

re:
May 12, 2012
1100 Kettner Blvd.
San Diego
CA, United States.



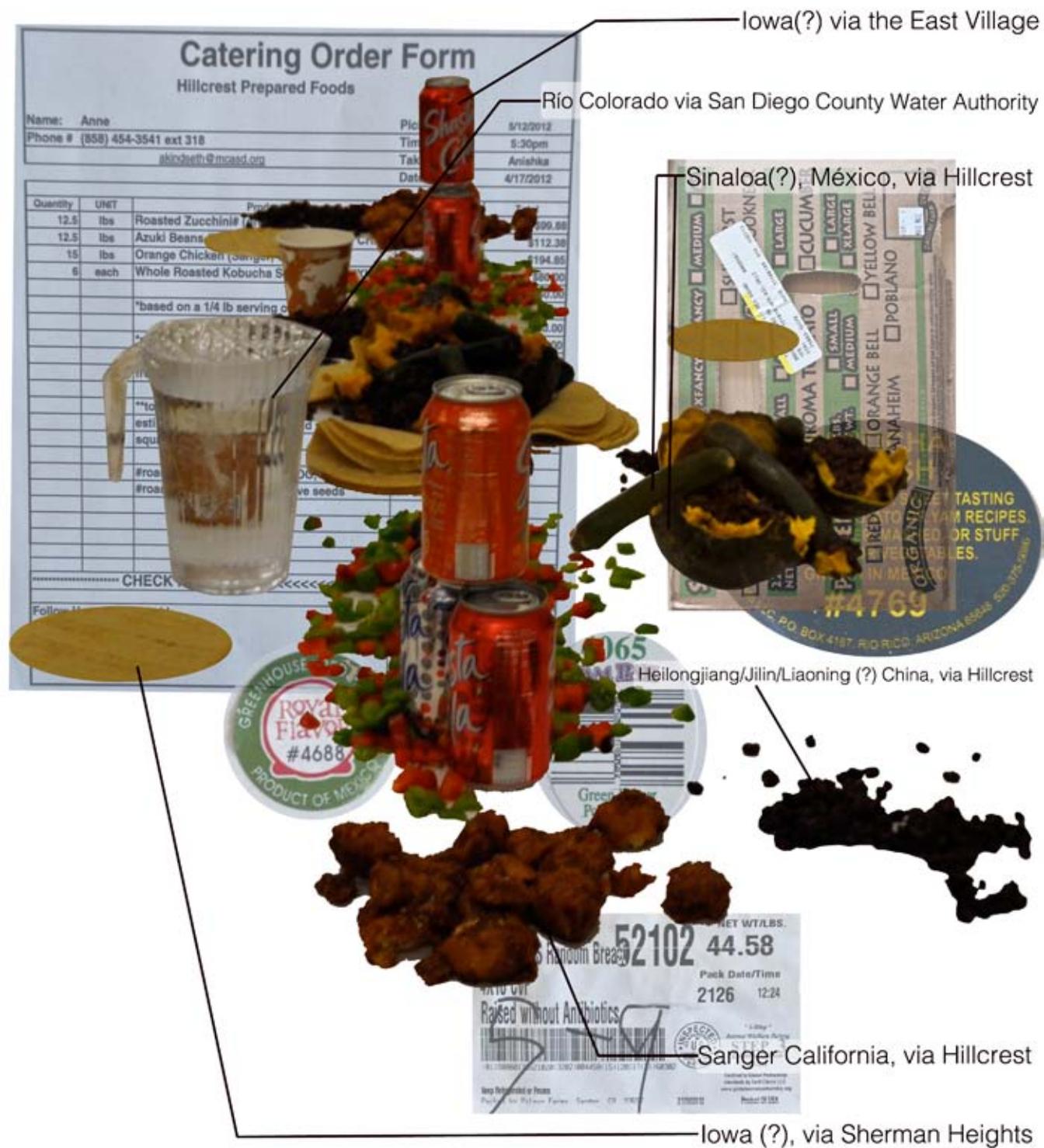
edición tres

3.

The texts and images that follow were developed después de una cena. May 12, 2012. 1100 Kettner Boulevard. The Museum of Contemporary Art San Diego, Jacobs building. Downtown San Diego. California.

