets events which choreograph and *manage* large crowds of people walking about, the performance makes us experience our participation in these events, and our walking in daily life by extension, as a hollow, whittled down performance of a much more complex and enriching social practice. We are given pause to how our own performances in daily life are complicitous in the structures of our own domination. (Collaborators: Laura Bergeron, Desiree D'Alessandro, Raul Romero, Victorial Skelley, and episodically Rozalinda Borcila)

How We Walk

CONTRIBUTORS

Laura Bergeron is a 2nd year M.A. in Communication, with an emphasis in Performance Studies. Her current work elicits performance from persons that consider themselves "non-performers" and examines the artist/audience relationship.

Rozalinda Borcila is interested in structures of power and their experience in daily life. She is Associate Professor at the University of South Florida and is involved in art, pedagogy, and activism, with a particular emphasis on collective practices.

M. Martin Bosman is an Associate Professor in the Department of Geography at the University of South Florida and a Research Fellow in the Kiran C. Patel Center for Globalizations. His major research interests are in the production of capital, space, scale, and mobility.

Robert Brinkmann is the Chair of the Department of Geography at the University of South Florida. Besides being an advocate for transforming the Tampa Bay region into a more sustainable community, he does research on karst landscapes, urban pollution, and water.

Desiree D'Alessandro examines the relationship of the personal and the social in her work. She seeks to develop a better understanding of the self in relation to the world, and ultimately to engage the public and invite them on a similar journey.

Sara Hendricks, AICP, is Senior Research Associate at the Center for Urban Transportation Research at USF. Her focus is improving transportation alternatives to the private automobile. She has a Master of Regional Planning from UNC-Chapel Hill and loves to walk for transportation and pleasure with her 8-year-old daughter, husband and dog.

Sarah Lewison is an artist and writer whose work explores power, economics and material ecologies through time-based performative events. She is an Assistant Professor of Radio TV at Southern Illinois University, where she teaches production and walks a lot.

Lou Marcus is a Professor at the School of Art and Art History, University of South Florida where he has been teaching Photography and History of Photography since 1985. He is also founder and coordinator of the school's Summer Art Program in Paris. Walking is his preferred mode of transportation and is central to his photographic practice.

Alan Moore is teaching contemporary art and critical theory this year at USF. He was born in Chicago in the middle of the last century, grew up in Los Angeles and spent 30 years in New York City, where walking is a way of life.

Raul J Romero, b. 1982 a Tampa native, studied at The University of South Florida. He works with performative communication, history, and socioecological economics to expose and question sites of tension.

Victoria Skelley centers her work upon sensorial communication, with a specific focus on micro-social engagements relating to self, other, and environment. She is invigorated by the transformative complexities of community atmospheres and seeks to further engage with the public via performative installation.

The Center for Getting Ugly is an open infrastructure dedicated to practices of collective dissent. The Center operates on the premise that, given sufficient practice, we can develop collective revolutionary "organs". What would it mean to develop new organs, new functions? We think that it requires a kind of plasticity in terms of available repertoire and prior experience, and that there needs to be the possibility of modification through experience.

The purpose of this meeting or workshop is to complicate our understanding of walking as a practice — this is an exercise in stumbling. By "workshop" we mean that we hope people will join with us for an active investigation on the ground, to attempt to develop a deeper understanding of walking and not walking as practices of aesthetics, politics and social organizing on different scales: from the scale of individual subjectivity, to the scale of mass actions of political resistance. But we can also think of working across different scales: for instance, human ecologist Paul Shepard talks about the development of the human eye so that it can see detail and color with speed and depth — to what degree may seeing itself be compromised by not walking? There are implications for the development of organs and biological functions, for instance...

Walking is an act that facilitates the passage through boundaries: metaphysical, political and physical. The Center sees walking as being a *form*, and we are looking for responses to such a definition. We see walking as certainly *signifying a form* (not a new form, but a long latent form for organization), and as a *signifying form* — one that has a high potential for criticality.

Recently I haven't been able to walk because of an injury — sitting on my ass, I receive a proliferation of calls for psychogeography festivals. What do they mean? There is a problematic about these calls... which can be questioned. We are interested in how these calls are coming from increasingly stable locations, and how the practice and exhibition of psychogeography is increasingly institutionally sponsored... small institutions, non profit institutions — but still, we wonder about the trend.

What are psychogeographies? The derive: walking as a form of research, a starting point — also as a social practice (references to time: with people, time in the city, time wasted, time about-to-be-lost like ancient pubs to be torn down, etc). In this sense walking as derive is *antagonistic* to 'navigation'. Navigation is instrumental, it is about getting to that place... you already know where you want to go, in fact, you are a bit insensitive to how you got there.

What about psychogeography as an activity, as a festival? Who can participate in this activity and who can't? Who is riding on the train for an hour to get to a garment district for a Sunday job, and who is enjoying a downtown experiment in wandering? Research/wandering in the city is now the privilege of those with money/time/trust/ or size — you feel like you are protected because you are a large person, or you walk with a weapon, or you have the backing of a tribe or gang. We don't have to approach this as misanthropists, but I do think we can begin to ask productive questions about who walks and who doesn't, and how our walking can begin to specify, to point, and to proliferate — to be meaningful.

My particular provocation has to do with the degree that these psychogeography art events, and all this walking, are not being entirely examined. I am interested in thinking about how mobility is encoded into consumption, in how there is more political friction and human expense in staying put right now than in just moving — out of town, out of state, to another country. I wonder if this walking is another metaphor for flexibility: in an atmosphere of precarity there is a kind of forced marching, of moving populations when it is convenient, sending them packing much as many large cities pack off their chronic homeless.

So I will lay out a provocation — the examination of not-walking, of

staying put. Neoliberalism asks us to be flexible about employment, place, everything, to not be sticklers, to be okay with wandering — so, I am also interested in the implications and dynamics of staying put... what are the conditions that make this possible, and what kinds of walking or movement or stasis or observation can we develop that allow this to happen?

Walk/Talk with Martin Bosman

USF Campus (excerpted transcript)

Rozalinda Borcila: The water rights issue was one of the first big problems in post-Apartheid South Africa, no? It didn't take very long for the model of the "deregulated" market to be implemented, for the neoliberal model to become the new rationality. And it's going to take a very, very long time to dislodge it. What was done quickly will be undone very slowly, unfortunately.

Martin Bosman: Yes, it's very important to deal with this when talking about water. That's one of the projects I'm doing right now, I'm writing a book on the history of urban water in Tampa Bay, and the seven county region of Tampa Bay. I'm looking at the dispossession of nature's water through the material infrastructures we developed over the last century actually, and how that is beginning to lead to an ecological boomerang effect. So, my work in South Africa, and my work on water, and my interests in walking and space and neoliberalism, this is something that I'm trying to bring together. I want to bring my older work and experiences back into the present; to walking as a spatial practice, as a form of knowing, maybe as a form of transformation, liberation. Also to think a little bit more about the structural organization of space; economically, politically, culturally.

RB: Well, when we first began our conversation, you said that space was a form of organizing power. Can you speak more about that?

MB: Geographers often think that there are two things which are really fundamental in the world — space and power — and that you can only organize the one via the other. You can only organize space via power, and you can only organize power via space. So, command of space for us is very important, hence the concept of territoriality. That is your power in the world, and to the extent that you can codify it, legalize it, and have it accepted by others, it becomes established as legitimate.

RB: A literal or material example of this is the fight over land, right?

MB: Yes. And the fight over land rights.

RB: Ah! But I'm sure the battlefield is broader. When you say *space* you're referring to something more than just physical, material or Cartesian space.

MB: Well, we can also talk about the fight over ego-space, for instance. You know, "My stuff. Hey don't get too close." When you and I are in the heat of conversation we might actually be talking about larger kinds of spaces.

RB: Or our social position...

MB: Exactly. It's about the relationship between one's subjectivity... or the relationship between the *production* of space and the formation of identity. So, for instance, when I came to the United States I had to learn the correct spacing... then I suddenly realized that my behavior wasn't normalized. So, I had to renormalize, you know, based on the way people see things here. One of the things I talk to my students a lot about is exclusionary zoning, for instance. The way in which if you think of the American dream and you develop a spatial idea about it, what it is, they often say the same thing: it's a house on a big lot. And I say, that is actually a form of exclusion because a lot of people can't afford that. So, space to me is always there, you know. It frames, it shapes, it acts. And I see it as something *active*.

RB: When you talk about ego-space I think it's easy for me to understand that in terms of individual subjectivity; like *me* and *mine*. But, how does that operate at the level of a social process, or

in a collective sense? Like *we* and *ours*, notions that are mobilized for instance in the "war on terror"?

MR: I think it probably works the same, except that ego-space is probably at a more molecular level. I mean, when I read your work I was thinking about the spatial metaphors in your work and the spatial *feel* of your work. So, I see several themes which I can relate to as a geographer because they all relate to modes of production: production of capital, through Marx and David Harvey; the production of space through Lefebvre; the production of mobility, through Mitchell; and then the everyday practices, the production of everyday practice through Bourdieu and de Certeau. And then there's the production of social identity. So, I see it as serial productions, which are all nested within each other. You know, they are really not separate things. So that even free flow walking, *flânerie*, is really embedded in something whether we realize it or not.

RB: That's why walking is not always a form of critical intervention, right? Mall walking is different from *flânerie*, which is rather different than the protest march and so forth. And so the question is, "what is the form?" but also, "What is the form embedded in?"

MB: And also "who's doing the walking. Why? And what spaces are being walked?" Because some spaces are walked more than others, they either have some symbolic significance, or ... Oh, we will have to go this way... you know, I find that many people don't make much use of the space on campus, aside of going through it. There's seldom anyone stopping, sitting, having lunch or enjoying these spaces. It is about movement, in a very organized, very *normal* kind of way.

RB: There is an area coming up, by the library, that I find very interesting, because besides all the concrete sidewalks and walkways, there are foot paths that are beaten into the grass. I think urban planners call them "desire lines"? So, a collective activity produces an alternate path, a new marker and a new function in the space. Something that departs from the plan. And for some reason to me that places the library at the very center of the campus in terms of use... um, in terms of walking as potentially transformative spatial activity.

MB: So, say for example, if you were to map it...

RB: I'd probably have everything going in and out of that as the center... or maybe like an engine, but I'm not sure.

MB: People don't always use urban space the way it was designed. So obviously what was not calculated is that people use space creatively. And as the relationship between the producer and the user becomes blurred um... it's a debate around this notion of temporary urbanism, do-it-yourself urbanism, anti-urbanism, as some people say. That is the role of signage, to tell people that we should actually "stay here, don't go there," "Okay, we know there is a temptation to go in that direction but ... you shouldn't."

RB: Well these signs exist in many ways, no? That's exactly what we're surrounded by, what constitutes our built environment, signs about how we should and should not navigate, how we should and should not behave... they may not all be as explicit as that sign, but they are signs, nonetheless.

MB: Yes, and they are consequential because they come with certain enforcement powers. That one in particular, they will put a boot on your car.

RB: I don't think I've ever been through here.

MB: Neither have I, actually. This is the other side of campus. This is what I call the Military University Complex.

RB: Why? Do these particular programs have military contracts? Or, is it just the aesthetic?

MB: They have military contracts.

RB: Which departments?

MB: Bio-science, this one right here. They do some work on biological warfare. Of course, they now have big contracts with Homeland Security, the Center for Bio-Terrorism...

RB: Really? Little did I know; *this is very serious*.

MR: Yes, yes. This is Pentagon. We're in a new space now.

RB: You want to walk inside?

MB: I know you like going into interdictory spaces.

RB: I don't think they're going to stop us. It's on campus. It still has to have the *illusion* of openness and accessibility, right?

MB: We can go in through into the atrium, the offices are probably secured... maybe you need one of those...

RB: Passes? That's how you know there's some serious stuff going on, *when there's a pass system*. So, you began to tell me, and this is what I want to know more about, you began to tell me about your life in South Africa, pre-1992, so during Apartheid... you mentioned these experimental spaces....

MB: Liberated zones, yeah.

RB: Where were you at this time? In which part of the country?

MB: I was in several places, actually. I was born in Soweto, which one of the Southwestern Townships outside of Johannesburg. But I went to school in a town which is on the Eastern coast and that's where my activism began as a high school, or middle school, student. Then it kind of carried over into university life, in the city of Durban on the East coast, at the University of Natal, Howard College. And I got really involved with the ANC, with the United Democratic Front, and a number of local trade union organizations. So, the spaces that we were organizing were really scattered all over the country, but we were responsible as the activists in the Durban region, for the ones in the townships there; particularly in Wentworth, Umlazi and Claremont. These were the three places where we had sufficient organization and community support to be able to commandeer the areas, and basically make them ungovernable.

RB: So, you were entering as outsiders?

MB: We were both outsiders and insiders. Some of us lived there. Because we didn't, let's go through here... oh!... because we did not have student housing.

RB: I wonder... oh, that's a lab maybe. So... "Restricted". Hmm. We're not allowed to go in there, but maybe upstairs? ... I've never been to a place on campus that has "Restricted" signs like this. Okay, so you *did* live in the spaces you were organizing.

MB: In some of them. We would organize in adjacent communities as well. As one of the main organizers, I only lived in one region, but eventually over the course of the three years I really got to know people fairly well in the other areas because I'd pop in, I'd have coffee or I'd have dinner with them. We'd talk. We'd see what we can do together. And a lot of it entailed also doing what people now refer to as social work. The kind of things which I think you probably still see in the Occupied Territories, in Palestine. Then as the political... I wonder what this is... what it is that they do here.

RB: I wonder if it's dangerous, if there's, um...

MB: Strange smells...

RB: Strange chemicals or... radiations we're being exposed to. I wonder if there's a lot of undergraduate research involved in some of these projects.

MB: That would be one way of containing your costs.

RB: Yeah. Oh, "Biohazardous Space", "Caution". Hmm... So, when you say "making a space ungovernable" are you talking about a neighborhood? What scale of a space are we talking about?

MB: The space is really big. These townships could range from 20 to 100 thousand. And one of the initial instruments we would use, for instance, was a rent boycott. And then we would go on to utilities.

RB: So, that would mean people would just refuse to pay rent. Because, of course, it wasn't the people living in townships who owned the property.

MB: They wouldn't own the land, because in Apartheid black people couldn't own land.

RB: Only white people could own land. Were there groups designated as colored who could own land, or no?

MB: Only in some parts of Western Cape, because that was considered Group Areas. In these areas you didn't own the land, but you had a 99-year lease, which the government could revoke if you were found to be politically active.

RB: Ah, so you would lose your land.

MB: It's *conditional* land.

RB: There's your building... does your office face this way?

MB: No, mine faces in that direction. We had a big debate as to whether or not we should actually be in this part of campus, because of the biohazard concerns; whether or not the stacks go up high enough, so we had to do some plume modeling to make sure that whatever comes out of these buildings blows in the right direction and it's high enough. We have a couple of geographers who are doing a lot of work on spatial modeling of pollution. And then once we had done those studies we said Okay, it's fine. Otherwise, we couldn't have gotten the building without them. They were the ones who really brought the money to be able to get our building.

RB: I'm sorry, "they" who?

MB: The scientists, and biologists, you know, they have the money. They get the grants. We kind of just piggybacked onto them.

RB: Yeah... oh, "Caution"...hmmm. So you would organize rent boycotts.

MB: That's how we would begin.

RB: The boycott would have to be massive, no?

MB: Highly organized. I mean, there was a lot of centralization of organization. Because in those days these things just didn't happen voluntarily. You had to explain to people why we were making their lives uncomfortable.

RB: Right, and there were tremendous risks, I would imagine.

MB: Both for us and for them, because, you know, individually the risk was that they were a customer who had now chosen not to pay a particular bill. So, they would get that first call. And then we would go and speak on their behalf and say no they're not going to pay because, you know, we are launching a boycott. So, who are you people? Well, this is who we are, and that's our office over there.

RB: I see, so you became also not just the organizers, but in a sense, the representatives or spokespeople...

MB: Yeah, we became the face of the movement. Until '86, you know, that's when this first series of successive martial laws, or military laws, was implemented - where they suspend *habeas corpus*. The constitution is suspended. Right to shoot orders are issued. And then we still organized, in those same spaces, but we just organized underground...

RB: So, first you were able to organize very openly and actually representing yourselves as doing a boycott; this was the strategy, right?

MB: Yes, and then once that began to build some momentum regionally and then nationally, we then had to disappear and kind of episodically come back. Once we had sufficiently achieved what is referred to as the conditions of ungovernability, then we started building liberated spaces.

RB: How would you define these conditions?

MB: Well, first of all the people did not pay what has been referred to as Apartheid fees, whatever the fees might have been: water, electricity, rent, and so on. Students didn't pay their school fees, and yet we insisted they should go back to school, and so on. Those kinds of things were met, and they were met for three successive months. Then we considered that community, or that cell, to be ready for the next stage. Then a series of activists and trainers would go in. And then we would start talking about what do we need now? How do we support the next phase?

RB: So it's interesting that the first operation happens not upon the physical or material space, but on the organizational structure or

the financial space, what Harvey would call relative space - the space of financial flows, for instance, is the space targeted for attack. These kinds of operations might be different from, say, burning down a physical structure like a building, or erecting physical structures like barricades?

MB: There was also some of that going on. Some people did go

down and burn down the utilities office. Some people did go and burn down official buildings. But our emphasis was not to do that because it is one way of discrediting a political strategy, and you want to pull as many people along with you as you can, and you don't want to give the media any reason to start creating negative pictures of what you are doing. But after '86 it was unavoidable, because then the battle became an open one.

RB: And more physical, material. When systemic violence becomes more "naked" it is in a sense less masked...

MB: Yeah, and then a lot of the burning began, and it's from that point on where you have to start barricading particular places. So that's how this kind of thing started, and then we had to find alternative sources of money, alternative sources of support both for ourselves and some of these communities. So, we would cook. We would bake. We would...

RB: Build a whole alternative economy.