There were a number of people present around and floating between the tables in Berglund, including Amy Sanchez, Anne Kindseth, Elizabeth Chaney, Cristina Scorza, as well as Shayla, Pia, Nicole, Basile, Alexandra, Julian, Nilo, Declan, Michael, Elivis, Adrian, and Ines (of the MCASD Teen Art Council).

Atop the tables...



Through dialogue, we traveled a number of pathways, considering contemporary and historic transcontinental movements: of people, de las siembras (y otros recursos, como agua), of images, ideologies, ways of thinking and imagining; the implications and impacts of these flows.

Conversation(s) triangulated between locations in California in Meso-America, in Asia; provoked, by the milpa atop each table, as approached, with impressions of three narratives hybridized in the form of a film, produced by a British artist (re: Isaac Julien), over the course of a six-year period of research, familiarization, in Shanghai, China / in the wake of Morecambe Bay.

- Traces + extensions, después de la cena, that are organized here include:
- I. Excerpt from a moment of conversation, which leads to:
 - II. Drifting, by Pia Chakraverti-Wuerthwein
 - III. A later excerpt, which transitions into:
 - IV. From Mt. Shasta, by multiple authors
 - V. A later-still excerpt, which transitions into:
 - VI. 149.6, por Elizabeth Chaney
 - VII. On choices, by Ines Nefzi

desde la portada: 1. <https://maps.google.com.mx/maps?q=Shangh%C3%A1i,+China&hl=es-419&ie=UTF8&sll=23.625269,-102.540613&sspn=28.143352,45.878906&oq=shanghai,+China&t=h&hnear=Shangh%C3%A1i,+Rep%C3%BAblica+Popular+China&z=9>; 2. <https://maps.google.com.mx/maps?q=Morecambe+bay,+United+Kingdom&hl=es-419&sll=54.074166,-2.864968&sspn=0.035504,0.089607&t=h&hnear=Morecambe+Bay&z=15>; 3. <https://maps.google.com.mx/maps?q=Villa+Hidalgo,+Baja+California&hl=es-419&ll=30.968484,-116.154671&spn=0.207539,0.358429&sll=30.956045,-116.228228&sspn=0.051892,0.089607&t=h&hnear=Villa+Hidalgo,+Baja+California&z=12> (poblado más cerca del Bahía Colonet)

We muse aloud,
after a screening of Isaac Julien's *Ten Thousand Waves*, which reflects
through years of research
around movements, migrations.
How they are facilitated,
how they are represented
by the development of images...

Elizabeth:

One effect of the installation, but also certain scenes within the film--there's a lot of attention drawn to the production-or, the construction, of images. How that has an impact on the way we understand or interpret things that happen in the world.

Pia:

Here, it seems important to consider how Isaac Julien, the film-maker, is British. He worked with a largely Chinese cast and crew--I find it interesting, how--as you were saying, at times, the film appears to our eyes like a Chinese drama; but, when you look closely, at times, this breaks, a little.

Ling (a participant):

Yes. For example, the goddess Mazu. In the film, she was shown wearing a kimono--a form of clothing that is, traditionally, Japanese. I don't know if this was--

Jennifer (a participant):

I don't think it was intentional.

Elizabeth:

That seems likely the case. We'd spoken about the film-maker as based on London; and, a bit about the crew as largely Shanghai/Beijing-based. It's difficult to say whether there was much conversation between the film-maker and crew around this choice...but, nonetheless, it calls attention to the positionality of the film-maker-to his role in fabricating images that we absorb, and that, perhaps, form part of an unsaid impression, of the stories (and, distantly, of the cultures) represented.