MB: That's basically what we did, you know. We built what were referred to then as LETZ - local economic trading zones. And people started bartering with each other. There's a lot of back and forth, like an economy of care I suppose. And a lot of it was also infused with trade union money. So a lot of the money was actually coming out of the cash economy, as well, through transfers from the ANC externally, from the UDF, the United Democratic Front, internally, the trade union movement, and also from the churches, the Catholic and the Anglican church which was extremely, extremely progressive.

RB: Interesting. It's a detouring of funds to feed something else than the existing system.

MB: So it became really, really successful. This is actually how the United Democratic Front built itself as an institution. It was drawing from these various cells, these liberated zones, where we would not only organize the community, but also train ourselves. You know, what do we need as activists? What do we need to read about? I was in the political theory section. So I had to read about what was happening in Cuba, what was happening in Nicaragua and China... And because I was also a university student I had certain skills. I had to write memos and that kind of thing. Up until about 1990, when Mandela was released, and from that point on things began to change. It was just an open battle, because they tried to kill as many of us as they could, and we tried to stave off that damage as long as we could. 1994, it was fairly clear, after CODESA, you know, Convention for a Democratic South Africa, the transitional government...

RB: A strange alliance.

MB: Yeah. So they just kind of just evaporated then.

RB: So, it's not just saying, okay we totally deregulate everything, but it's that we're looking for different structures.

MB: No, we couldn't afford that because there was already so much of that happening. When something would happen we would immediately try and pull it back into the organizational fold. For instance, some of the high school students would organize a protest about some books or about Afrikaans, having to speak this language in school. And then they would just march off down to the local counselor's house, and we didn't know about it.

RB: It didn't go through the proper channels of your organization?

MB: It didn't go through the proper channels, and then the cops would come in, spraying rubber bullets everywhere, and because we didn't know about it we weren't prepared for it, and there's a lot of damage that can result to children, to old people, to women, to everybody who might just be around, because that's what they did. It was extremely indiscriminate. They tried to intimidate the entire community, and collective punishment was one of their strategies. So they come in, and even if it's that group, and they know who that group is, they have intelligence on that group, they come and

shoot everybody. So, that's one of the reasons we say, you know, we have to organize this together. Do what you want but we need to know, so when the time comes and you go to jail we need to make sure the Defense Fund is there, the lawyers are there, we are there, we know what's going on so we can give this united front to the media, to the rest of the world, to the cops, to whomever.

RB: Did that mean a hierarchical organization? Did you find that problematic?

MB: It was always problematic. There were always tensions between the various kinds of factions within the movement, because that's really what it was. With some people saying, "Well, we should do this or that". We always had a lot of debate internally about how do you create a non-racial space?

RB: Interesting...

MB: You know, and can you really do that? Some people say maybe we should not go straight for non-race, and maybe we should ease through multi-racialism and then through multi-culturalism...

RB: (laughing) Interesting!! So, that would be like the radical vs. the moderate positions?

MB: There were moderates and radicals who would say let's just do this thing right or let's not do this at all.

RB: So, give me an example of how you would have seen it at the time, or how you see it now, the difference between a non-racial space vs. a multi-racial space.

MB: Well, I must confess I was a radical. I said that if the end result is non-racialism then the means must also be non-racial. You can't have a multi-racial means toward a non-racial end.

RB: Right.

MB: But some people say, "No, we have to do it because some people need time to adjust to this new thing. You know, it doesn't just happen like that. You can't just forget history and culture, you can't wipe it away," and I said "No, we must!"

RB: But there are two parts to it: you say non-racial, and then you say space. In this expanded notion you mentioned before: it could be the physical things, it could be forms of sociability, financial structures or social practices...okay, what would be some examples of a debate around nonracial space?

MB: Well, one of the things, for instance, a point of contention with us was, should our white comrades be allowed into the space?

RB: The liberated space?

MB: Into those spaces, yes. And also should they be allowed into our organizations, and if yes, in what capacities?

RB: Can they occupy different positions...

MB: Or sometimes, could they just be there? At all? Because, maybe they're a security risk, you know, maybe they're just here for the fun of it. Maybe it's just their semester off, you know.

RB: Right, there's clearly a privilege and safety that comes with being white, you can't deny that.

MB: Yeah. So, there was a lot of debate about that, and I said no, no, no. If we're going to build a non-racist society this is where you begin. Okay, you take the risk of learning to trust people.

RB: Ooh, that's tough, though...

MB: No, but that's what you have to do. So that's obviously one example. One really concrete example is what relationship should our white comrades play, or should they really be organizing their own communities? Should they be creating a non-governable zone in the white community?

RB: (laughing) Non-governable spaces in the white suburbs, in Melville!!

MB: Yes, why do they just come to the black spaces? So, there was a lot of debate about that.

RB: That is a good point, however. Why aren't they doing that, organizing in their own communities? There is a corresponding debate in socially engaged, or community-based, arts practices where you see artists, usually supported by institutions, parachuted

into what might be, you know, "communities in trouble", which is code for poor people, and organizing or mobilizing or creating projects. And a lot of times the reaction is, "Why aren't you doing something in your own home?"

MB: Exactly. Why don't you organize your people and then it will make our own self-organizing easier.

RB: Or, why are you coming over here with this sense that you can participate at all? Especially coming from a place of privilege either financially... or otherwise. Even if artists are not... I mean, in America today artists are not exactly wealthy, most of them are precarious financially, but there's the assumption of the artist having a privileged subjectivity... To my mind... it's very problematic. But I am curious, OK, so the idea of situating people within organizational structures or within relationships inside the movement, or I mean, the way participants occupy different relative positions within a system of relations, that's clearly a spatial model, I can see what you mean.

MB: That's right, and also are these people in *place* or not?... They belong *up there*, you know? So they come here and at the end of the day they get into their Mercedes and their Beemers or on their motorbikes and then they scoot off to a nice glass of wine. We're stuck with the shit. You know, we have intermittent lights, intermittent water... because we're in a boycott situation, you know? We're wiring up, we're stealing electricity, I mean we're tapping into pipes... So, there was a lot of resentment sometimes, a lot of conflict about that. We'd have to convene special meetings. Somebody would come into town and the radicals would say, "These people should be allowed to come into these spaces because they're supporting us. They bring something, you know. We don't want to marry them. They're bringing something strategic that we need," and the others would say, "No, no, no, they should go through their own communities... or they should go through the inter-organizational alliances, through that get vetted, and we will then debate and define what role they can and cannot play".

RB: Well, it's interesting to think of this, too, because Apartheid was about establishing boundaries and territories, a regime to control who can and cannot cross through here. So, if a movement that is trying to work against that uses the same logic, that seems rather problematic. The first time I went to Johannesburg I had a meeting set up with these really wonderful people at the Art department at Wits, and they said, "You know, just come to campus and look for us in the Art Building." So I go to Wits which is surrounded by this wall and barbed wire, and there are only three access gates and I don't have a pass and it's incredibly, still, incredibly militarized. You know, it's 2002, and I just couldn't get in... I was wondering why those structures are still in place now. But, of course, they're still in place everywhere, right? Everyone has a million keys, and big gates, and everyone is barricaded in. So, these boundaries and other technologies of exclusion, were at one point embedded in a certain structure and are now maybe a part of a different structure; or is it the same kind of structure just with a different name?

MB: It's the same kind of structure, but now playing a different *function*. You know, initially it was all about political regulation, now a lot of it is economically motivated. For instance I think the debate in South Africa is why do you close off government buildings, public buildings... you know, if we don't close off these places then you'll get people who are looking for jobs, the poor, the homeless, they will be coming in. I know that was part of the debate at Wits, and also Natal because they have now put up barbed wire which never existed before.

RB: Really? So many of these barricades appeared *post-Apartheid* to "defend" against the poor?

MB: That's right. And also, some of them, not even homeless people, but students, there are a lot of poor students, they would just camp on campus and they would, you know, create a kind of space... they used to have a term for them: temporary townships. Just people camping out, with their tents or other shelters, and their pots and pans, and cooking...

RD: Living there.

MB: Yeah, and the reason is that it's close to a pipe, or it's close to electricity, or... all the infrastructures we didn't get in the

townships, and I'm not going to take the bus everyday from the townships to school...

RB: Transport to and from townships is very difficult.

MB: This was a sort of do-it-yourself urbanism. "But listen, you don't have a permit, you know, there's health regulations, zoning, there's by-laws"... But I don't care about that. Because people now have a sense that this is post-Apartheid South Africa. I can...

RB: I can go everywhere, anywhere.

MB: Yeah, I can do as I please.

RB: But even before, during Apartheid, we can say it was political regulation, but it was about economic power too, right? It was tied to controlling resources, and capital.

MB: Right, but you didn't have to put up the actual physical barriers.

RB: Well, why? You had a race pass system, the military.

MB: You had the police.

RB: Right. So your physical barriers were the men with guns, right, and the pass regime they enforced, the papers and so forth

MB: Right.

RB: So you needed fewer actual physical walls?

MB: That's right.

RB: But so now, after 1992-1994, you have the proliferation of physical walls because maybe the deployment of police would be a little suspect?

MB: Not only that. It's also linked to neo liberalism because a lot of the police forces are actually contracted, because they don't have the money.

RB: Ah, the forms of neo-liberal power, they are very different aren't they?

MB: So the state has had to find other ways now of fortifying its spaces. So one way you do it is just put in these permanent structures, which are, of course, cheap. You know, they don't have health care, they don't have to be paid a wage, they don't have retirement. It's just a wall. And then you start putting up these spatial regimes of surveillance. There are lots of cameras now, and these weird, weird kinds of things you have to do to get into a space which is a public space, but it's been treated now for the purposes of access as if it were private. It's reciprocal too, like the malls here.

RB: Yeah, the malls here are private, but they're masquerading as public. Right. They try to look like the old town squares.

MB: That's right. You know they always, they reserve the right to refuse you if you look like this, if you dress like this.

RB: I always like seeing the "no loitering" sign, because that's such a vague thing. You know, loitering basically means doing nothing, which in the regime of capitalism is a crime...

MB: Yes, it's terrible to be idle.

RB: So how does one interpret doing nothing as the real problem? I think one of the hardest things for me to understand coming from, growing up in, a military regime in a dictatorial or totalitarian situation and umm, coming to the U.S. and really trying to understand the ways in which power operates upon us here because it's... maybe I'm just not used to the codes or the markers and am therefore confused by them, or maybe it is much more hidden and more pervasive; much more, you know, like a smooth space that seems to be undifferentiated and yet there's a proliferation of technologies of control, but they're so difficult to get at, somehow.

MB: Yeah. But I think a lot of it also is I think the way Foucault describes it. You know, a lot of those technologies are already in some ways internalized. So there's a spatialization of these internal categories, so behavior is already codified in a way through the school systems, for instance. One of the things that struck me

when I came to the U.S. and I went to a school ... It struck me as strange, the ways in which these school kids were regimented. When I went into the schools I got the distinct impression... it reminded me of South African prisons.

RB: Right, but except here you can't see the mechanism.

MB: You can't see the mechanism, but I think you can imply it.

RB: You can see the regimented behavior, but you can't see the mechanism that's producing it. For me that means, I cannot see where I can intervene. If I can't see the mechanism, I can't do anything to put some friction in it, throw some sand in the wheels...

MB: Jam up the gears.

RB: Yeah, jam up the gears a little bit, even for tiny little moments

of pause, you know, where something else might be produced. So the educational system is a huge part of that...

MB: And also where a lot of the kids live - they live in gated communities, in exclusive spaces, and these are highly regulated spaces in terms of comportment, behavior, rights of access, rights of association. All these things are very, very governed. People here are extremely proper with respect to those kinds of things, in ways that one would not always associate with Americans. They seem to respect certain things almost implicitly.

RB: That's what you meant about the ways these structures are internalized.

MB: Yeah. Yeah, and I think they are deeply internalized in terms of just the way in which people produce the self.

RB: That's what Lefebvre refers to when he speaks of spaces of representation, right, or Harvey, when he talks about relational space or subjectivity.

MB: Exactly, Doreen Massey talks about it in those terms as well. She talks about the lack of meaningful participatory space or spatial relationships. So that, at least, is the way I understand the operation of power here. Where you and I come from it's a lot more externalized. It has a lot more physicality.

RB: Material...

MB: Yes, yes it's material. Whereas here it's a lot more dematerialized, and perhaps because of that it is more obdurate - more difficult to dislodge. It's even tough to name, because you know, you have to name your enemy before you can defeat him.

RB: You have to at least be able to locate the enemy.

MB: You have to be able to map it.

RB: (laughing) Of course!!

MB: The geographer asks, "How can you map this? How do you map these relationships of power?" If you can't do that, then you have to develop a different heuristic of understanding. So how can I get to understand this thing better? That, I think, is one of the ways in which people are normalized. I think of London, for instance, and all of those CCTVs.

RB: It's extraordinary, the proliferation of these ... they're internalized as a specific kind of display. I forget, was it The Gap a few years ago, the ad campaign... "Today you will be seen by a hundred cameras. Are you ready?" or, "Is your wardrobe ready for it?"... something to that effect. To me this imperative... wanting to be seen, and wanting to be on display, and wanting to be a spectacle of oneself, it's really frightening.

MB: But isn't that to some extent what Facebook is, and MySpace? You want to be seen because unless you are seen you don't quite... You don't really exist, or you're not having fun. "See how much fun I'm having". But what people have now realized, for instance... is that while you may go and disconnect your site...

RB: Your data may be still there?

MB: They didn't tell people that the data exists and that they are using it and selling it. You know, it's not just about what I display about myself. It's also about creating new commodity markets.

RB: Well, everything and every aspect of our lives, including our subjectivities, is now subject to the calculus of profit, right? It's all economic now, so maybe that's also one of the small ways that one

can start to dislodge or make oneself in a small ways ungovernable, in your words before. It's to make oneself a little bit...

MB: is to make oneself invisible.

RB: ... or to make even small aspects of ones life uncommodifiable, or untradable, or unsellable, or unbuyable; which is hard to do because so much of us has already been parsed out.

MB: Yeah. Little Xs and Os.

RB: Well, it brings me back to what happens sometimes in university recruiting situations. Of course young high school students and their families are very concerned about the cost of college, but they're also very concerned about what how you can use this degree. So, already their next four or five years is something that is about a balance sheet in dollar terms. You know, if I pay for this, will I be able to recuperate? It's an operation on one's self as a future commodity. My investment can either go up or down. If it goes down it's catastrophic because there's nothing there as a safety net.

MB: I here's an investment bubble in myself.

RB: Uh-hmm. So, I think it makes it very difficult. The pressure is very, very real ... I think about real estate; we don't buy homes, we buy the next person's property. When my husband and I bought a house, it was the first time anyone in my family had owned property, we didn't really have property rights in Romania, and it was freaky for me because it really wasn't about owning something. The bank owned us completely; it was about being the middle men in the transaction, moving an asset around... And that's a very strange... seeing one's life 24/7 like this; how you're sleeping, and you're doing all these intimate things in this place, but what you're really doing is an economic thing, you know. You're doing business. You're your own enterprise.

MB: Yeah.

RB: This is the Sculpture area, if you want to see a slightly different kind of space. They're watching something; we'll go around... It's weird because the way that sculpture was defined here in the '60s was as woodworking and metalworking. So there are these two wings: one is a big woodshop, one is a big metal shop, and in the middle there's this big open space that used to be a walkway or breezeway but became enclosed. It's now storage for equipment and material and student works, it is also the only classroom we have. It's the only meeting place... that's why people show slides, watch videos or have discussions in the breezeway between the metal and the woodshop.

MB: So nobody's tried to mix these two materials?

RB: Well, we mix them all the time, of course, it's quite an intermedia program actually. But what's interesting to me is how in terms of really trying to restructure the curriculum fundamentally and radically... let's say, what if sculpture was about other forms of spatial reorganization, what if it had nothing to do with any of these tools in here? But the spatial infrastructure tends to dominate, to overdetermine what we can do. And the cost of replacing it, or dumping it, of changing it, is so prohibitive that essentially what we are now doing is trying to work, tactically, experimentally, around or against what the space dictates. But tactics don't always allow for radical or systemic change, at times I feel we're ... I always try to open up different ways of working in this space, but the space is very, very imposing, you know.

MB: A battle, ongoing, everyday battle. Battle of space.

RB: It definitely is. So, we can go through ceramics and you can see a bit - actually lets go through the hark first sculpture and ceramics, which are the most determined by their spatial infrastructure, are also the most tactical, I think, infectious perhaps; in terms of spreading around and doing really unregulated things outside of that. So wherever there is space that hasn't been structured yet we do wacky things with it. All of this, really, I have no idea how the university tolerates any of it. This is years of slow, gradual, ad-hoc building and patching together and making do... and then every so often we're asked to move something or tear it down, but things get built again.

MB: This is definitely, from the university's point of view, this is extra-territorial.

RB: We're definitely camping out, and it's interesting to me, because we can't do it *in there*. We can't do it inside the structure of the facility, only outside of it. It's also a place of tremendous scavenging. Students, faculty and staff are constantly scavenging... and reusing, and circulating so there's a little bit of a parallel economy that we're trying to form, which always interested me about the place.

MB: This is definitely extra-territorial in a University spatially organized as an urban sprawl.

RB: How do you define urban sprawl?

MB: First, it's the absence of in-building.

RB: What do you mean by "in-building"?

MB: The buildings are not close to each other. In other models you are supposed to utilize space a lot more intensively than this. I mean, look at the huge space between those buildings. You know, you go to NYU, they are right on top of each other. Literally, on top of each other. You have a classroom right next to a cafeteria... I mean now we have separate kind of spaces; we have a Student Center separate from anything else in the University, which is increasingly becoming the case in more universities now, whereas in the past it used to be integrated: the learning spaces, recreational and eating spaces.

RB: You're referring to older campuses, I assume, the European model.

MB: Yes. The European model, to some extent.

RB: Whereas a very new campus like this one is modeled after something quite different.

MB: Something different. It's also a way, I think, of keeping these two things separate and of course that is becoming a very important admissions tool: Student Centers. Parents will look a lot at these things. Hence, the reasons why so many universities now are building these multi-million dollar structures.

RB: All to give a sense that the student's life will be full of activity. Enriching.

MB: Right. It's also, of course, safe. There's a lot of safety/security issues.

RB: Yeah, there are a lot of cameras in the student center.

MB: This new one is going to have even more. And then they've also beefed up all of these blue pillars all around campus. Now you see them at night, they are very luminous. Right in front of us. And they have the people in those buggies to take you from your classes to your car. So, universities are becoming increasingly these kind of security spaces. But also interdictory spaces. Because the neoliberal university is a very different model. The STEM Thrust is the beginning of it : Science, Technology, Engineering and Math.

RB: That would be at the core of the new university?

MB: Yes, no Art. I saw this new bill in the Florida legislature written by someone who used to work for Yahoo, and he specifically says that English, Art, Humanities, History are not important. All we have to teach is STEM Thrust. And I say Oh, my God. What is wrong?

RB: Well that's where the money is. Those are the people you can productively integrate in the new economy, right? So, "sprawl", you were saying, has to do with the density right? Or the intensity with which space is used?

MB: That's right.

RB: Are there any other aspects to it?

MB: Well, the other aspect of sprawl is often also the automobile infrastructure that comes with it.

RB: Right. Space is no longer walkable.

MB: So there's an automobility that changes the space. And then, of course, parking lots. Our former provost was proud that the University has more parking spaces than the city of Tampa.

RB: Really?

MB: That was one of her pitches. And she was a good friend of

Desiree D'Alessandro's project is intended for a participatory audience of one. You invite the artist to awaken you in the middle of the night – generally between 3 and 5 AM – and to accompany you on a sleepwalk as you stumble around your neighborhood. The experience of being followed by a silent D'Alessandro, equipped with a video camera and a small light clipped onto a baseball hat, is decidedly eerie – not only are familiar surroundings estranged, but we are always acutely aware of being followed, being watched, being recorded, of producing our “spontaneous” or “automatic” response for the camera. One is not entirely sure where one is – first in a strictly physical sense, as the silence and stillness of the city at night can be disorienting. But relationally, experientially, many participants find themselves teleported, walking through decidedly *different* spatio-temporal coordinates.

Over the course of a few months, a dozen or so participants have taken part and offered their uninterrupted and unprompted sleepy monologues for recording. The project is also formalized as a stern, dark and somewhat bureaucratic installation space dominated by a large-scale video projection of all the participants arranged in a grid. Here we are bombarded with data. We can turn on tiny flashlights to read transcripts of participants' nighttime ramblings, sort through and selectively listen to audio recordings, or follow the regimented and cacophonous video. Participants seem to be in a heightened state of awareness, as vigilance is recruited in what often are reported as unsafe and scary circumstances. But it is alternately the vigilance of the zombie, of the somnambulist who can perfectly walk a tightrope as long as still asleep, or the unhooking awareness of simultaneously hallucinating and narrating one's experience. The project not only poses questions about the complex and layered nature of locatedness, but suggests also that the crucial relationships between space and power are to be found in subjectivity. Specifically, the project asks us to consider the various ways in which mechanisms of power – devices or *dispositifs* of social control – have become internalized. Our subjectivities are produced as a desire to make a spectacle of our own dis-ease, and – through this production – to potentially short-circuit the very possibility of alterity or estrangement.



PROJECT SLEEP WALK/TALK
 A work organized by Desiree D'Alessandro

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Name: Alex Huie
 Age: 21
 Number: [REDACTED]
 Email: [REDACTED]
 Address: [REDACTED]
 Neighborhood Danger Level: Low
 Date: 11/05/07
 Start: 2:02am
 End: 2:11am

So God, I haven't gone walking like this in a while. Last time I did the thing I was um... it was the year after I moved out of my house. Er... not even the year... it was the year I did... I used to actually go walking like this every night just to clear my head. I guess I never really thought. It feels kinda

A. HUIE



PROJECT SLEEP WALK/TALK
 Desiree D'Alessandro

ours. So, we had a long conversation with her about how maybe that is not a good thing to say. But she was very proud of telling people that.

RB: So many people complain that they actually can't park on campus. We fight for parking spaces. If you come after 10 am forget about it. Of course, the problem is larger and more systemic than that, which is why do we not have a public transport structure in the city to come here. And then, why did we build this so that cars are so essential? But I could see where one could boast about that. One could alleviate people's fears that they won't be able to park. These fears are of course very real.

MB: It all depends on how you read it. I read it in the not so positive light. But some people... Well it's you know... it's a good thing. And of course now these "pay for" parking spaces that they're building everywhere.

RB: One of the things that's very strange for me about Tampa... it's a time thing, it's a rate of expansion thing. My colleague Lou Marcus, who teaches photography and spends half of the year in Paris, and half of the year in Tampa, says that one of the hardest things for him in returning to Tampa when he drives to school down Fowler Avenue is realizing that he's older than everything he sees. So this mushrooming... accelerated expansion... I don't know, compressed time also - space is huge but time is very compressed. The stadium is built, it gets torn down, a new one gets built. Is that something that is specific to urban sprawl formation, is it something that comes out of the economy in general?

MB: I think that's something that comes out of the economy. It comes out of the productive and financial circuits of capital.

RD: Like the speculative activities of real estate development for instance.

MB: Definitely. And that's how we as geographers think of it, in these kinds of productions: the production of capital, which then leads to the production of space, which then leads to the production of scale, which then leads to production of mobility. So, if you take all those things, what you really have are these restless landscapes. The economic landscapes are particularly restless. Everything either gets compressed or gets distanced.

RB: It's so interesting to think about the landscape in these dynamic terms.

MB: We talk about it in terms of a necessary socio-spatial fix in order to realize capital.

RR: In other words, it can't always be moving.

MB: Exactly. Because, then you can't realize profit. These are momentary periods within the longer duration of a landscape. So that it can make money and then once it has exhausted that particular circuit or that particular market it then moves to something else. "It was a CVS, now it's something else." The rent function is done now, the land function is done... And it's that kind of youthfulness which is also incidentally a metaphor for the overall youthfulness of the United States. It's an obsession with the New.

RB: It's the opening up of new territories, new markets, for the accumulation of capital.

MB: Yeah, and so especially now with financial capital being the most dominant circuit of capital it's not just about capital accumulation, it's about the speed or rate of that capital accumulation. So, it's a kind of a plan of obsolescence that has now begun to affect everything else. You know, initially it was only about these things, these gadgets like your recorder. Now it's about landscapes and about systems. Systems also now have been built with that notion of obsolescence. Housing, obviously, now has increasingly become a commodity in a way that it never used to be in the past because we repackaged it as a part of a collateralized debt obligation. It really changes those things which in the past were thought to be fixed, frozen. It's all liquid. There's a very interesting German theorist, Zygmunt Bauman, who talks about liquid modernity. About everything turning liquid. And then we don't know what the new spacial fix looks like...

RB: Ah, right. All we know is that the dynamic will continue. The speed and the rate of it will continue, but what will be the new spacial fix? Oh, that is so interesting.

MB: The new socio-spatial fix is the function of politics, which of course we cannot predetermine.

RB: Right. But isn't that what all of the activity around futurity is about? Future scenarios and so forth, right? Major corporations like Shell Oil rely on their future scenarios divisions to try and imagine what these will be, what these futures are, and so that one may secure a more profitable position within them.

MB: It is an economy in which you literally buy positions which is very spatial in a sense, it's temporal as well because it is...

RB: You have to be at the right position at the right time.

MB: Yeah.

RB: This is what people are experiencing in small but dramatic ways, people who bought a home in Tampa last year and are looking at what's happening now. I have a friend who has to sell her house now, and it's a real problem... you know, nothing's moving, right?

MB: She's upside-down now. She's really upside-down.

RB: But this is not true of the entire real estate market - the million dollar homes, the luxury estate market, that market is still moving.

MB: That market is still very strong. And it's immune to recession. That's why I'm so sad John Edwards fell out of the primaries... Because he is the only one who talked about the two Americas.

Sleep Walk/Talk with Louis Marcus New Tampa (excerpted transcript)

I think we'll go this way. I do ...I do quite a bit of walking.. here.. but not at this time of night, so this is something new.. and usually when I walk, I'm zoning out it's... And there's a grid... it's a very rectilinear neighborhood, and there's sort of a grid that I do that's two-and-a-half miles. I guess when I do it I'm [cough]... I guess you could say that I'm not always really present in this place. I'm sort of elsewhere... 'cause I... I have this split life between Tampa and Paris and actually sometimes... when I'm zoning out, I imagine myself walking in other places... than the streets of this city. [cough] In fact, right now, I would be making a left turn onto Serena here, but if I was in Paris I would be... making a left turn onto the Quai Valmy and walking along the Canal Saint Martin. I guess that's not a good... well, I don't really like the idea of not being present where I am... which is really *attending* to where I am. Seems like that's something I should probably cultivate more.

Interesting that there are still cars out now on this road. But I guess one of... one of the reasons I was um... interested in doing this... is I've always liked the night and early morning... I've always liked cities at that time, or really any place in general... it seems like it's when the place has another life. [yawn] Um... well, even though there's no activity... there's uh... I dunno, another quality that it takes on. Like right now, we're coming up to this tree... on the right here. It's right under a street lamp and... there's something really, really quite beautiful about it. I never would have noticed that tree... during the day. Actually I'm tempted to [chuckle] ... there's another way we could go but I don't think we'll do it. I said I feel we're safe but um... I don't know if I feel quite *that* safe. There's a boardwalk. There's a park here with a boardwalk and it would be absolutely black in there... so, I think we'll go around this way and stay on the street. I guess one thing I should be grateful for is at least there are... sidewalks in this neighborhood. Not on both sides of the street, but at least on one side there's a sidewalk... which is not the case everywhere in Tampa. You actually can't walk without being in the road... and uh... I think we'll go to [yawn] I think I'm gonna go to a place that I sometimes during the day like going to. It's just a few blocks from our house and... It's a lake that... seems like such a unique sort of place in this neighborhood, which is so suburban... feels to me so... without... not ugly, but sort of without character. But that's probably my own... I'm sure there are people who live in the

neighborhood who feel differently. I think it's just... my problem being uh... more of a city person. And I've lived in this neighborhood for twenty-three years and... I still feel sort of a stranger here. I know a few neighbors around here just slightly... it's not a place I feel really connected to in terms of the people... everybody's pretty separated. So it's... it's a neighborhood that feels, I guess, still after all this time, sort of like an enigma to me. I think here we'll make a right turn. I really think I'd like to see what it looks like at this time.

This is a house I always take notice of every time I pass by it. It's a house completely on stilts, raised up off the ground on these... not four by fours, maybe eight by eights. Can actually see some stars. A few stars... I think one of the things that seems very different about wandering here and then... um... in Paris is... here, I know where I am. It's very hard for me... that feeling of losing myself... and everything - the layout of, uh, this part of Tampa, at least I think, probably a lot of Tampa is pretty rectilinear... there isn't that feeling of walking through a maze; a feeling one has in Paris of not knowing what you're going to see when you turn a corner. And here, I feel like I pretty much know what I'm gonna see. But... I think that's what I'm looking for now, that feeling of... something unexpected.

So now I'm by this lake... when I first moved here, this lake was actually a tire dump. It was really ugly. And... I don't really know the story about what happened, but I think somebody... either the person who owned the land or some benefactor gave it to the city, donated it... on the condition that it be turned into a park... this is a constructed lake and there's always a family of ducks that live here. Yeah, they just got scared off. They were on the shore and are taking off into the water now, quacking away. But this uh... this is a place that I often come to when I feel I need to relax a little and... get some perspective. And it's really beautiful at night also. Just trying to see what I can see of the stars. There's one section of the sky where I can see them. Not a whole lot of them, but some. Really strange shadows... our shadows from the video camera cast across this... big lawn here by the lake. Normally I'd be inclined to... just sit by that tree there ... maybe read... but since this is a night walk... I'm supposed to keep walking [chuckle]. I'm noticing... all these trees lit by street lamps and sometimes the houses look really beautiful also. But again, I think that just sort of reminds me of uh... how beautiful I find Paris at night, with the yellowish streetlamps that... light up the city... light level quite a bit higher than here. I guess I'm finding that even at night, it's hard to get that sense of... transformation or surprise or mystery that I might find in Paris at night or even maybe during the day or twilight.

Now I'm sort of thinking ... flashing back to when I lived in New York. After college, in my early twenties, um... I worked in the city and lived in Brooklyn and... sometimes would stay in the city after work, after five o'clock. Maybe I'd meet friends or maybe I would just... go to a movie, or go to a bar, a restaurant... relax... have a drink. But one thing I remember is that I'd developed a real fascination with... that period after five o'clock. Especially, maybe, in the late autumn or winter months when the days got shorter. And uh... it was when the city really seemed to change and I realized after a while that it really became a different place, because all the suburbanites who really hated the city ... for who it was just a paycheck, left... and all the people who really lived in Manhattan, who were part of it... were there. They came out and became the life of that place and ... it always struck me ... the twilight period there always struck me as a time where the whole feeling of the place was transformed.

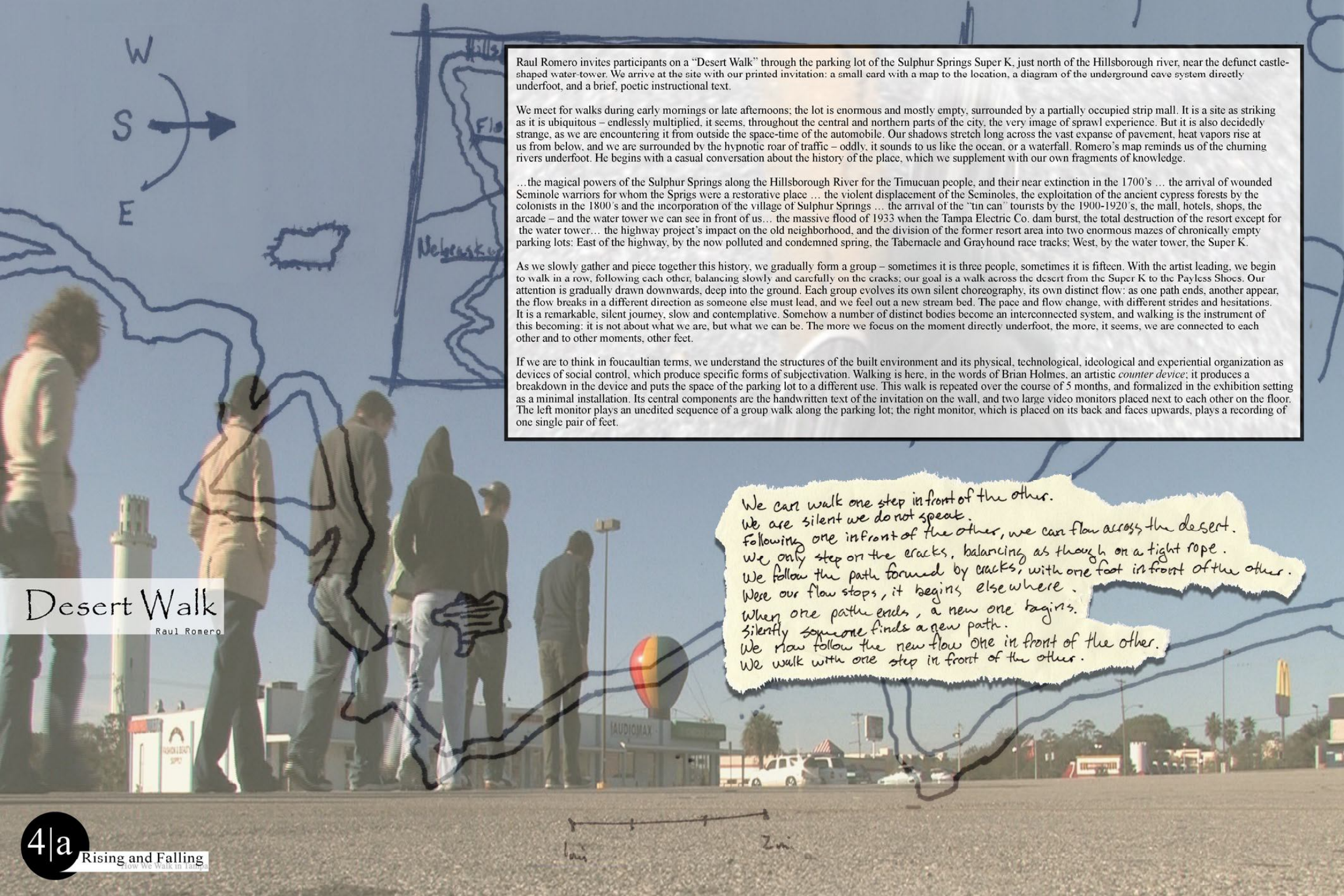
I'm trying to... think of where to go next. And one of the problems with that decision is that... it doesn't really seem to matter in the sense that uh... wherever I turn now is sort of just going to be... more of the same. And that's probably why, when I do this... when I do walk, I do go in another mental space where I just zone out... or... in the worst case... carry with me stuff I had been thinking about during the day... stuff from work. Um... which defeats the whole purpose of walking as a form of meditation or relaxation as far as I'm concerned. Or in the best case, I do put all that aside and sort of go to other places in time. Yeah, I think that's something I do when I walk quite a lot... I find that I'm transposing myself not only to other spaces that I've been in, other places I've walked in, but also other times in my life. And often to other walks

I've done in various places. Like right now, on our right, there's this little open area... undeveloped area between houses and there's a lot of trees and there's this mercury vapor... yellow mercury vapor that's lighting everything up. The Spanish moss and everything... it is really beautiful. I can see how some photographer might get interested in doing a night time project here. Not me, but somebody else... [chuckle]. And some of the buildings also... around here, under the lights... which would be so bland and sort of dull during the day, they now do seem really beautiful. There's a church up ahead and a steeple has a light glowing in it. What's also curious when there's... I don't really actually know what time it is, I guess it's pretty late... a few lights in windows still lit up. So you wonder: are those on all night... safety lights? Or is somebody up? And if they are up, why are they up and what are they doing? Sort of a question mark, the light that's going on behind there. But I guess I wonder about this stuff even sometimes during the day, in my neighborhood, because I really don't know my neighbors. Strange uh... what I know about them is sometimes... I know a lot of them are republicans because they put those signs for the candidates on their lawn.