Drifting

Pia Chakraverti-Wuerthwein

Drifting

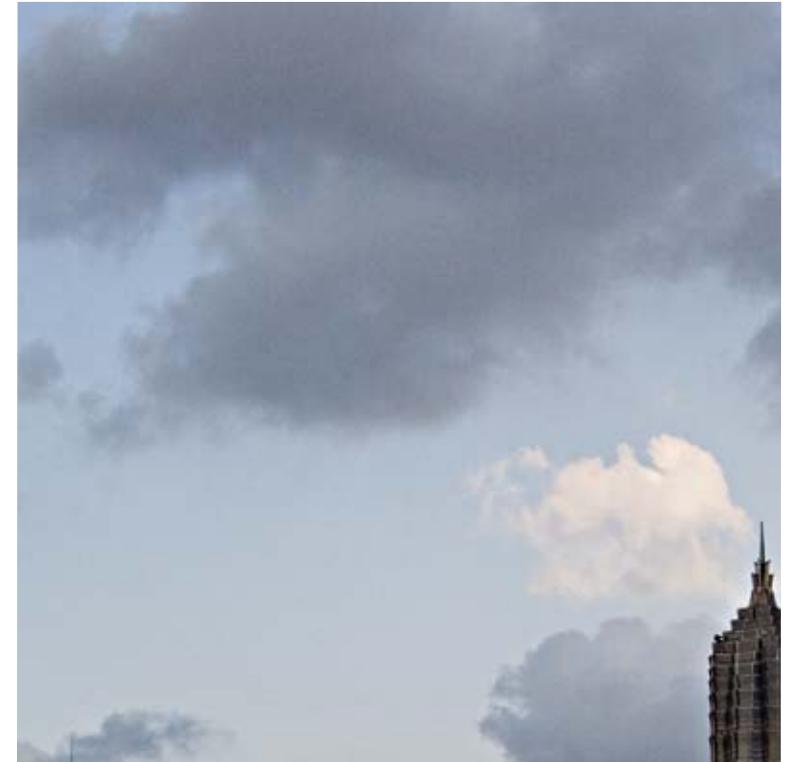
The sea lulls in and out,
Menacing.

Calming? A soothing sense of belonging.
But it's CGI isn't it?
How can CGI be calming.



Imposing towers of concrete.
Endless comings and goings.
Everyone alone together.

Amazing how it flits across the screen
Seamlessly moving from one panel to the next
A synchronized dance of sorts, or a feat of engineering?



Swaying of her skirts.
The silent shuffling of subservience.
The click-clack of power.

I liked how the shoes were highlighted
Yeah, that was truly the moment when I realized she is a prostitute.
Well, that is one of the hats she wears.

Gilded walls. Muscled men.
Bowing down to a lithe nymph.
Action mirrored at the table.

Isn't it curious how her role develops
From one of caution to one of control.
And all through scenes of continual transport.



Waves pushing bodies outward
Traveling, (peacefully?), somewhere.
Seeking a path homeward.

They seem to arrive in a sort of utopia, don't you think.
So does the Goddess succeed in resting their souls?

Perhaps, it ends hauntingly, though, with the never ending pounding of the sea.



re: <http://image.guardian.co.uk/sys-images/Film/Pix/pictures/2007/01/10/ghosts460.jpg>

We transition to what lays directly within our field(s) of vision, when seated at (one of) the table(s):

Pia:

Something that was fascinating to me: thinking about the relationship between food and culture. The idea of a “staple”--how does that come about?

Elizabeth:

Could you expand on that a little bit--the idea of a “staple”?

Pia:

Where a particular food item is thought of as culturally specific. For example in East Asia--or all nearly all of Asia, rice is thought of as the “staple.” And in México, the tortilla.

Elizabeth:

Or you think of maíz--the significance of maíz, which has such a spiritual place in Meso-American cultures. It is at the center of being, in one sense. And then, things become complicated when state policies concerning agriculture enter the picture. For example, considering subsidies: in the United States, a significant amount of public money goes toward agricultural subsidies. Agriculture is, likewise, supported by public monies in México, but at a significantly lesser rate. A significant portion of the corn consumed in México is grown in the United States...

From Mt. Shasta...

(a series of explorations/de-/reconstructions prompted by the soft drink...the authors are not precisely known)