Now we're walking along a sidewalk on 56th St. There's quite a lot of cars even at this hour, which doesn't surprise me. But, I think um... that... that feeling uh... walking in one place and being in another is pretty uh... common when I walk here. Not so much in Paris. I feel like when I'm walking in Paris I'm always interested in where I'm intending to walk... in where I am... I find that as I get older somehow the activity of walking becomes even more important to me, that I do it pretty regularly. Maybe I'll feel that way even more so when I'm really old [chuckle]... if I can still walk... That feeling that as long as I'm moving... as long as I'm walking, I know that I'm alive. It's sort of um... maybe the idea that walking... I'm not sure how to put it... it's maybe like it's own purpose. It's not so much about getting some place or having a destination... even in Paris, often the walks I do are a loop so the place I wind up at is the place that I start in. I feel like all this Spanish moss now at night and here's another sort of open area with these trees is... really beautiful. I don't think I would have noticed that... during the day.

This is a really strange building on the left. I think it's a power station of some sort... GTE or... it's got a wall around it with these red clay tiles lining it... not unlike the... not too unlike the red tiles you'd find on some of the buildings in the South of France... and the whole thing has the look of a Spanish mission... just seems so odd and out of place here. Oh yeah It's Verizon... a Verizon power or electrical or switching station. So now if... if I were in Paris after making this left turn, I would have been turning off the Boulevard Rochechouart and probably heading down into um... I can't say exactly what street I would be on... but maybe toward the Boulevard Poissonnière, heading into the 10th arrondissement. And I know there would be all kinds of store windows that I would be glancing at... Cafés that would be tempting me... places where I might stop and buy a newspaper. Chances are, I wouldn't manage to complete the walk without stopping to buy something to eat... either a loaf of bread at the boulangerie or... some other little temptation. Somebody just honked their horn. Probably couldn't figure out why somebody's following me with a video camera. Not only is walking suspect in Tampa, but I've also noticed that bicycling is... either suspect or some people actually regard it with hostility. About a year ago, I was bicycling back home from USF and a guy in a truck passed me... opened his window and yelled out "get a car!". I can see a lot of people... well, some people may be thinking the same thing about someone walking.

There aren't too many... too many places in this neighborhood where I have a specific memory... but one of them is coming up on the left now. It's... an assisted living facility that was built about ten years ago so... I have a kind of personal... at least seeing it now it... it resuscitates a memory of going in there and getting some information about how much it costs to live there and it goes back to a difficult, and in some ways painful, time around... oh... around 2001. Right after my mother passed away and my Aunt who lived with her moved to Texas to live with her son and that didn't work out, and it wasn't certain what was gonna happen or where she was going to go. As it turns out, her other son in New York... he wanted her close to him so he got her into an assisted living facility close to where he lived, but for a while I thought maybe she would come here, and I was checking out apartments and assisted living



Raul Romero invites participants on a "Desert Walk" through the parking lot of the Sulphur Springs Super K, just north of the Hillsborough river, near the defunct castle-shaped water-tower. We arrive at the site with our printed invitation: a small card with a map to the location, a diagram of the underground cave system directly underfoot, and a brief, poetic instructional text.

We meet for walks during early mornings or late afternoons; the lot is enormous and mostly empty, surrounded by a partially occupied strip mall. It is a site as striking as it is ubiquitous – endlessly multiplied, it seems, throughout the central and northern parts of the city, the very image of sprawl experience. But it is also decidedly strange, as we are encountering it from outside the space-time of the automobile. Our shadows stretch long across the vast expanse of pavement, heat vapors rise at us from below, and we are surrounded by the hypnotic roar of traffic – oddly, it sounds to us like the ocean, or a waterfall. Romero's map reminds us of the churning rivers underfoot. He begins with a casual conversation about the history of the place, which we supplement with our own fragments of knowledge.

... the magical powers of the Sulphur Springs along the Hillsborough River for the Timucuan people, and their near extinction in the 1700's ... the arrival of wounded Seminole warriors for whom the Sprigs were a restorative place ... the violent displacement of the Seminoles, the exploitation of the ancient cypress forests by the colonists in the 1800's and the incorporation of the village of Sulphur Springs ... the arrival of the "tin can" tourists by the 1900-1920's, the mall, hotels, shops, the arcade – and the water tower we can see in front of us... the massive flood of 1933 when the Tampa Electric Co. dam burst, the total destruction of the resort except for the water tower... the highway project's impact on the old neighborhood, and the division of the former resort area into two enormous mazes of chronically empty parking lots: East of the highway, by the now polluted and condemned spring, the Tabernacle and Grayhound race tracks; West, by the water tower, the Super K.

As we slowly gather and piece together this history, we gradually form a group – sometimes it is three people, sometimes it is fifteen. With the artist leading, we begin to walk in a row, following each other, balancing slowly and carefully on the cracks; our goal is a walk across the desert from the Super K to the Payless Shoes. Our attention is gradually drawn downwards, deep into the ground. Each group evolves its own silent choreography, its own distinct flow: as one path ends, another appear, the flow breaks in a different direction as someone else must lead, and we feel out a new stream bed. The pace and flow change, with different strides and hesitations. It is a remarkable, silent journey, slow and contemplative. Somehow a number of distinct bodies become an interconnected system, and walking is the instrument of this becoming: it is not about what we are, but what we can be. The more we focus on the moment directly underfoot, the more, it seems, we are connected to each other and to other moments, other feet.

If we are to think in foucaultian terms, we understand the structures of the built environment and its physical, technological, ideological and experiential organization as devices of social control, which produce specific forms of subjectivation. Walking is here, in the words of Brian Holmes, an artistic *counter device*: it produces a breakdown in the device and puts the space of the parking lot to a different use. This walk is repeated over the course of 5 months, and formalized in the exhibition setting as a minimal installation. Its central components are the handwritten text of the invitation on the wall, and two large video monitors placed next to each other on the floor. The left monitor plays an unedited sequence of a group walk along the parking lot; the right monitor, which is placed on its back and faces upwards, plays a recording of one single pair of feet.

Desert Walk

Raul Romero

We can walk one step in front of the other.
We are silent we do not speak.
Following one in front of the other, we can flow across the desert.
We only step on the cracks, balancing as though on a tight rope.
We follow the path formed by cracks, with one foot in front of the other.
Where our flow stops, it begins elsewhere.
When one path ends, a new one begins.
Silently someone finds a new path.
We now follow the new flow one in front of the other.
We walk with one step in front of the other.



facilities... just whatever options I could find, and thinking through... and thinking how she would survive, you know... as a New Yorker, her whole life had transplanted to Texas, which was a very foreign environment to her. It would be difficult for her to survive here... but that didn't work out. She moved back to New York. So it's funny, just seeing the building revives that memory, only... it's not like I really... have memories that adhere to places here. I'm thinking of... there's a line in a film I saw probably about twenty years ago... really stuck with me... called "My Dinner with Andre" and... Wallace Shawn, at the end of the movie, after the dinner he has with his friend... the movie is really the conversation they have over dinner... he's, I think, in a cab going home, going down some Avenue in Manhattan, and I can't remember exactly how he puts it, but he says as he's looking at the streets and the doorways and the buildings... as he looks at all of it, he realizes that there's hardly any space there that he's looking at... that doesn't have some specific memory attached to it. It's as if... the city has become a kind of map of his own life and his past and... I suppose I should be able to say that about the space I've been walking through now because I have been here for twenty-three years but that's uh... not really the case.

Strangely though, when I walk through the streets of Paris... even though I didn't grow up there, I'm often walking through my own memories of living in New York and that's an interesting thing... I'm sort of transposing the life of the city in the present... to the city I knew in New York... and actually sometimes I feel more able to find the traces of my past in Paris than I am when I go to New York now and experience New York in the present. I'm not quite sure why that is. Here is this, coming up on the left now, this tree again under the street lamp, I like this perspective right now, finding it strangely beautiful also. There's a way in which... as banal as I find this neighborhood... there is a way at night that it opens up to something else. There's a house right here on the right. It's pretty much like any other house but it's got a little statue in front of it... it's lit up with a red lamp... like a statue of a saint. All the street lamps, they seem to... when I was about nineteen or twenty and just trying to learn something about photography and figure out what I wanted to photograph, I got a 2 1/4 camera and I started photographing at night with a tripod in Soho, some of the old warehouses: the lofts, fire escapes, brick walls... just the way the city was transformed by street lamps. Probably still have some of those pictures. Yeah, I dunno if uh... I think of Brassai's pictures of Paris at night and I don't know how Brassai would have been able to deal with this neighborhood [chuckle]. I doubt he would have found much inspiration here, but who knows. And now we're back.

Walk/Talk with Robert (Bob) Brinkman Sulphur Springs (excerpted transcript)

Rozalinda Borcila: Did you have any interest in research related to this region before you moved to Florida?

Bob Brinkman: No. I was actually very surprised when I was hired here because my background was in soil pollution and glacial geomorphology, and I was hired as a hydrologist. I did have training in hydrology, but it was in an area that was very different from the hydrology in Florida. So I find that Florida has such a different kind of water landscape compared to almost anywhere else in the world that... it's hard to be trained anywhere else.

RB: Can you give me an example of what might be a significant difference?

BB: Sure. I think there are two things; the first one relates to the karst landscape. It's an unusual landscape in that it forms in soluble bedrock. And soluble means that the rock will dissolve upon contact with water. That solubility will happen slowly over time, in the span of human time, but in geological time it happens very rapidly. In places like Florida the bedrock is constantly dissolving and the underground is millions of conduits all over the place: pipes that have dissolved out, cavernous spaces underground... most of the world doesn't have that kind of landscape. 20% of the world is

covered in karst landscape, and often it's not as well developed as we see it in Florida, with extensive interconnection of an underground water system. The second thing is the intensity of the rainfall here. I've been in Tampa when we've gotten 7 inches in 24 hours here in many other parts of the world that would lead to landslides, floods... but because of the karst landscape, the ground is able to absorb a lot of that rainfall. Not to say that we don't get flooding problems, but considering the intensity of the rainfall, the land is able to absorb a great deal of that. So that's another aspect that is unique. Any kind of hydrological model falls apart here.

RB: So, you mentioned geological features and the weather patterns, but is there also something specific in terms of history and how water has been exploited and commodified in Florida?

BB: Well, I think for a long time Florida has worked with an abundance of water, not considering the possibility of shortage of fresh water because of the rainfall intensity. So there is a sense that we have always had enough or too much... But what's happening with time is that the kinds of wasteful water practices that we're used to in the state, with our green lawns and our golf courses and our high water use for agricultural practices and mining, all of those things are coming into question now... We're now spending millions of dollars on innovative water technologies everyday. For example, Florida, the Tampa Bay area, has the most innovative projects for alternative sources of water supply in the world.

RB: In practice already?

BB: Yes, already. Absolutely. The largest desalination plant in America, the largest above ground reservoir – a fully contained piped-in water reservoir, meaning that it's not on a river, it's an above ground reservoir that is a standalone facility, the biggest one that I know of in the country if not the world. We waste so much water, that we need to be so innovative. And we're also unique in our governance of water. I think, um, we're really a model for many parts of the world because we have regional agreements about water use, water policy and water law that prevent a great deal of conflict. Not to say that there still isn't conflict, we all went through the water wars back in the 90's and that has pretty much died down. You still hear a little bit about it with tendency of wealthy South Florida to take water from other parts of the state, or the water issues that have evolved when Georgia went through its terrible drought recently, trying to understand how to move water around... Georgia is trying to annex parts of other states to try to gain access to the Tennessee River for example. So there are these broad regional water issues that come about, but in terms of our local area, the water wars that we had between our local communities have pretty much been resolved.

RB: So you see the regional water governance as a model?

BB: Yeah, I wouldn't say that we're perfect, but we are doing much better than a lot of other areas of the planet and there is a lot of protection for water supply. Now, not to say that we don't have problems, there are serious issues associated with the Hillsborough River for example, or in maintaining minimal flows. We also have problems with pollution and storm water, but there are a lot of thoughtful people trying to solve them. But the biggest issue we have is really just the fact that we need to supply a lot of people with a lot of water on a daily basis. So how do we do that in an environment where most of our rain falls for a very short period of time? [traffic...]. and so we have to store water. And the problem is that we waste so much water through things like lawn irrigation. I always love to show people from Europe around Florida around some of the more suburbanized areas with the extensive green lawns, and they are always shocked by how much water it takes, how much drinking water, potable water we put on those lawns. They find it astounding that we waste water in such a way.

RB: But the lawn is socially important here.

BB: It is, and how do we get away from that? I think it is a very important question for Americans to face in the next 20 or 30 years.

RB: So we are now headed to Sulphur Springs?

BB: Yes, to the site of the springs themselves. This has been a very important spot for people for a very long time, even before it became a popular tourist destination, and a mall, in the '20's.

[traffic...]. As you can see, with all these paved parking lots, water cannot be absorbed into the ground and go into the underground system, it washes directly into the springs and the river.

RB: So that's the spring?? is the water being pumped out?..

BB: No, that is how it naturally shoots out of the ground, it is at that pressure.

RB: It is now too contaminated to access for swimming or drinking?

BB: The springs were closed in the 80's due to bacteria infestation from storm water runoff in the surrounding area... but also, as we have come to understand, pollution farther north that dumps into the springs via the underground cave system; this interconnected system of caves right below our feet... It is now this very unusual city park, a small island between highway and parking lots and run down commercial districts. Look at the water here... There are many seeps that come out in this area, in different areas, and people in their yards will have little seeps of this spring water. So typically, there is one major spring vent, but there are often other associated springs.

RB: Do you live in this area?

BB: I used to live on Henry. Now I live in Temple Terrace.

RB: So you must have a very special relationship with it, not only because it's your research, no?

BB: Yeah, I think Florida has a lot of these magic places... places that are mysterious to people, where water pops out of the ground. Here the very fresh water is mixing with this more urban river. And there's a lot of that in this part of the city. There's even a spring in downtown Tampa that is hidden away under the interstate... it's fenced off, back by the law school downtown, North of I-275.

RB: So aside from the fact that this water is contaminated, why do you think this area is fenced off? And this other spring you mentioned, is it simply to keep people from swimming or do you think there are other reasons why this space seems so... fortified?

BB: My guess was that there was a concern that people who had historically come to these springs would not pay attention to the health warnings and would just go swimming anyway. And since it's a city property, the city would be responsible for it. But at the same time there is such a sense, like you say, of fortification to this place that it is unusual.

RB: It does really isolate this site, it is difficult to see how one could build more of a relationship to it.

BB: But it's also quite lovely. And it's used by people who fish. Look, when the sun hits it just right, you can see where the river water and spring water start mixing.

RB: Amazing!

BB: The Hillsborough River itself is relatively clean compared to most other urban rivers in the country. It just has a darker look because of the organic acids that come from the green swamps and other areas. So it looks dirty, but actually it's pretty clean. People come here and enjoy fishing, it's quite lovely and you would never know to come here because it is so hidden away. It's very accessible and yet very hidden.

RB: Yeah, it's right between two major roads, between the highway and Nebraska Avenue, which is Highway 41, right, comes here all the way from Chicago?? Used to be the Great White Way, the shell road built by the Seminoles to connect the springs up and down this coast of Florida. And then the Tabernacle, of all things, and also the Grayhound race tracks... both these immense parking lots, every time I pass by are mostly empty. We're maybe 10 minutes from downtown right?

BB: Right. Exactly. And just across the bridge a little bit.

RB: This also extends along the river on the other side to the defunct water tower....

BB: Yes, it used to be essentially the same, this all used to be the Sulphur Springs tourist destination.

RB: And are these ever open? The pavilion in there and all these other areas? Or do you think they're permanently closed?

BB: I think we might be able to get to that. I've never tried, but

why don't we do that?

RB: OK. Yeah. It's so interesting walking here and imagining the extensive network of inter-connected caves and waterways underground that you mentioned. Especially seeing how the water comes out and how powerful it is. It's not just a static landscape -- I mean, I have seen a map of the cave system, but that's just lines. Here you really understand, there is a churning, violent, moving landscape beneath our feet.

BB: Very much so. Especially after the rainfall we just had, there is a lot of moving water under our feet. One of the more interesting things about the Florida landscape is just how few rivers there are. Look at a map of Florida in comparison to, let's say, a map of Tennessee: there are almost no rivers in Florida when there are thousands of them in a similar space in Tennessee.

RB: (laughing) They're all underground!

BB: They're all underground, exactly, and that's we're able to sustain the 7 inches of rainfall when it happens. And in places like this the water is really shooting out of the ground, and it provides a broader understanding of how this area interplays with our climate.

RB: So that's sometimes hard to conceptualize. There's so much water that falls from the sky and there's so much water underground, yet we have water restrictions and we know that we are in a period of crisis in terms of water use, in terms of potable water. How do we explain that, is it something peculiar to the way we've exploited our water, is it a question of regulation? We spoke earlier about the ubiquitous lawns and about using drinking water in enormous quantities for green space and for mining. Is that a primary reason?

BB: I think that's part of it, but the way that we have traditionally used the water in Florida is to pump it from the ground. And what we learned in the 80's and 90's from hydrogeology is that when you put a well, there is a depression that occurs underground at the point of pumping. So the water table drops in the area surrounding the well, but in Florida because the underground water system is interconnected, for years nobody really noticed that depression – and people were pumping, pumping, pumping. We ended up with a lowering of the regional ground water table everywhere.

RB: Everywhere? Of course, wow!