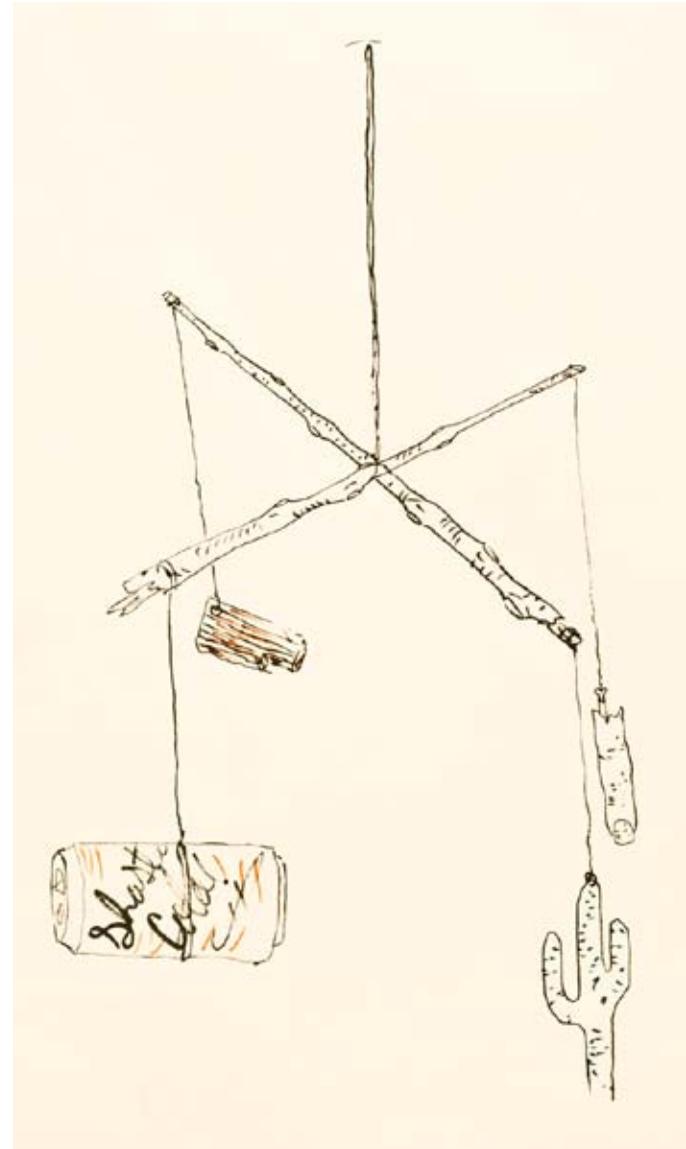
1.

Turn Shasta inside out!
Make a new packaging for the soda
that reflects its ingredients
and their origins.



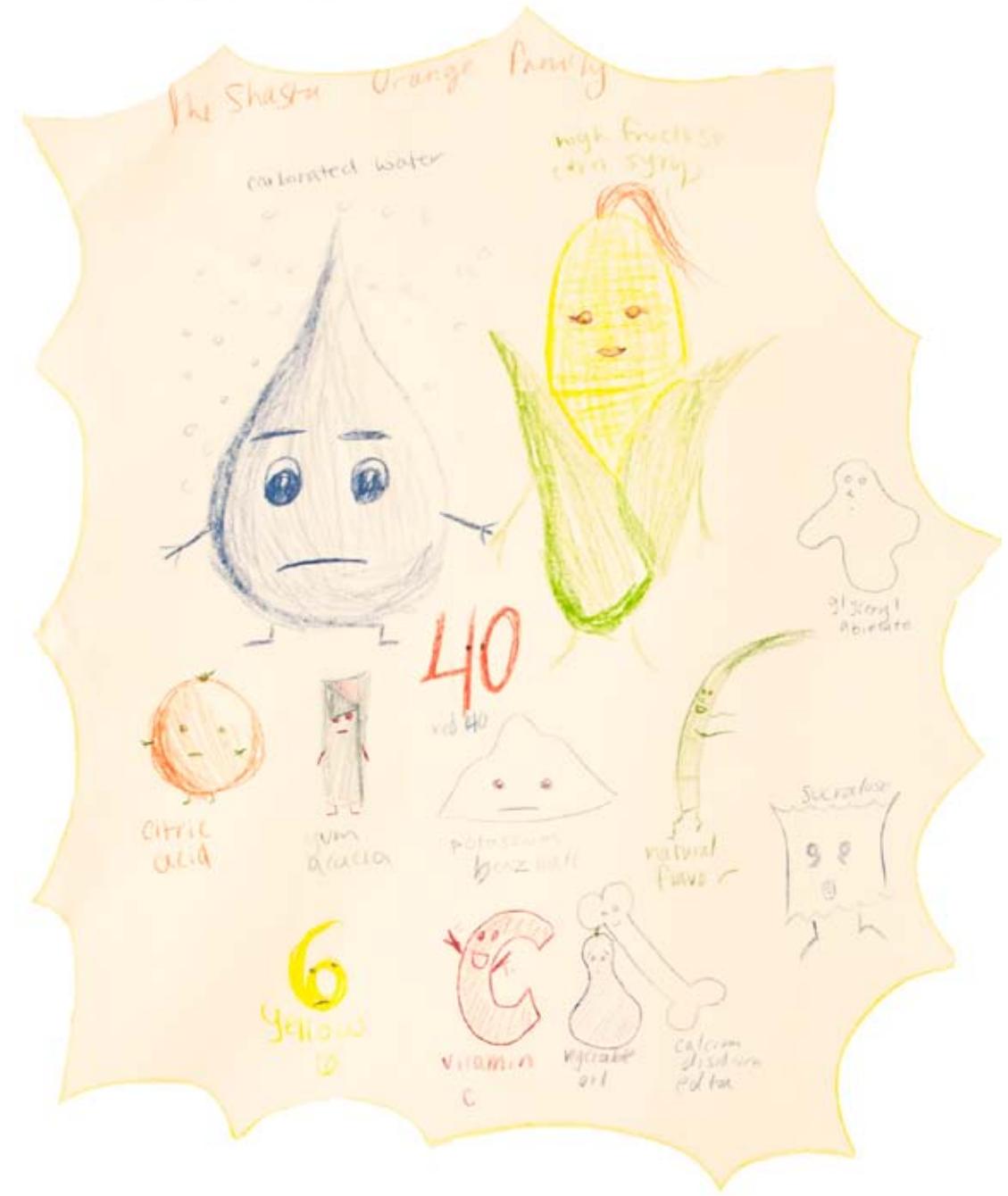
II.