BB: Right. And in the 90's we saw something else, for example if you've ever been in Lutz, the lake Fern area, the area between Pinnellas and Hillsborough county up North, um, these are places that... I don't know if they charge to go in here, I've never been back here... when the regional water table went down, these are places that lost a lot of wetlands, there was land subsidence in certain areas.

RB: I'm sorry, what does land subsidence mean?

BB: The whole of ground surface starts to shrink.

RB: Shrink as opposed to sink? Not like sink holes?

BB: No. A sink hole is a discrete spot.

RB: Ah, and this is an entire area, it's regional, right?

BB: Yes, and that really started to scare people, and that's what led us to these innovative water approaches like the desalination plant and the freestanding reservoir, because the water governing board said we can't keep doing this. So they stopped the pumping. But in the meantime some of the effects were irreversible, like the land subsidence, and the saltwater intrusion from saltwater coming in.

RB: So once the level of water underground becomes so low, then salt water enters into these spaces?

BB: Right. Exactly. I like to think of the Florida peninsula like a dollar bill; it's very thin so if you start picking away pieces of that dollar bill where the fresh water is then something else is going to come in there, and that's the saltwater. So it's a very narrow space where potable water is located.

RB: And that's really irreversible, right? Once you have salt water flowing in, there is not much you can do?

BB: It's thousands of years to fix it.

RB: Oh, wow. Here we are, at the spring. Wow, that is so powerful,

so much pressure. And it's smelly!

BB: Yeah, Sulphur Springs, it's that egg smell.

RB: Oh, I imagine this was used for therapeutic or medicinal purposes? What an odd view in this corner with the springs there, the expanse of parking lot, and the Tabernacle, the dog track, the Nebraska Avenue pawn shops and gun shops...

BB: And this magic spot, which connects us to the underground... I mean it's just here, this connects to the whole underground water system in Florida. It's an incredible location. I love taking people here to tell them "think about what you're throwing out of your car window or what you're putting on your lawn"

RB: It gets washed up here.

BB: Yeah, into this system. But it's beautiful in its own weird way.

RB: Yeah, it helps me visualize and understand how interconnected all these systems are. I think especially in a culture like ours where the emphasis is on the individual, on private or privatized space... the image and model of the underground waterways seems like a great way to access these notions.

BB: Yeah, I would agree with that. And there are a few little windows to the subsurface that we have like this, but this being probably one of the most urban and accessible ones, I mean the road is just a few feet away...

RB: (laughing) It's right here!!

BB: ...it's funny in so many different ways.

RB: So, it always used to come up here and then run down this way to meet the river?

BB: Yeah, and, you know, you can imagine that at some time there might have been a river here. There have been many changes of river channels and migratory patterns. But there are springs that are in the Hillsborough River as well, we would never then see unless we knew that they were there.

RB: Unless we could see underwater and we knew what to look for. There is something about the sound of the water gushing out of the ground, its so powerful, it really buffers the sound of Nebraska Avenue and the cars.

BB: And look how beautiful it is with the water tower behind the trees. You would never realize that you have access to any of this. I know that the river walks will eventually connect this way. Perhaps fencing this off has to do with safety; if people want to bring their kids here, they can know that the fenced area is rather substantial and that they can have protection from the outside Nebraska world.

RB: That fails, however, to address the outside Nebraska world, which is the world right adjacent to here, you know, it is *this* world. It seems like... Oh, you're a big fat fish, aren't you? Look at you! ... oh, there's lots of them!!... Yeah, I know that it's considered a *problem* neighborhood, but it might be that some of the problems of the river and some of the problems of the neighborhood are actually at root the same, or at least interdependent? So maybe they can be addressed together? It is gorgeous in here. It's such a small area we've been walking through and yet it feels very much like a park far away from the tracks.

BB: It does, and there's no one here, but us.

RB: The image that you were describing earlier of the lawns, the habit of using drinking water in enormous quantities to maintain manicured lawns... of course, living here and being surrounded by those lawns, one understands the scale of that, and especially as one drives North from here, it's kind of staggering to think about how massive that must be, that kind of consumption? And also how massive a cultural shift it would take to interrupt that or to create an alternative to it...

BB: Yeah, I think that's a really important issue for our region to tackle. Look at the amount of fertilizers that are added to lawns ...

RB: Right, so it's not just consumption of water, it's also putting fertilizers in the ground, pesticides. I grew up in Europe, where there is much less wildlife. Much less nature in the cities. Hrc

there is a constant, frantic chemical warfare: spraying streets daily against roaches and mosquitoes, tenting houses against termites, trapping alligators, battling flying cockroaches... there is a constant alertness, *vigilance* – for fear nature will take back this territory. And I wonder about the implications of all the chemicals we are using in order to stabilize our hold on the battle field... And occasionally, even with all our power, buildings, bridges or highways still get swallowed up by sinkholes, no???

BB: It's an interesting question. They've changed the nature of the pesticides so many times that they don't linger as much, which is a wonderful thing. The chemistry is not as bad as it used to be, but ...

RB: But we've not curtailed our use of it. It's what you were mentioning earlier. If we weren't so wasteful with the water perhaps we wouldn't have to be so innovative?

BB: Yeah, and I also think that there is something really interesting about the way that nature reacts to how people live in cities. There are many examples in cities in the North, cities like Detroit, Kalamazoo, Pennington, which are having a net loss of population as people are moving out. There are entire city blocks where houses have been torn down or are slowly decaying, and with time wildlife is moving back in. And so there's this interesting dynamic that shows a certain resilience about nature. I'm not saying that we haven't reached the tipping point for some species, I think we have, but at the same time, if provided an opportunity, nature will move in, and start to take advantage of the lack of human involvement, the lack of activity to maintain a space as a human habitat. And you see that in some areas of Tampa too. So, I find that very interesting.

RB: Well, I think it's also interesting that you are speaking as someone who has a sense of temporality that is... you mentioned earlier about understanding phenomena in terms of geological time as opposed to human time... I think it informs your perspective on that somewhat?

BB: (laughing) Yeah, I would agree.

RB: This walkway is brand new I think.

BB: I don't think I've seen this before.

RD: Well, we've discovered something. So you were saying that this spot was special for you, that you bring people here often; but it's also important in your research as well?

BB: Well, it is. I've been working on karst landscape in Florida every since I've moved here. Our understanding of how our environment interacts, how humans interact with the landscape, this is crucial to me. And this is one of the few places where this is so dynamic. To some people's mind, Florida is a flat, featureless place and I don't believe that at all. Here you really have the opportunity to show people the dynamism that exists and the energy that is under our feet, and the constant, intense activity. So to me it's a teaching spot. It's an awareness location as well as having a special historical significance in the city.

RB: And your own research, what are you working on right now?

BB: Well, I've done a lot of different things. I've got a book that's coming out soon on the science and policy of sink holes, and I've done a lot of work on how development and urbanization impact karst landforms. I've also done a lot of work building cyber infrastructure around karst information. There is a website called karstportal.org . That's a project that I've been working on in combination with the USF Library, the National Cave and Karst Research Institute, and international speleological organizations around the planet, to build an online portal for karst information around the world, because often karst scientists work in their particular region and they don't necessarily interact very much...

RB: So, you're building tools for accessing and sharing data, but you're also interpreting the data when you're talking about how development affects the landscape. That's not just about information, that's very much an interpretative analysis, correct? When you moved here, your research wasn't primarily in hydrology, but then it became a central part of your life...

BB: When I moved here I had to retool a little bit, I had studied karst before, but I would need systematic research experience in order to be a true expert in the field. So it took me a little bit to get going. But now I feel like it's in my blood. I feel like I

viscerally understand it and feel very connected to the land here.

RB: I think it's very rare. A lot of people I meet here at the university have not found that connection between their research and their daily lives.

BB: Well, I think when you are in the field of Geography, it doesn't matter if it is human, physical, cultural, whatever kind of geographer you are, you have the ability to almost read a landscape like you might read a book. With time you have a sense of not just the natural landscape, but the cultural landscape, about a place where you are situated. If you get a bunch of geographers in a car, a non-geographer might say "what? I don't see this at all! How do we know that we need to go this way..." But it's not just about orienting yourself physically, it's the whole feel of a place... A part of that is that you understand the data you have, because there is so much geographic data available now. If you understand that, it becomes a part of what you know. The goal is to understand how all the various systems *work together*.

RB: You speak a lot about the natural landscape. Yet, this place that you brought me to, and much of your research, has to do not just with the natural landscape, but with the built environment and the relationship between the two. When I first moved to Florida, I couldn't read the built environment at all. I never had any idea of where I was. These massive 8-lane roads were extremely disorienting. The more grid-like and organized they were, the less I was able to orient myself in the space. The scale of some of these spaces is still pretty confusing to me. Maybe it's because it's not navigable at 3 miles per hour, at walking pace. Maybe it's because it's about the car as the primary instrument we use to "read" the space, and I really only learned how to drive when I was 25. But there are also older neighborhoods that are in many ways hidden islands, these are the familiar places to me, built on proximity and on the scale of the human body. The person coming from the outside doesn't know how to find one space from the other.

BB: I think that's true. And I try to figure out the best way to say this without meaning to be offensive to people in the city, because it's a structural and social issue... but in some ways what we have in Tampa is almost a landscape of greed. There is a sense that we've got to just *get it done* as quickly as possible... without really taking a pause or stepping back to look at the implications of what we're doing upon existing communities, upon the existing built environment, upon this beautiful landscape that we have here... what I-275 did or how people envision Nebraska Avenue... All the decision-making is not necessarily for cultural or social reasons, they're largely done for economic reasons.

RB: Yes, we're moving as quickly and as efficiently as possible, moving products, moving people, moving capital as quickly as possible... and much of Florida has been a frontier of economic expansion. People came here because there was space to open up new markets, new speculative markets, because there are job opportunities, new lands by draining the swamps, so there is no pausing in development.

BB: There is also not the philanthropic spirit in Tampa that you see in other places. There are some very generous people in the city I know. But overall you see that here there's not that care or love for the city that you would see in other communities. Not amongst all the wealthy, of course, but many seem to be here just to gain the most and not necessarily think about their communities ... Our universities and public institutions have some of the worst funding... I know we're only about 100 years old, but it's not just necessarily about the age of the city or state. There are some extremely wealthy and powerful people in this community that have just not stepped up to the plate to help transform it. Now, part of that is that some of those wealthy people have a foot in other cities and that may be where their giving is, but at the same time they are drawing out of the resources in our community.

RB: But that might be how this region has been seen from the beginning, as a place to extract, not to invest or redistribute. And the speed with which that is happening – look at the rate at which new developments are appearing and expanding...

BB: And see, what's interesting from that perspective is the cost associated with doing that. Because cities do go up and eventually there is an infrastructure that has to follow. The resources, they escape this traditional city and move into these other locations, so

the people who are living in this area are left behind. So, in some ways there is a de-population of central cities like this and the people who are left behind are the most marginal, the people who are not mobile. That is an important issue in Tampa.

Super Tuesday Walk/Talk with Alan Moore Bayshore Blvd (excerpted transcript)

Rozalinda Borcila: So this sidewalk is what in local lore is known either as the Longest Uninterrupted Sidewalk in the World or, in slightly less grand moments, the Longest Uninterrupted Sidewalk in America. Either way, it seems to be very important to the way Tampa imagines and represents itself [traffic..], it's sandwiched between the Tampa Bay – with a great view to the occasional cruise ship – and some of the most exclusive estate property in the region. It seems this sidewalk must allow for some very special walking...

Alan Moore: It sure is long. And look, there are the bleachers set up for the Gasparilla parade last week. So that people could sit and watch other people walking.

RB: Have you been here before?

AM: No

RB: Of course, it's exceptional in other ways too, given how hard it is to walk almost everywhere else in Tampa. And so maybe walking in general is sort of "exceptional" in this kind of city. But I thought maybe we could walk Bayshore, and maybe we can talk about when walking is not an exception.

AM: Walking here is like a promenade, like walking along the Seine, with these little docks, because access to the river is an important part of it, the implied water taxi or other form of water transport.

RB: Yeah, along the Seine people eat, make out, have conversations and play music, they do commerce... you are also connected to different streets and commercial areas, so the promenade is also about other forms being and doing. Here I'm not quite sure where we're going, but all we're doing is going...[traffic].. the sidewalk is quite separated with hardly any stoplights for pedestrians.

AM: I'm not sure where we're walking from, where is my car?

RB: You're right, we should get our bearings.

AM: The big estate on the corner. You know, I always intended to get a collapsible bike to put in my trunk when I lived in Atlanta; I did it here and it's made an incredible difference.

RB: But where can you hike?

AM: I bike from my car to where I'm going. It's really interesting. I went all over St Petersburg on the bike and explored the city, it's great. It made such a difference. I mean you can't walk here, really. It's an abject act.

RB: Well, we had to drive to the place where we can walk... we have to set a specific appointment for walking as an activity, removed from everything else. I've been thinking about being in Tampa and doing walking projects as an artist or with students ... it's really kind of extreme as an exercise or self-experiment. It is different than walking practice in places where it's normal as part of daily life.

AM: To me the metropolitan city makes sense as a walkable space. That's how I grew up when I was a little kid in Chicago, in Hyde Park, actually. Not new Old Hyde Park, but just Hyde Park. It was a city, people walked around. You walk, there is a continuous change of scene, continuous change of population from block to block. And here there is just, walking is an unrelieved sameness... Oh, it's very slick here.

RB: So, what was it like to walk in Hyde Park, how did you experience it?

AM: Well, I met artists. There were little galleries in the area and all the artists were hanging around, and I would see kids in the streets, and I would hang out.

RB: You had many friends?

AM: Oh yeah. We would break the windows of abandoned tenements in the urban renewal zone, and we'd fight these other kids from across the other district.

RB: Really? Territorial wars? Race wars?

AM: Well, they were black kids, and we were mostly white. But no, it was more harmless -- dirt wars. When our gang of kids encountered this other gang of kids we'd all be breaking windows. It was just the thing you did. So then we would stop and we would have a quick dirt clod battle. There was block after block after block of abandoned tenements... it was all being leveled to clear the way between the University of Chicago and the black neighborhood.

RB: It was like a little belt, like a buffer zone.

AM: Not little, there was a huge buffer belt... four-five blocks wide and a mile long. Huge. I don't know the details of it, but it's a famous scandal, like Columbia's moves on Morningside Heights. Anyway, we'd go there and break windows and at the same time [traffic...] there earth movers churning up huge piles of dirt [traffic...]. It was a boy thing. It was for me a pure fun zone where you could break windows until your arm hurt from throwing rocks.

RB: Fabulous.

AM: And then if you ran into some other kids, you could throw dirt clods at them. If you didn't run into other kids...

RB: You just broke some more windows.

AM: You just throw dirt at each other. Cause those clods, they're big and break and you have this illusion of being in a street fight, but it's all play.

RD: When was this?

AM: Late 50's. In 1962, we moved to Los Angeles, which was completely different. Although there was access to big walking there, in the first place we lived.

RB: On a daily basis as a regular routine, or as a leisure activity?

AM: Daily, if you wanted. We lived in a city called Riverside. My mother was teaching. We could walk through these orange groves at the University, where the navel orange was discovered. The parent orange tree recently died, but at the time it was still there surrounded by experimental groves; avocados, oranges and so on, or for us, things to throw at each other.

RB: So you walked through the groves.

AM: Yeah, or wandered up into the Box Springs Mountains.

RB: It sounds pastoral...

AM: It was. Now it's been almost entirely developed. All the orange groves are gone and there's new housing developments. Watching that happen made me an environmentalist.

RB: So the influence of that was pretty strong early in your life.

AM: Yeah. That all happened in the 70's. And then we lived in West Los Angeles, Santa Monica, we used to walk around the pier. I was just showing the class yesterday, we were talking about installation art and the development of installation through surrealism: Salvador Dali, Pavilion of Venus for the 1939 World's Fair, Marcel Duchamp's mile of string and so forth through the Surrealist Exhibitions; then of course, right after the war Disney Land, which is 1955.

RB: The next stage of installation art.

AM: Yes, and one of these amusement parks, Pacific Ocean Park, was built in '59 in Santa Monica, but it could not compete with Disneyland and in the 60's they failed financially, it was abandoned. I used to wander around there. I had a friend whose family were caretakers for a huge beach front resort hotel that was located near this Pacific Ocean Park, so we would ramble through this immensely abandoned resort, but, you know, walking through these vast amusement complexes was really informative. There's now a whole culture of people who basically trespass abandoned buildings.

RB: This was really enormous though, right? It's different when it's

a building, a discrete and limited space, or if it's at a larger scale, like a small world. It's all still abandoned?

AM: Oh, no, the Deauville burnt. It all burnt back in the 70's. In West LA too, we used to wander the railroad easements, the public land running through the suburbs and on either side they would have quite a lot of unbuilt, overgrown property. Kids would build forts in these wooded areas. There was also a good bit of industry nearby then, and we would break into the Salvation Army mattress reclamation factory.... I was a menace.

RB: It sounds like you could make other worlds.

AM: You're a kid. There is just nothing that stops you. That was the idea. Then I had that experience with the Urban Renewal Landscape in Chicago so I felt like we could just go anywhere we want. The other kids were like "Really?". I said "Yes, let's go!". The city is, you know, in a distressed condition in the 70's. People didn't know what was going on. They didn't really get it.

RB: I think one of the things about this [traffic...] organized forms of walking, like parades or cultural events, art festivals let's say.

AM: I had thought of getting to that, but, essentially, what I've seen of these attempts to do this, to build functional events around some sort of shared program of walking -- "we all walk at this time at this moment" -- art events like Art After Dark... in Atlanta, I participated in several, they were so depressing. They were institutional, they were dead, there was no real interaction. Everybody was there out of the sense of duty or they were being paid to be there.

RB: Right. Well, it regulates so much of [traffic...] ... it disciplines or regulates activities that are kind of all dispersed... you have all these different vectors and trajectories, and these might collide into each other inconveniently, there is the possibility of surprise. And then there is this way in which you can regulate [traffic...] And also, it's nice to have everybody organized that way because you can anticipate their desires for the evening and sell them stuff.

AM: It's so unbelievably bourgeois, it's so banal. There's no expectation that there will be anything I will be remotely interested in that will happen at these events.

RB: Well, you know, one of the things about [traffic...] events that are supposedly interventionist, or the proliferation of "situationist"-inspired walking festivals, but without the politics, without the systemic critique. What do we make of these things? What's gained and what's lost?

AM: Hmm. Well, you are creating or fortifying a certain cultural direction. I've been trying to pay some attention to... Well, we're doing this Book Mobile project, the question of the material book in the age of social networking, the question of the material, the physical event, the performative event in the age of social networking when it's all in flux, it's all mutating. So I think a lot of these different festivals. It's a way of generating and experimenting with a whole series of different social forms. It's really just to see what works. It's a really essential mode of exploration at a time when social forms are in flux, when it is unclear what's going to work, so the more you try the better.

RB: What do you mean by what's going to work? What is that is at stake? How do you know something has "worked"?

AM: Well, the people who participate know. This is one thing that Daniel Moore said to me that I thought was really profound. It was that you do these events and people say that they are ephemeral, but they're not ephemeral because they can change people's minds. And those changes are permanent. I thought that was a little naive but on a certain level he is also right because if you experience an event that has tremendous effect, even if it's a short-term event, this will remain with you as a possibility, as a potential direction of motion that you can put into operation in the future.

RB: So you don't think there has to be some energy that is sustained, or that this moment needs to be continuously put into motion again and again, re-enacted or re-activated? It can happen just once and it can continually exist as a potential?

AM: No, I think reenactment is really good. And that's the Fluxist thing; when I was asking the students to enact Do It! Exercises, which are like Fluxus performances, one of the guys came up to me

and said "Well, I'm something that I don't want to repeat someone else's thing". But Fluxus is like a musical score, right? And you see that photograph of Naim June Paik, the one with his head in the ink. It's not his piece, he's performing somebody else's piece, Zen for Head by LaMonte Young. Often it's not noted, it's not recognized as a reenactment. But yeah, you do it again, why not?

RB: Well, that's the difference between an event and a practice, no? Isn't the event somehow like this sidewalk? Where it's, you know, there is this structural reality in which we operate and there is this moment of exception when we can experiment, but it's the very fact that we know it will be temporary, isolated... that allows us to do that, it's the knowledge that we will not live that way that allows us to do that. To what extent can we participate in changing something if in our minds, from the beginning, we all know this is limited, exceptional... [traffic...] After two hours the event is over.

AM: Well, that's something that we ought to be doing. We ought to be strolling about enjoying the city at night. We ought to be participating in the ritual of revolutionary change. So in that sense it's just *satisfying*.

RB: Oh, it's satisfying to have that momentary experience?

AM: Yes, yes, yes, I mean, the people who participate in the Art After Dark are just as the people who participated in the Victorian Days of Troy in New York, reenacting this bourgeois ritual affirming their right to a space, their right to enjoy what was, you know, really only marginally enjoyable.

RB: That is a claim to a social position?

AM: Yes, yes. So it is with artists' events. It is an affirmation of the artists' social position.

RB: "Art matters".

AM: Yes, "we'll put it in your face". Exactly.

RB: So perhaps we can talk about the event that is not an art event, that merges with other social processes..

AM: I think the stranger it can be the more chance you have of actually effecting people

RB: You had mentioned the Age of Social Networking. What did you mean by that?

AM: Oh, MySpace, Facebook, these kind of online networks...[traffic...]. I talked to a suffering faculty member at MICA in Baltimore not long ago. She said "Oh, yeah, we're basically training technicians. They're just trying to learn tools. We're trying really hard to get the ideas across to them, to make them understand this or that or to perceive. They just want to learn how to work for corporations". So, the goal is to constantly be roughing the edges of your discourse so that it is not sliding back to any kind of discipline-specific habit, or turning generic or being absorbed. It's really important.

RB: So do you think the event as an intervention or interruption, it's about roughing up the edges of your practice? So that you just don't follow a certain predictable pattern or norm?

AM: Yes. There is the drive towards form, towards identity, you know, what begins with some extraordinary performance, which is invasive, which is a strange act, then becomes formalized, it is ritualized and made an object. That's the trope. That's the common tendency. Even if you try to constantly find something to evade trademarking, ownership, but you constantly return to that.

RB: But when you're talking about the Book Mobile, the book is not limited to an object as much as it provokes a situation around it, a social situation, almost a kind of collision with each other? Why are you interested in that, is it just that you love books?

AM: I like the RV thing. I like the Florida thing, this is RV Land. This guy, Bates, here in Florida, is the biggest Airstream dealer on the continent. Not the country, the continent. Frankly, we're getting the Airstream from him. I went out there with Gregory [Green] and it's just every signifier of this kind of leisure culture and working class utopia. And it's something that people relate to. They see that Airstream, 75 years old just last year. The company, they haven't changed their design significantly. It's the VW of American luxury -- people feel that, they are drawn to that. And if it's open, they are open for business. And what is business? The

business is a reflection, it's intellectual leisure. It's just perfect for the suburbanized situation. I mean this is the American condition; not New York, Chicago, Boston, Philadelphia, the old metropolitan city... well Chicago isn't even one. Not the 18th century or 17th century-founded cities, Harrisburg, Williamsburg. This metropolitan, European ideal is not what this country is about, it's about the endless multiplication of private space. So, within that, the RV as the way of moving one's body through space, through the city, because you can't really be mobile in terms of walking. But at the same time it stops a lot, and that's interesting to me in a place that is all about mobility in excess of 45 miles an hour...

RB: When Sarah [Lewison] and I were working doing this little experimental walking workshop in Chicago for Versiofest... Sarah wanted it to be also about NOT walking. At this time she had broken her leg -- but also it was a response to how we're always mobilized, how mobility is always supposed to be a good thing, how everything *must* move. So she was also interested in practices of not walking: in stopping, standing, waiting... I think there are many reasons to value this...

AM: When I met her at the [Freecooperation] conference in '04 she described herself as "homeless".

RB: Well, she was, for quite some time.

AM: And I had come up there with my landlord actually, Frank, in whose loft I was staying. He's like "She is homeless? I'm not sure. You gotta be careful with people like that." I mean she defined this lunatic fringe kind of position in relation to the property person. Which I thought was really interesting. But at the same time it was genuine distress.

RB: Well, yeah, that's the problem when someone's suffering is "interesting", no?? Sometimes it's not like that, I mean often the artist situates themselves temporarily in that role with the luxury of exiting it whenever the shit hits the fan.

AM: Right

RB: But, the city, the world is full of homeless and vagrant and immobile or forcibly mobilized people, or displaced and relocated people who are not sources of "criticality", they're not "interesting" for us. So we erase them.

AM: It's, I mean, there is a lot of literature on this, but it's precisely not bourgeois, as Jerrold Siegel would have it in dialectical relationship with the bourgeois, it's not bourgeois it's anti-bourgeois, defined by the position the bourgeois would take. There's his book, "Bohemian Paris: Culture, Politics and the Boundaries of Bourgeois Life"...

RB: No, you're right. It's a dialectic, that's the way make sense of it. Oh, the cruise ships... it's quite astonishing. I mean they're 8 stories tall! And they move really fast, too, which is kind of impossible. They go on the other side of Davis Island, they empty out and then people get on that little tram, the streetcar, well historically it used to go this way, on Bay Shore. So about 12 years ago there was a big initiative to bring back the streetcars and so the stretch between the Port of Tampa and Downtown was the route. The old streetcars were refurbished, they're actually beautiful. It was quite an expensive project for the city.

AM: Fabulous.

RB: The route basically goes from the Port to the Downtown. So it connects... it was a way to attract more cruise ships because there was nothing, there was no place for the people to go from the port.

AM: This is on Davis Island?

RB: No, this is from the Port, where the Aquarium is. Channelside is a development that grew out of that. The port is now viable for the tourist business, cruise ships are coming in, so there's a big mall, where the IMAX is. Before it was old warehouses and some artist studios. So you take the tram from there and it's all lit up and there's stuff happening for a couple hundred yards, and then it's dark, urban ruins... Then you get to Ybor and it's bright and there's stuff happening. And then you take a corner and it's dark and ruins, until the hotels downtown. You get good at "editing"...

AM: Oh, I didn't realize the tram it did more than a few blocks.

RB: Yeah, it's the most recent and by far the most extravagant public transportation project of the city of Tampa. Which public

You are invited to a walking tour of estates for sale in the exclusive Hyde Park residential neighborhood of Tampa. Laura Bergeron is your friendly Dream Estate Agent, whose knowledge of the area and of the market frames your experience. She tells you about the history of the area, the dynamics of the market and highlights some of the main features that make the neighborhood so desirable – with an emphasis on security and exclusiveness. She introduces you to current listings in great detail and assures you of the high resale value of property here, which is immune to the current recession. She probes your desires for a home, and invites you to purchase the estate of your dreams. “Money is no option” she repeats. Once you have found a suitable estate, you are presented with a key and a photograph is taken to certify and celebrate your acquisition.

The game begins innocently enough, with what seem to be clear rules and roles. But at times, as we peer into what seems to be a fictitious world – and is certainly the domain of fantasy for most participants – things become more porous... the line between reality and fantasy is blurred in troubling ways. The agent habituates us to an offhand casualness with ludicrous sums of money, and then abruptly shifts (is it irony? delusion? naiveté?) to gross mis-estimations, as elaborate estates seem to be going, in her mind, for sums of 200 or 300 thousand dollars. She seems to become unhinged – or is it us? Is the lady walking down the street pushing her adorned poodle in a stroller... part of the performance? Which world is make-believe – ours, that of the walker shopping for a dream estate with fictitious capital, or that of the buildings, walls, statuary, manicured lawns topiary and strolling poodle-lady... are we the real actors navigating a fake stage-set?

The artist practiced her choreography over several months and a dozen or so tours. The project remains improvisational in more ways than one: not only is the experience a dynamic between artist and participants, but the route must be frequently adjusted as the luxury real estate market is, apparently, hopping, and the specifics of the route must be changed in search of new estates on the market. The project has been formalized in a gallery installation, a temporary spatial manifestation of the Dream Estate Office, complete with listings, images of past clients, inspirational posters, sign-in book and office hours. The agent spends time in the gallery trying to recruit new clients (either walk-ins or by appointment) and book more tours. On one occasion, I observe the friendly hijacking of an unsuspecting gallery-goer, who is very quickly and smoothly recruited as a potential client. After a few minutes of the unsuspecting visitor asks, with noticeable confusion “Wait, I thought this was an *art* exhibition?” And so, we are drawn into the fiction of the circuits of capital – or the circuits of fictitious capital

L: Here we have a fireplace, which you said you were interested in. This has been on the market for several floors, I've actually checked out the bathroom here, its very nice. Umm... around porch around the side. So this is a town home, and this is my first house, seventy-five, actually

C: The whole thing?

L: for one half

C: Seventy-five what?

L: Thousand. Seventy-five hundred thousand

C: Seventy-five hundred thousand

L: Yes.

C: that is... (laughing) seventy

L: Yes.

C: seventy-five hundred thousand

L: Yes. (laughing)

C: What does that mean?

L: Dollars.

C: seventy

L: seven five zero

C: seven hundred and fifty

L: seven hundred and fifty thousand dollars

Right

C: (laughing) Seventy five hundred thousand

L: seven five O, that that's... I could say it like that

C: That would be

L: I could say it like that

C: Seventy five hundred

L: Yeah

C: Seventy five hundred thousand

L: Yeah

That, that would be seven five zero zero comma zero zero zero, seventy five hundred



*Strolling Towards
Dream Home*
Laura Bergeron



*"Let me make your
dreams come true!"*

does it serve, what kind of transport does it provide??? But it sure is beautiful.

AM: Ah. I have to try it. I never did it. You know, the first thing Jeb Bush did when he came to office was to veto all the railroad projects in the state.

RB: So, here we are on Super Tuesday. Politics as event culture. You know, and the choreographing, the obsessive choreographing and repetition, formalization of it.

AM: Well, it's the only chance. If you maintain engagement. I mean, the event is an engagement with the public. If you withdraw... and there are many deep traditions of withdrawal in this country, of which I have been a part, there are multiple models. I attended a regional philosophy students' conference while I was in Georgia, and it seemed that every philosophy department in the South is based around existentialism or Derridian post-structuralism. None of them seemed have a left orientation, or seemed to be engaged. All the papers seemed to describe multiple modalities of withdrawal. I mean again, you can do that but... I'm really interested in communes. My limited experience in communal life is structured around events continuously. Everybody's birthday is celebrated...

RB: ... so it is a structural, systemic thing.

AM: Yes, yes. It's your ideal family.

RB: Do you mind if we sit for a second? ...you know, this evening is so very important. One must choreograph this one evening in this way and spend all of... You know, that's what political energy means, and that's what politics means.

AM: I don't know that it's really ever been different.

RB: No?

AM: Continuous seasonal festivals, religious festivals are all seasonal, periodic rituals of any kind of governance,

RB: But that's a perfect example, the seasonal festival doesn't happen outside of other structures. It is within various forms of economic exchange. It doesn't happen as a sort of escape from, in this suspended "exception" space after which we return to the normal. It's one of the things that structures how economic exchange and social relations happen. The preparation for this particular market... and the consequences of that market

AM: The arrival of the cruise ship.

RB: If that were actually integrated into the economic viability of the city in a broader sense, I'd be really interested to learn about that. But that is really so specific to the profit margin of very few players, so that you have an enormous upsurge of tourist income that has absolutely no impact on the lives of the majority of people in the city. In that sense the MacDill Air Force base has really integrated in the city. It is central to the economy of the city.

AM: Central Command.

RB: Central Command, Cent-com. It's such an enormous economic motor. Of course, it needs its events, it needs its wars and it now has continuous war, a permanent war.

AM: Can you tour it?

RB: No, not anymore. Oh, lots of people exercising tonight.

AM: That's a pleasant night.

RB: This is the life here on Bayshore. But there's also a long history of people being killed here by drivers, occasionally a car or a motorcycle plows into a jogger here. And despite this incredibly noisy road and despite this stinky water it still remains the Promenade. And it's very unique. It's the only promenade. And I'm sure part of it has to do with the specific picturesque location and the scenery. I mean it works somehow.

AM: Jet Setters, I guess.

RB: Yeah. My husband could never understand why anybody would want to live right on this busy road. And the market here is moving unbelievably. 2 million dollar houses that come up for sale here, in

a few days they're gone, while everywhere else in the city the market has frozen. The luxury real estate market is hot.

AM: I figured it was international, at this point we have such a huge upper class that it's a totally different realm, the space of the celebrity enclaves.

RB: There are many developments here like that, the gated communities, but not only. I mean, it's totally continuous space if you're driving, but if you're not driving...

AM: Oh, and you have 6 and 8 lane streets between developments. We were having that discussion for Focus the Nation in my Lecture class and somebody said "Where would they put a light rail system. There's no road, no space." Excuse me? The streets are immense.

RB: Everything is that scale. Like this sidewalk, this park.

AM: There are no vendors. There is no social life at all.

RB: No, you're not going to talk to anybody while you're jogging. No dancer that I'll have to say "Hi" to anyone, be bothered by a stranger. This is one of the city parks [Traffic...]... a linear park, goes on for five miles I think. Farther down it has some big sculptures on it. Which, I think, makes it a proper park. But you don't sit on the sculptures or smoke under them or bring a picnic out. You can jog your ass off for 5 miles.

AM: It's been another sad thing living in NY to watch the spread of suburban red tide of social mannerisms coming in, the alien nation, people ignoring each other and being inconsiderate. It swamped the remnants of the European metropolitan culture. Except in so far as it comes from immigrants. Immigrants continually refresh it. But Manhattan is becoming increasingly deadened. And it is ... it's like algae, you know? It kills everything. Every other kind of life. You know, I was in Madrid for a week at the turn of year and I was so delightful. It's really a metropolitan city, you know; there are palm trees, just like this one

RB: Seeing that tree brought you back to Madrid?

AM: In flying over Spain, I could get a sense of how they colonized the world. It's all familiar to them. There's deserts, not a problem. There's tropical, regions not a problem. The English had trouble.

RB: They couldn't find fog anywhere...

AM: They couldn't get used to it.

RB: Got sunburned a lot.

AM: It wasn't their thing. It was a problem they solved by imposing their culture. "It's their tea time." I read an essay about the history of Chinese expansion.... [Traffic...]. And it was this key problem. Janet Abu-Lughod describes it as a turning point. In 1215 the emperor sent this massive fleet on an expedition throughout India, and East Asia -- and then they turned back. They had war ships that were 5 times the size of European Naval vessels. If they had encountered them, it just would have been all over, but they didn't. They turned back. So why did they turn back? Why didn't they extend their empire? And it was this key problem. The author describes it as a turning point in world history that they did not embark upon a colonizing mission, they just went out, they looked, they said forget about it and they went home.

RB: That's astonishing.

AM: It is, it's a remarkable kind of historical quest. For me American cities like this are so banal. They're so repellent that I can understand why Americans don't like cities. See, they don't have them. I mean they have destroyed them. It's boring.

RB: Well, and it's also this obsessive concern with private space.

AM: And there is nothing for you in private space. I mean, look, in this house for instance, there's this person watching the elections in one little room and everything else is show, and we see their show. I visited a place called Seffner, near Mango, and it's really interesting because you have a development next to a farm, next to a horse ranch. It's just real country. And that's interesting. That seems to me very Floridian.

RB: There is a lot of country. Some of the coastal cities that are like this, but inland even 10 miles inland... you are in a totally different world. Sarasota is unusual, it is much smaller and there is kind core downtown. Sarasota is a picture post card of the resort

walking town. Incredibly wealthy. Of course, it's powered by a large population of migrant labor. And during those Mayday protests, I went to the one in Sarasota. The crowd was almost exclusively Hispanic, and marched right by the most wealthy neighborhood, not unlike this one [traffic...]. And every so often, from one of the mansions, a uniformed worker - maid or gardener - would come running out and join the protest. And the landowners were spectating from their balconies...