Take Shasta back to its natural habitat!



III.

Make a family portrait of the ingredients found in Shasta!



The conversation continues,
después de hacer una transición entre de las mesas...

Julian:

*We're thinking about journeys. The journeys that people make to make food;
and the journeys that the food makes to be eaten.*

Rebecca (a participant):

*How the origin of certain foods (that is, where certain crops were developed)
may contrast with where they wind up. For example, limes--there was a card
that talked about limes---*

Julian:

They were first grown in Iraq.

Rebecca:

*Which differs from where these--the ones on the table--from where they wound
up--here, where we are, in Southern California.*

Nilo:

And where it's grown is always different from where it originated.

Elizabeth:

*Exactly. For example, the Kabocha squash. The genus Cucurbita originated
in Meso-America. This particular variety was developed in Japan, from seeds
carried by Portuguese sailors in the 15th century. And what we are eating was
probably grown in Sinaloa. And there's quite a journey involved there.
When thinking about journeys involved in food transport, it seems like we
operate in relation to an imaginary, that petroleum resources are infinite. That
distance doesn't matter.*



re: https://maps.google.com.mx/maps?q=punta+colonet,+Baja+California,+&hl=es-419&ll=30.987175,-116.165949&spn=0.00157,0.005072&sll=23.625269,-102.540613&ssp=27.278899,46.40625&t=h&hq=punta&hnear=Colonet,+Baja+California&z=19&layer=c&cbll=30.987171,-116.16707&panoid=cQtJtGFfR3EwoMW_5lt8pA&cbp=12,235.89,,0,0

Comenzamos a grabar las millas cerca del punto
32° 31' 7" North, 117° 1' 17" West.
En la carretera Tijuana-Ensenada (Libre).
Después del mercado Calimax-Aguacaliente. Cerca del Hotel Palacio Azteca.

Continuamos al sur. Podíamos ver, en las colinas, las filas de las estructuras
uniformas.

Santa Fe I, Santa Fe II, Cuesta Blanca.

Más adelante, una cartelera:
mexicocoasthomes.com.

“(A) dedicated, competent and highly motivated real estate professionals versed
in all aspects of Mexican real estate,”
con sedes, más al sur.

Soló hay una entrada/una salida;
y, más adelante, una fila de postes.
Para llevar energía abajo de la tierra,
hasta Salsipuedes,
donde alambradas
proporcionan la protección
a la Costa Azul.



<https://maps.google.com.mx/maps?q=Energ%C3%ADa+Costa+Azul,+Salsipuedes,+BC&hl=es-419&ie=UTF8&ll=31.987934,-116.846504&spn=0.001554,0.0028&sll=31.858088,-116.636795&sspn=0.398328,0.716858&t=h&hq=Energ%C3%ADa+Costa+Azul,&hnear=Salsipuedes,+Baja+California&z=19&iwloc=A>

MAERSK MAERSK MAERSK Sealand.
Un adelanto. En miniatura. El futuro al sur (?)
Paseamos el base aérea;
campos como parcelas; un arroyo seco.