AM: This used to be Spain. This is what people forget. And also, Spain used to be Moorish. And all of this is really felt, you know? It's still here, they cannot undo this.

RB: So that was a confrontation. Without a confrontation. It was a spatial arrangement, but it really felt like a confrontation.

AM: That's fantastic.

RB: As close to a real class confrontation as I've seen in this part of the world since I've been living here.

AM: Exodus. Exodus. A general strike is what it is.

RB: Yeah, that should've followed, but it never did. The difference between an event and something else. The event was the satisfaction of stepping out on that one day.

AM: Well, they shot them in LA. Rubber bullets, but even so, it was done. It was done a hundred years ago. They were shooting into rallies and many workers were killed. This is a very bloody history.

RB: That's always been the response to withdrawal of labor, no? It's been the response to the student strikes, anything that is a strike, anything that has to do with material power is immediately met with that level of violence. It's too dangerous. All these other symbolic gestures can come and go... You know, we are a "right to work" state here in Florida. So public employees like you and I are not allowed by law to go out on strike. We go to jail if we go on strike. Even if we had a culture in which that was imaginable, which it isn't.

AM: I don't want to go on strike so much as to rearrange the meeting times. Remove from the institutional confines and abrogate my position sometimes.

RB: But that's an individual position. I'd like to invent new forms of collective exodus as active withdrawal, as something that creates a vacuum, and that can be very powerful, very destructive.

AM: Well, at this Focus the Nation teaching event, I was so proud of myself because it was organized by engineers with government representatives, and I invited Earth First Everglades activists to come. Well, because their tactics are to disrupt government hearings, they took their positions in 4 corners of the room and they went to work. They first held back because it was an academic symposium, but at one point the Florida Light and Power guy made this big speech about "the needs of the demand, the demands of the need", and so "we must go to nuclear power". We can always put the waste in the deserts of Nevada, right? So the Earth First guys stood up and read polemical statements to the audience.

RB: From the floor, not from the stage, right?

AM: Yeah, they didn't face the panel. They turned around and faced the audience and read the statements. They also had the executive from the Tampa Electric Company, TECO. The CEO came, and the difference between a company that really makes a difference, a serious effort to alleviate pollution and to be green, and Florida Light Power was dramatic. And Earth First was there to call them out to an audience of young engineers. It was very nice.

RB: So, exiting by disrupting? And not integrating one's performance ...

AM: Yeah, but it was a very civil disruption. It was more of a semiotic disruption because it was continuously integrating with the academic exchange. These houses are titanic.

RB: Maybe let's go up one more block.

AM: You know, I think about this whole investiture I've made in the culture of the rich by studying Art History; really, this is humanly useful because it's about rich people, but their abundant supplies of leisure and capital enrich human enjoyment. They model ways of living that are *the best, the most*,... you know, if you had endless

resources you would live this wonderful way, and they research this basically.

RB: Uh-huh.

AM: But when you look at something like this place, this estate, (Haha), the way people choose to live (Haha) with all their money, they live in shells of some idea of real luxury and then they generate this shit for themselves.

RB: I agree with you about the rich researching pleasure only when it comes to cuisine. I mostly don't expect the culture of the rich to put something imaginative into the world. "Road Closed" Hmmm. Well, we have experienced the boardwalk.

Walk/Talk with Sarah Hendricks

USF Campus (excerpted transcript)

Sara Hendricks: What you will notice about this campus is how much surface area is devoted to a sea of parking. The facility planners are attempting to accommodate the demand for parking and at the same time not take up so much surface area on campus. So the answer to that, like here, is to build upward. The problem with that solution is that parking garages are extremely expensive; millions, and millions, and millions of dollars of campus resources are going into building numerous parking garages. And I don't fault facility planning, they're between a rock and a hard place. Everyone is beating them over the head saying "we want parking". What the people that I work with have been attempting to do for the past ten, twelve years is say "How can we manage the parking so that we ease a transition from a car oriented environment to getting around by using public transit, bicycling, and walking?"

Rozalinda Borcila: Wonderful.

SH: And it's been an extremely hard sell, because this campus serves a commuter population, or it traditionally has. It's a regional population, I guess, referring to the West-Central part of Florida. And so people are commuting many, many miles back and forth. And the typical student here... Wait, here's another cart ... if you're a pedestrian your life is in danger here.

RB: Yeah. I've seen the golf carts, I've frequently been surprised by them, almost run over.

SH: You know ... the pedestrian *should* take priority, and you know there's a lot of research, I'm going to be jumping all over the place... I don't know if you've heard of a thing called a "Segway"?

RB: Yes. I have, yes.

SH: The Segway is a wonderful thing for people who can't walk. It's a wonderful mobility device. But, what the testing of the Segway showed in various downtown areas is that if you can go 20 miles an hour ... on a Segway you can run into people, and run them over. And all of a sudden you've got people like you and me walking around and then darting out of the way as the Segway comes through. So, (laughing) the pedestrian is the most... the most fragile element in the transportation environment.

RB: So would you consider the Segway to be more similar to a bicycle than, say, the pedestrian in terms of how it operates?

SH: Yes. I'm not [Traffic...]. Here again I'm not saying that the Segway is bad, but with all these innovations, more and more policy questions arise as to how do we negotiate the new relationships between pedestrians, Segways, bicycles, scooters, skateboards... etc. that are all using these sidewalks, and of course we also have these golf carts, motorized vehicles that are using sidewalks.

RB: It seems that policy is an important aspect. But the other aspect might be more about habitus, umm... in other words, even if we do create policy, how do we change people's habits of functioning and interacting? Um, it might even be a policy that golf carts should give precedence to the pedestrians on campus. But as we've just seen, in practice, they don't.

SH: That's right. And it becomes a question of enforcement then. If you have a policy or a rule, it's only as good as you can enforce it.



Day 1 - Package 1
 I don't think I want
 to remove the lid
 it looks chintzy
 Package 1, but the
 content inside looks
 interesting
 The white paper is
 open and I found it
 to look with. Then the
 last snippet from my
 hand/brush
 then white smelly
 I discovered the
 traces of the white
 packaging

I didn't know
 the stick of incense
 would smell like
 a giant dipping stick
 this long tube of
 honey. The sweetness
 is nice and makes
 me want more.
 The stick of incense
 were not for babies
 I wish it would
 have been for
 babies.

At the
 table
 I had
 this
 and
 the
 long
 now
 Day
 the
 the

Victoria Skelly's deceptively simple series of walks takes small groups of participants into food courts or fast food environments. Once there, participants are invited to sit separately, isolated from each other at different tables, and given small, enigmatic packages to contemplate and use. Each hand-made package contains an invitation to spend time exploring one's senses by exploring a small object. The first surprise for the participant is the object of choice for this exercise: a cracker. While earlier versions of this project used rice, the choice of a cracker makes it difficult for the viewer to romanticize or exoticise the experience. The sheer *banality* of this mass produced object for consumption, its blandness and lack of taste, its *dryness* – both literal and metaphoric – seem decidedly *not* conducive to a meditative exercise. In addition, we are in a typical fast eating environment, which sets a relentless pace for consumption, for movement, for circulation, an environment that is loud, overstimulating, and which we encounter in a *normalized* way due to a sophisticated social habitus. And here we have our second major surprise – our own unexpected and miraculous ability, catalyzed by the artist's gentle invitation, to exit, to de-normalize.

Our perceptions slow down, our sense of taste becomes somehow more delicate, our sense of our own mouths, our bodies and their complexity, more nuanced. Our vision is simultaneously more acute and less focused. As we look less, we seem to see more. As we listen less, we hear more. Perhaps the way to express the true dimensions of this shift is to utilize David Harvey's tripartite notion of spatio-temporality: of absolute, relative and relational time-space. There is an absolute dimension to this journey, the walk from the meeting point to the consumption environment, a change in physical coordinates, for instance. Once there, the project becomes about *NOT* walking – about stopping, pausing, staying still. And yet there is still a departure, a very real journey – the differential in spatial and temporal scales within the environment is what Harvey refers to as relative space/time, while the experience of spatial compression and temporal distention, the *subjectivity* of these dimensions are for Harvey also a kind of spatiality which he defines as relational.

The artist establishes simple parameters from this experience: a few instructions, an object in a paper bag, a timeframe, a location. She also collects residue from participants' experiences – from bags, to scribbles offered in response, the leftover crumbs and so on. Another dimension of the series is a self-guided exercise, in which participants are offered take-home "kits" with objects, textures or flavors to explore. The project also becomes about the artist's obsessive collection of residue, an indexical cataloguing of the traces of our encounters: fingerprints, grease stains, strips of paper, wrapping and so forth.

The project's formalization in the exhibition space exemplifies one of the central problems of "exhibiting" or restaging – for a very different kind of social situation – work which is non-visual in its logic, work that is ephemeral, situational, experiential. The artist combines a series of enigmatic display situations, "framed" by rectangular forms, in which residue is collected, piled, stacked, sorted, pinned to the walls or offered up for inspection through magnifying lenses. In a sense, this becomes the object of study for a new examination or self-experiment, this time intended for the gallery audience. As before, we are in a spatial and social situation that is about a certain relentless pace of consumption, and in which we are invited to pause, stay still and explore what seem to be banal objects in great detail. Even the artists' incorporation of details of the exhibition space (an electrical outlet or paint stain on the wall) into the "framed" residue suggests an attempt at restaging the experiment: resisting the urge to document the original walks, but insisting instead on re-enacting the *subjectivity* produced through it. This is also evident in the video of a "waiting piece" done in collaboration with Raul Romero, in which we watch the artists waiting on the side of the highway, and we find ourselves waiting along with them... The restaging of this transformative experience is complicated, as the gallery, ironically, resists transformation more successfully than the food court. I am left considering that the spaces for real subjective possibilities, for becoming something other than what we were before, for seeing the world anew and for understanding ourselves differently in relation to it, are not the spaces of the gallery and museum but rather the space of the fast food joint, the mall cafeteria, the side of the highway...

Engaging Interim
 Victoria Skelly

RB: How long have you been working at The Center for Urban Transportation Research? Is that the correct name?

SH: Yes, Center for Urban Transportation Research, also known as CUTR. I've been there since '92, so that's been about 15 years I guess. It's an interdisciplinary organization, originally created by the state of Florida to provide technical assistance to local government transportation planning departments, as well as to do studies that would provide recommendations to the state legislature with regard to transportation laws.

RB: Interesting; so, research and scholarship that is intended to have a direct application.

SH: Yes. It is supposed to be directly applied research. We're also, practically, entirely grant funded. We get some portion of funds through the university system, but practically all of our work is supported by researchers going out and winning grant money. We are non-tenure track research faculty. Several of the faculty teach classes for undergraduates and graduates. Other people like myself teach specialized workshops for transportation professionals. People all over the state, and sometimes from out of state, come and attend our specialized transportation workshops.

RB: Umm hmm. So, is it difficult for faculty who do not have a tenure contract to engage in long-term research projects, given the relative precarity of the non-tenure track position in the university system?

SH: Well yes, I guess technically we can be eliminated at the end of our yearly contracts. So far we haven't had any trouble simply because there have always been so many transportation issues and problems.

RB: (laughing) Because you're so desperately needed.

SH: Yes... and there really aren't very many... How can I put it... transportation planning, transportation engineering has never been a glamorous profession. A lot of the people fall into transportation from other professions or other areas, and we are an interdisciplinary group. We have some engineers but we also have statisticians, geographers, economists; I'm an urban planner, that's my educational background, although my undergraduate degree is in film production. So, we come from diverse backgrounds.

RB: And is your research specific to Tampa?

SH: It depends on the funding source. CUTR is one of eleven university transportation centers, so designated by the federal transit administration [traffic...]. We get funding to do research, and that research has to have nationwide applicability. Although a lot of the work we do, the case studies and the issues, are based on what arises in Florida. Florida is something of a bell-weather state, in the sense that a lot of the problems of a rapidly suburbanizing area, and an environmentally fragile area, are the same kinds of problems that are sprouting up in other areas in the country.

RB: So what is learned here is potentially applicable elsewhere? That's interesting.

SH: The other thing that is interesting is that Florida is a growth management state, which means we have a state legislation that attempts to manage the growth. There are several other states that have are considering growth management. Which way shall we go?

RB: I'm just walking... I'm not really going anywhere...

SH: Ok, I don't know where we're going either, is there any place in particular that you...?

RB: I don't, I don't, but sometimes just being out and about and walking may be a great way to trigger particular issues. For instance, I just see sidewalks disappear and don't know why, perhaps you can help me understand?

SH: Well, often sidewalks will disappear only because the funding source may be attached to the development to a particular parcel.

RB: Ok, so the sidewalk is attached to that parcel and that doesn't necessarily guarantee walking continuity to a different parcel, how is that different than the funding for the roadway, which goes from one parcel to the next and assures continuity for the vehicles?

SH: Well, it depends on the ownership of the road; the road can be owned by the state, it can be owned by a municipality, um, and it also depends on the functional classification of the road. For example, the interstate system I-275, I-4, receives federal funds because of its purpose for supporting interstate travel. And here in Florida, the Florida department of transportation, umm I don't which way would you like to go...

RB: Either way, I have no idea...

SH: Ok um... the Florida department of transportation have their own intrastate system and their charge, their mission, is to provide for regional and intrastate travel as well. And so their main concern is through-travel. Municipalities will be responsible for localized streets, the purpose of which is more connectivity and access; so with different levels of government you have different missions and different purposes for the transportation system. And so there are always issues in relation to how different levels of government interact and what takes priority in development, as well as different levels of funding sources. Local governments generally get their money from property taxes - they have very small amount of money to work with - whereas the state has a number of different revenue sources ... including the gasoline tax that goes into funding the development of the roads.

RB: Oh, here we have a pathway that was not planned but has been created by frequent use. Where there's no sidewalk people will create one.

SH: (laughing) You know when I first started here at USF, umm this place was very flat. Actually the campus at one time was an orange grove, and it was airstrip during World War 2, so it necessarily had to be flat. And, um quite ugly, not very many trees. In the last 15 years there really has been a push to beautify the campus, which is important. And I think facility planners have been trying very hard, for example, to line walkways with trees so that pedestrians are not in the blazing sun.

RB: It would seem like all of this has to take climate into consideration. But in terms of walkways and roadways and imagining what's important or where are the priorities in the city... There are all of these uh, these dynamics of expansion, and it is quite bewildering to someone like me, the acceleration of new developments at the scale of small cities... I was walking the other day with Bob Brinkman from Geography who mentioned... how the resources that need to be put into place for new developments may be affecting older communities closer to the center. And to notice that many of these communities are more suburban and predicated on speed, so it's a different paradigm than the older neighborhoods.

SH: Yeah, well, the older neighborhoods were predicated on proximity. The state of Florida really didn't start to take off until after World War II, and that was when the private automobile became affordable to the middle class. Prior to that you didn't have much of a choice. You either lived in the city or in the country. For example, my own parents both grew up in different cities, and when they married after World War II they wanted to live in the suburbs because it was thought of as the best place to raise children, because it was away from the dirt and the crime of the city. But a lot of the things that make the city dirty or unpleasant are based upon... another motor vehicle here...

RB: Oh!

SH: ... like sanitation problems and fumes and so forth, these are issues that have actually been solved over the last century. Living in the city is not as, um bad for your health as it used to be. But with access to automobiles, people want space. Americans feel like they have a right to space. It's an American birthright to have two acres [traffic...]. And with automobiles and the enormous amount of money that our nation put in to the interstate systems, that gave access, very quick access, to the rural areas. The interstate system was developed for defense - but once there, it all of the sudden gave access to an enormous amount of land that hadn't been developed. And that land is cheap, it's cheap to develop.

RB: Ummm hmmm, a lot of speculative activity can happen now.

SH: So, the cost to build a house out in the suburbs is really quite cheap to a developer and they can make a lot of money. But then the cost to the municipality to provide public services like utilities,

roads, schools is very high. There is an incentive for communities, for municipalities, to grow compactly - to keep things together, to keep, for example, the miles of pipe that they have to lay for sewage and water at a minimum - but on the other hand the market that has access to cars wants to be away from all that. And so the developer is cashing in on that...

RB: Right... Shall we check out that area across the road? I wonder if it's the right place to cross. I very seldom see people walking by this road, but nonetheless there are cross ways. That's an interesting perspective... we often hear the debate about cost, I mean, we ask what's more affordable, what's cheaper, what's more cost effective... I think that should be asking "For whom?"

SH: Yes. Exactly. That's true and, for example in places like Los Angeles it's becoming more and more costly to live there simply because ... you can only buy a house which is 3 hours away from your place of employment. So the cost doesn't necessarily show up the cost of the house, but in the cost of gas, the cost of your time. So the costs pop up in different ways.

RB: Ah, so there is not just cost in terms of resources, material, infrastructure. There are also social costs, the cost to people's lives, to our subjectivity, our sense of who we are in relation to our place... I think, perhaps, often artists who work with this question of our relationship to the built environment, may tend to access that or maybe to enter that question by focusing on the subjective dimensions. Although more and more artists are also capable of some material analysis, which may add more richness to the work. But I think that's rare. Artists also tend to look at how people use or misuse... the practices that people invent to adapt and gradually transform their environment.

SH: And that can actually be extremely powerful as a way to change opinions, as a way to educate the public about the ramifications of the decisions being made for how the environment is built. Because we have a public participation process at the state and local levels, and professional transportation planners go to many public meetings and so forth. Some citizens go to these meetings and complain about various things, but... And there is public access TV, but very few people watch it and so the public participation processes aren't, umm, they're generally not that effective, unless there is some urgent problem that people can feel passionate about and which causes people to come out en masse.

RB: It is probably hard to assess or to evaluate the quality of such a process; you can say... you can look at the number of participants, maybe that's an indicator in some ways... but it's still the quality of participation that is important, of what kind of input is being received, and how different perspectives come together to actually influence the outcome - that must be very difficult to evaluate.

SH: Right. Certainly if the general public are to participate in some kind of a public meeting, they want to feel like their time is well spent and that they may have effected the outcome of the meeting. But transportation planners, they're paid to be rational thinkers so they present information in quantitative ways... which may leave out a lot of people who don't really understand what all the numbers mean... and so, there is I think an important place for art to interpret that, in a way that is meaningful to the general public.

RB: As you mentioned earlier, this focus on private space as communities are no longer based on proximity - this also effects the social relations within communities, for instance how well people know their neighbors and how invested people feel collectively in what's happening. And so once that process is underway, once it whittles down a social fabric to the multiplication of adjacent and fairly autonomous privatized "cells", how can people participate in debate in their community where there is no real sense of community to begin with? It seems like at that point we can no longer speak of processes of participation and consultation. You can't call it from top down, it has to emerge from the level of these different communities, from how these communities are constituted and an ongoing social process of self-organization and self-governance.

SH: That's true and I think also the level of commitment to a community is affected by how long a person expects to live in that community. I mean, I think current figures are that the average

American moves at least 7 times during their lifetime.

RB: That's amazing. So, ah... this is not really a pathway, but it seems we are using it as one. It seems... do you think this mulch was all runoff or do you think it is actually placed here?

SH: I think this is placed here.

RB: Yes, it does abruptly stop here. It's quite, it's interesting too, it's definitely helpful and it is a marker - and it does lead us to the bus stop and then to this little area where a sidewalk begins again.

SH: There may have been a decision, you know, that this is certainly better than mud.

RB: And probably fairly economical; it seems it would probably last for a while.

SH: Yeah, and it's not permanent. There might be a plan for a permanent facility over here. If there is not enough money for it, they may have to do something else with this property, so it would be too expensive to lay concrete, a concrete sidewalk. This is kind of a solution for now.

RB: So, the other thing we may not be aware of is that there might be lots of innovative plans and projects, but the funding is intermittent or unreliable... and you never get to see some things implemented.

SH: That's true. And there is also the political element; there may be decisions made which later get unmade for a variety of reasons...

RB: That's true. So, this is one of the multi level garages being built here on campus.

SH: 9 or 10 of them.

RB: That is enormous.

SH: Yeah, this is an 8 deck garage. It's going to have a capacity to hold 2000 cars.

RB: That's an enormous investment. Especially considering the devastating budget cuts we're dealing with this year, it's incredible.

SH: And, for example, parking management is a very important element in helping a community transition from a car orientation to other modes of transportation; walking, transit, bicycling. And in communities that are more successful at phasing this transition they generally use parking revenues, funneled back into transit and pedestrian projects. But in this example, the parking revenue, the fees that students pay for parking, is going towards amortizing the bond on the parking garage.

RB: Of course, it has to pay for the parking garage itself.

SH: Yes. So the money is perpetuating more driving. It's not a transfer of resources towards...

RB: Towards another solution. So we're potentially prolonging the systemic causes instead of really moving toward solutions.

SH: Yes, and this is a very controversial, very sensitive thing.

RB: Of course, because it depends on very global perspectives and positions that people would have and I assume these are very difficult to negotiate.

SH: They're difficult, and another problem is that property taxes have been cut. Wherever there is a referendum that asks "Do you want to pay less taxes?", people vote "Yes, Of course" without thinking about what those taxes support. For example, here in Hillsborough county, our transit system is, you know, the butt of so many jokes because it is so ineffective. Well, it's ineffective because it is, um... we don't invest in it properly. The worse it gets the more people want to say "why not dump it anyway", but there are a lot of people who depend on it.

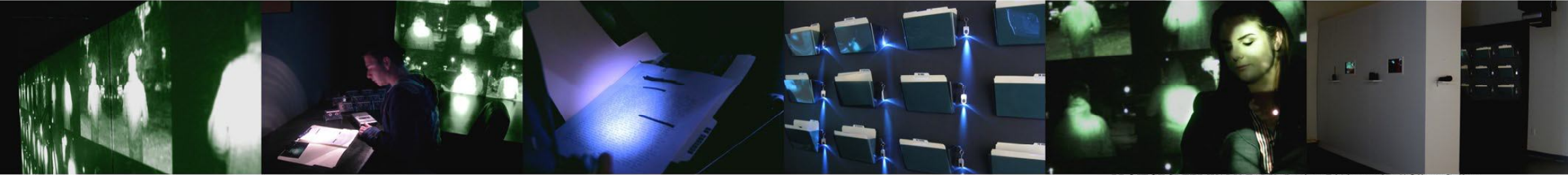
RB: Perhaps they are people who don't have any political voice.

SH: They have no political voice.

RB: Maybe it's not just about the number of people, but more importantly their capacity to organize themselves and have collective power to leverage. Shortly after I moved to Tampa, the big trolley project was finalized. I found it really quite beautiful, but at the same time I wonder about the utility of the trolley, um...



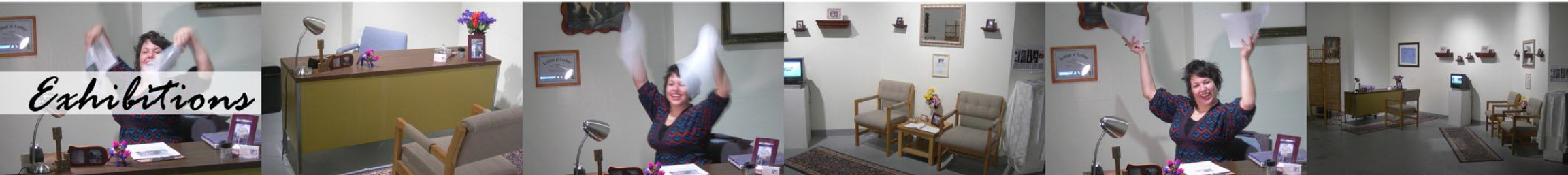
How We Walk In Tampa [After Dark] // Tampa Museum of Art



PROJECT SLEEP WALK TALK: Desiree D'Alessandro // Oliver Gallery



Desert Walk: Raul Romero // Oliver Gallery



Exhibitions

Strolling Towards a Dream Home: Laura Bergeron // Oliver Gallery



Engaging Interim: Victoria Skelly // Oliver Gallery

SH: Yes, that was a big argument

RB: And whom specifically does serve...who else aside of the cruise ship passengers? It does seem to have given a boom to the cruise industry, but as a public project...

SH: And you know, within the transportation system profession, there is a lot of fighting about well, do we want to support light rail in Tampa? A lot of people will say "Well, no, because that is such an expensive investment. What we really need is to put that money into developing our bus system. That's a more practical use for the money". On the other hand, if you build a light rail system, that is the sort of flashy thing that captures the imagination of the public. And if you get the general public behind it, you can potentially go much further.

RB: Will rail have different advantages also, for instance speed, not being so dependent on traffic? I am thinking about the elevated train in Chicago, for instance...

SH: Yes, it is generally predictable, reliable and fast. And if you've got those qualities, it becomes competitive with the private automobile. But you know, a place like Chicago started out with a large population before the private automobile became affordable.

RB: The city has a long history before that.

SH: And there was an enormous increase of population here because of air conditioning... And also the image... you know, the image of Florida as the paradise, the place to retire... and so there's a lot of land development and a lot of speculation and a lot of investment in roads. And roads are easy to build in Florida because the land is flat. So you've got these straight wide roads ...

RB: Well, now we have those elevated roads that we've had some trouble building because they are sinking in the sink holes!!! There is the massive expansion along I-275 that's happening right now, it has displaced a lot of people...

SH: And you know, those are projects in which eminent domain becomes the instrument... here it is like the recent cases in Connecticut where small property owners lived in old neighborhoods for generations, but the municipality wanted to move all the people out so that they could redevelop the area. The idea was that it would bring a lot of economic development and jobs to the city as a whole. So, the question is what's more important; the rights of the individual or the rights of the municipality? And, historically in the United States the rights of the individual have been supreme, but that is changing. The pendulum swings.

RB: Isn't it arguable how one defines what is in the best interests of the community, what would be "public use" or in the "public good"? If I understand correctly, that's what eminent domain cases hinge upon. [Traffic...] ... we don't have a light here so we're going to...

SH: Do you want to cross?

RB: Well, let's try it. We're playing the dangerous game of being pedestrians in Tampa. Since my belly has gotten big, I have come to realize how much I rely on sprinting as a pedestrian. Haha.

SH: When are you due?

RB: Less than two months.

SH: Oh, wonderful. Congratulations.

RB: Thank you. I am not very good at being a pedestrian anymore; you have to be limber as a pedestrian, you have to be swift and really sure footed...[traffic...] So, in recent cases in East Baltimore, eminent domain was not used to make way for what we traditionally think of as public projects - like highways for instance - but instead for economic development projects. I think the precedent was Kelo vs New London in Connecticut, as you said, sometime in 2005. The argument, in my understanding, was that economic development... um, whatever would benefit business revitalization, would necessarily have a positive impact on the community and therefore qualify as "public use". In other words, the interests of big business and the interests of the "public" are the same - this is a dubious conflation, no?

SH: Exactly, the question was "Is it really a good economic development for the entire community? Or do the profits really go into private pockets?". Because it was private land...

RB: Right, it was essentially a transfer of land from private ownership to private ownership - and so that's why maybe it's not as clear as a conflict... between private interest and public interest. Maybe it is about different kinds of competing private interest, and we are learning who is winning... and the term "public" has become so empty it can potentially be used or misused to justify many things... So, here we have another one of those areas where this mulch is laid out and it does help our ability to walk a bit. Every so often we have transfer students or visiting international students who are determined to bicycle and walk... one particular challenge is the weather which makes it awfully hard to be on a bike around Florida sometimes... and another being, of course, the cars, the lack of sidewalks and bike lanes as you enter campus, from Fowler to Fletcher Ave. Where can you go except amongst the cars??

SH: Now, if you look in state statues, bicyclists have all the rights and responsibilities as any other vehicle on the road. And so you do have a right to take the whole lane if there is no reasonable way to ride on the far right side. And that works if you are a very seasoned, athletic bicyclist. It does not work if you're not. And so there is a lot of controversy among the cycling community as to how to deal with these kinds of problems. Now, the facilities planning here on campus has been slowly, but surely adding bicycle lanes on the roads... Wherever the Department of Transportation has widened or resurfaced roads they're supposed to include bicycle lanes.

RB: Oh, that's good.

SH: Yes, so it's a piecemeal thing.

RB: I wonder when there will there be a critical accumulation of bike lanes, for instance, and of bicycles using them, to where drivers will actually accommodate them, learn how to share the road... [Traffic...] I've frequently seen drivers honking at bicyclists.

SH: Yeah. And it goes the other way around too, in a sense, there are many cyclists that plow right through stop signs or they're just all over the road.

RB: Right, or who take sidewalks and plow right into pedestrians. But we would really have no other options for walking right now than this little bit of mulch here...

SH: This is probably here for the botanical garden. I fear that your recording is probably going to be very intermittent, and it's probably a good indication of the experience of the pedestrian where we're going to hear many interruptions from traffic.

RB: I'm not very high tech and so I don't have proper clip-on mikes for this, perhaps that would help... I've been walking with people along Bayshore, along Nebraska Avenue, Sulphur Springs and on campus; it is one of the interesting things when sitting down to transcribe and having portions of the conversation become unintelligible, and having to write on the transcription "Traffic... traffic" so there is a way in which we're being edited by the traffic.

SH: Ummm. Shall we go this way? You know, it's very complex, not simply about the physical presence or absence of sidewalks. For example, a city like Barcelona is a wonderful walking city with a lot of public spaces for people to meet and interact, and traditionally a place that has a noontime siesta from 12 to 2 or 3.

RB: That's a wonderfully enlightened tradition.

SH: It would be wonderful to have something like that here in Florida. But places like Barcelona, and others in Europe, are suburbanizing like the States. People who work in town can't get to their houses to go eat, nap and then come back within two hour period, so they're staying put within the downtown area.

RB: And it's undermining the siesta tradition.

SH: It's undermining family time together also, many other social and cultural aspects...

RB: So all of these issues about transportation are not only about transportation, they're about culture in a much broader sense, about a whole range of social practices. So you're really in a cultural research field... in a sense...

SH: To a certain extent, yes. With this Green Expo I'm working on, for example, I'm working with a number of people from the Hillsborough county commission and the Tampa Urban Charette, and departments here on campus, I am working on the transportation element of this. A lot of the people are saying "Oh, we want hybrid vehicles!": cars, cars, cars. It's a flood of desire that I... I feel a lot of trepidation about, because in the work that I do, I am concerned with how can we ease away from cars, how can we get past our addiction to the private automobile... but the popular demand out there right now is "We want to see hybrid vehicles!"

RB: More efficient vehicles.

SH: More cars! (laughs). One of the specific things that concerns me about the driving experience is the loss of connection, of interactivity. Certainly you are cocooned in this very safe place and it's very hard to interact outside of the car. It seems like as time goes on, the ability to interact is lessened especially as cars get faster. And the purpose of transportation, especially if you talk to a traditional transportation planner, is to get those cars running through places as fast as possible.

RB: Are you referring to the impact on how we interact with other people, or on how we perceive locations and our environment?

SH: I think both. And I think also that it, you know, this whole thing about road rage... I know from my own personal experience, people who are wonderful individuals get behind the wheel of the car and they turn into nasty, insensitive jerks!

RB: It is a stressful activity I think, driving. We just now walked through that little area, so full of trees and so shady. I was immediately much more comfortable and cooler there, but as soon as we leave there... um... who's got the right of way here? I don't know. Oh, we do? Should we assert that confidently?

SH: We don't want to be right and dead.

RB: No ... it was very quiet and very tranquil back there and I could feel myself thinking differently and at a different pace... and as soon as we're negotiating things at a certain speed, I think my mental state changes tremendously, there's an intensity and a level of stress, I can see where that can make people crack. How long of a commute is it for you to go to work?

SH: I commute only two miles. And so, I could ride my bicycle or I could walk. I have done it in the past actually. The problem is, I have a child who is 8. And if I walk, she walks. And the distance is too much for her at the end of the day because she is small, and she is tired, and she has a painting that is still wet and, you know, her backpack or her lunch box and a million things to carry....

RB: Does she go to school in this area?

SH: She goes to school at Chiles Elementary and after school she boards a bus that takes her to Moffitt Cancer Center that's across the way.

RB: OK, and from there you pick her up and take her home. There is no school bus system that would take her directly home?

SH: Yes, there is a school bus system, but because I work she can't go home at that time.

RB: This infrastructure seems to be meant for the normalized American middle-class family with a stay-at-home mom, but certainly when we're dealing with working families, um...

SH: Yes. I've walked with my daughter, I've tried it, but it's difficult... there are places on our way home that don't have sidewalks, there is broken glass, there are dead animals, there are used condoms, all kinds of... and a child's reaction is "Oh, look mommy!" She wants to touch, to know everything.

RB: I think often we think that the research, especially quantitative research or scientific research is very different than, let's say, one's personal experience, but do you find that for you, um, in your work, your personal experience as a woman living in Tampa does inform your perspective as a researcher?

SH: Yes. Absolutely.

RB: Would you mind talking about how?

SH: Um, I depend on my perceptions and feelings very much when

developing... hunches, hypotheses about what the causes of problems are, what the problems are, what solutions might work... And I think I strongly rely on my feelings because, you know... we're not computers, we're thinking, feeling, experiencing beings and within that context a transportation system needs to keep us secure, comfortable, in touch with our selves and our surroundings... In my work, I'm much less a specialist so I've worked in a lot of different types of research. I've always been interested in bicycle/pedestrian research and how to make it better so that people can do it more. Right now I'm working on a project that has to do with the mobility of the senior citizens, and we're getting more and more of them as time goes on, who can not drive, or should not drive a car, what are the other options? Their options right now are very few.

RB: And the rest of us on the road are very frustrated and very angry at senior drivers sometimes, without any empathy... that will be us one day. Hopefully we'll have some options. It must be very difficult.

SH: It is very difficult, and you know when seniors can't drive anymore, it's usually because of physical frailties that also make it difficult for them to use the bus.

RB: Yes, and often one has to walk quite a way to get to a bus station

SH: Yes, and has to wait.

RB: Yeah, there's a certain level of physical fitness that is necessary to be able to navigate the public transport system in Tampa. I've been working with walking as part of my artistic practice and pedagogy for a while now. But the last few months as my difficulties with my own mobility have increased... I have learned a lot as walking has become more and more laborious... and also I think my sense of my personal vulnerability is changing. Once I became pregnant, I found myself guarding against collisions, falling... It's not just that I can't physically run across the street, it is also a change in perception, which is unexpected and which I think will stay with me long after...

SH: After my daughter was born, I remember having to carry her everywhere as a baby and toddler, it really affects your mobility and your choices. And, certainly, if we want friendlier communities, there needs to be more of an orientation towards what's safe and possible for children...

RB: It is also difficult because of how we are forced to be mobile, how difficult it is to stop and *not* move, how few places and opportunities we have in terms of time, but also in terms of public space to sit, to lie down, to spend time without moving. That stillness only seems available in private space, in the home... So on our walk, I've been looking for benches and haven't seen any! It's not only about pausing because one may have difficulty with mobility - but perhaps pausing too just to take something in, have a conversation, experience the place, meditate on some topic...

SH: Exactly. And I find, when I am with my child, she is on a completely different time schedule. So I'm always consciously saying: Slow down, let's look at the ant hill, at the worms...

RB: Let's truly experience the places we're in! We are denied a basic inquisitiveness when we must move hurt ourselves through space... But pausing in public space, like pausing in one's life... stopping the engine... this is criminal, no? It is loitering, or being un-productive, it is being criminally *idle*...

SH: In "1984", the George Orwell book, you're arrested for being a pedestrian.

RB: Ah. Fantastic intuition of the future, I think.

SH: And, you know, I'm from PA where there are signs with a pedestrian in the circle and a slash across it - it means you're not allowed to cross, but to me it's ...

RB: You're not allowed to be a pedestrian

SH: It's really humorous, but frightening at the same time.