Hay letreros (proporcionado por el gobierno) en la carretera,
muchas, que no podíamos ver en la mapa:
Uruapan;
Erendira;
R. Jamilla;
Javier Rojo Gómez;
Villa Moreno.

Los ejidos, cercanos.
Y, como cartelera, en el KM131:
Paraíso Colonet
HOTEL-RESTAURANT-BAR

Después, otro letrero, proporcionado por el gobierno:

POBLADO COLON T



Continuamos, hasta la torre,
que habíamos visto en la red.

A la derecha.
Un muchacho pasea
por el lado izquierdo del camino empolvado.
Le preguntó, si él deseó un paseo.
Dijo, No, estoy aquí, casi en casa.
Gracias.

Continuamos,
campos de vacas a la izquierda
terreno chaparral a la derecha;
a lo largo el camino empolvado,
hasta el mar.



Ahora, parece como fantasía,
la ciudad de 200,000,
“para atender tráficos crecientes entre Asia y Norte América.”
(re: “Proyecto multimodal Punta Colonet en Baja California,” Agosto 2008, Secretaría de
Comunicaciones y Transportes México.)

Había planes para construir
el mega-puerto,
propuesta por Hutchinson Whampoa Limited
(re: http://es.wikipedia.org/wiki/Hutchison_Whampoa o http://en.wikipedia.org/wiki/Hutchison_Whampoa),
desde el 14 de diciembre 2009.
(http://en.wikipedia.org/wiki/Punta_Colonet)

Cuatro años después del anuncio del 14 de diciembre, 2009, ha habido otro anuncio: que, definitivamente, la obra de infraestructura (el mega-puerto) no se realizará, al menos, no en este sexenio.
(Re: Jabier Cruz Aguirre. "Colonet: el frustrado mega-proyecto." SINEMBARGO.MX. 9 de enero, 2012. web. <http://www.sinembargo.mx/09-01-2012/113334>.)

Sencillamente, no hay el dinero suficiente, en la economía mundial, para apoyar el desarrollo. Que, viene como un alivio, para la *Eryngium aristulatum* variedad *parishii*, la *Orcuttia californica*, el *Branchinecta sandiegoensis*, y, el *Cnemidophorus labialis*;

Existen preocupaciones,
(en relación al desarrollo propuesto, y sus impactos)
vocalizados:

Diane Lindquist. "Mexican Farmers Seek Details on Port Project." *San Diego Union-Tribune*. 13 septiembre, 2006. http://www.utsandiego.com/uniontrib/20060913/news_1b14colonet.html;
Nancy Conroy. "Chinese Ownership of Mexican Port Causing Worry." Mexidata.info. 5 de marzo 2007. <http://www.mexidata.info/id1278.html>;
Talli Nauman. "Grandes proyectos sorprenden a comunidades pequeñas." IRCAmericas. 20 de abril, 2007. <http://marinosmercantesdemexico.blogspot.com/2008/08/grandes-proyectos-sorprenden.html>;
Angélica Enciso L. "Punta Colonet, 'invitación al desastre' para la ballena gris." *La Jornada*. 26 de enero, 2009. <http://www.jornada.unam.mx/2009/01/26/index.php?section=sociedad&article=036n1soc...>

y, también, los ejidos;
los campesinos, sus vacas.
Es verdad, sus intereses no siempre alinean con los de los otros del terreno, como podíamos ver en la segregación a lo largo del camino empolvado (re: campos de vacas a la izquierda|terreno chaparral a la derecha).
Al menos, los desplazamientos en relación al desequilibrio entre de los campesinos y otros habitantes del chaparral costero, se producen a una velocidad que no es tan drástica para no permitir intervención |
(indicios/señales de algún) restauración (hacia un equilibrio).

On choices
by Ines Nefzi

I.

“What kind of job is that going to get you?”

“Do you really think that there will be enough job opportunities with that major?”

“That’s fun and all, but, you have to be realistic.”

“You need to make sure that you are going to be economically stable.”

II.

My grandfather is a counter.

He lives on a ranch, surrounded by rows of agriculture, grazing cows and nibbling goats. Every time we drive past them, he counts them aloud.

Ever since I can remember, my grandfather's top choice of pastime has always been dominos, the table-top game consisting of numbered game pieces and one's ability to think cleverly. As a way to make the game more challenging, he has always pushed us to think faster and to not settle with counting on our fingers, since the game calls for mental math.

From attending high school, an opportunity my grandfather did not have, I have studied levels of mathematics beyond what he has been taught. Nevertheless, he has expressed a greater love and impressive knack for numbers than I ever will.

My grandfather is the person who brought our family to the United States.

Had he not eleven children to support, perhaps, he could have attended a university, rather than laboring with construction crews on buildings that support a number of the universities in Southern California. I believe, that if he seen as feasible the choice to do so, he could have gone on to be a successful architect.

I understand my grandfather's surrender as making accessible to me a wider range of choices, concerning what I am able to do with my life. He worked so hard so that I may have ability to choose whatever made me happy, without financial or familial burdens. If I choose to study something that may not potentially sustain me very well financially, but makes me happy, that is fine. If I choose instead not to continue my education, but, rather, to experiment with other aspects of life, it may not be the wisest choice. However, I have been given the freedom to make that choice; nothing has been imposed or forced upon me.

III.

The night centered around food displayed on the table; participants gravitated toward food subjects. The concept, that food, inevitably, has a lengthy history before arriving to the table, revealed a split in views of participants at our table.

A second viewpoint offered, expressed dismay at the amount of time it would take to investigate the food items one consumes. The degree of effort involved in tracking where each “food product” one may purchase comes from, as well as the methods behind its production, would seem impossible to fulfill.

One viewpoint considered the amount of energy that is put into the production of food:

the people who
picked it,
transported it,
cleaned it,
the factoring process,
again, the transport

and preparation. This elaborate cycle, in actuality, makes the production of food more expensive. We spoke about the importance of researching where the food people consumed came from and the process it went through before getting to the table.

Although it comes as an inconvenience to the consumer, this censorship of information benefits retailers by obscuring ethical pressures connected to the purchase of certain items. For example, the retailer Walmart profits considerably by concealing information about how much out-sourcing it does, along with information concerning the conditions and pay its foreign workers endure. If the public were more aware of this type of information, striking and boycotting would likely occur, devastating the company's profits. Information that may provoke actions such as this is best kept under the table for companies' financial interest.

IV.

Nearly all of us can recall moments when we have been horrified by news of an outbreak, poisoning, or some other form of revelation in respect to our food supply. Afterwards, however, many of us reverted back to daily habits, the thoughts and revelations we may have had earlier, lost.

To offer an example from popular media; in the documentary *Food Inc.*, Barbara Kowalczyk, the mother of a two-year-old boy who died of E. coli poisoning contracted from meat purchased at a common fast food restaurant, relays her story regarding potential consequences of not knowing the history of food before eating it. Luckily, she chose to center her energies in facilitating change, and is now an avid advocate for food safety; unfortunately, this re-direction of energies was initiated only after the issue drastically altered her life.

It seems imperative that we must not wait for something so devastating to happen in order to start making more thoughtful choices. Information is available; albeit, it is often obscured. Uncovering what, specifically, is involved in producing the food we consume, takes a lot of time; but, time spent digging, along with time spent making publicly available, information that is uncovered, seems necessary to increase access to the possibility of making thoughtful choices.

re:

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(re: <http://books.google.com/books?id=aTgEaZafnv8C&pg=PA196&ots=DBTv9JwOOq&dq=Irvine%20ranch%2C%20%E2%80%9Cstructural%20speculator%22&pg=PA209#v=onepage&q=Irvine%20ranch,%20%E2%80%9Cstructural%20speculator%22&f=false>)

Muchísimas gracias a todos que ayudaron a organizar la cena en el día 12 de mayo:

To all in the MCASD Teen Art Council: Shayla, Pia, Nicole, Basile, Alexandra, Julian, Nilo, Declan, Michael, Elivis, Adrian, and Ines. It was tremendous, to witness your astute enthusiasm over the course of the process of planning (not to mention the actualization of !) the gathering.

To Cristina Scorza; your behind-the-scenes support of the cena and the production of this publication después has been invaluable.

To Anne Kindseth and Amy Sanchez--the event, simply, would not have been possible without your dedication and even-tempered "always prepared with a plan (+ backup)" -ness. Mis saludos amables.

Entonces, habrá más después de la próxima...