



Inspiration: 89 cent toilet is available at the first gas station in Morongo Valley. Bring on the Interstate and never have to stop.

HDTSS Directory was assembled and edited by

LISA ANNE AUERBACH

with help from Jeni McKenna. Thank you to all artists who submitted material and I apologize for missing information and incorrect spelling.

This time around, HDTS is in cahoots with Socrates Sculpture Park. The Interstate show is kicking off here this weekend and opens in NY on May 21, 2006. Come to the opening.

Big thanks to: The Palms, 29 Palms Creative Center, Andy Stillpass, Shaun Regen, John Connelly, Andrea Zittel, Socrates Sculpture Park, and all the legions of VOLUNTEERS!!!

More info: highdeserttestsites.com
Socrates.sculpturepark.org.

DON'T FORGET SUNSCREEN



A-Z WEST

see Wagon Stations, Beyond the Bail Bonds, HDTs

AUDC

see One Wilshire, Ether, Robert Sumrell, Kazys Varnelis, Global Communication, The Grid

LISA ANNE AUERBACH

see Lunch Club, Yearbook Club, Publication Editor, Voted Most Likely to ride a Unicycle

CHRIS BADGER

see Aeolian harp, Wash behind A-Z West, Artful Dodger, Everlovely Lightningheart

MELISSA BROWN

see Crime prevention, 1-800-SAW-THAT, Socrates, Interstate, Peer Policing, Citizen's Arrest, WANTED

BBQ

see Drew Dominick

BUGS

see What's That Bug?

CAROLYN CASTANO

see Wagon Stations, A-Z West, Mental Physics, New Age Mysticism, Meditation, Solitary Confinement yielding unimaginable wealth, Song of the Desert

CENTER FOR TACTICAL MAGIC

see Ice Cream, Propaganda, Political Action, Sugar, Spice, Everything Nice, Tactical Ice Cream Unit, Wi-Fi, Homeland Security, Cool as Ice, GSAVE

SEBASTIAN CLOUGH

see Restaurants, It's Just Lunch, "I'm the Decider"

SARA DALEIDEN

see Los Angeles Urban Rangers, Interstate, Auto Bingo, Truck Stop, Road Trip, Guidebook

JEREMY DELLER

see Bumper Stickers, Neil Young, Living with War

EAMES DEMETRIOS

see Kymaerica, Alternative History, The Real Deal

DAVID DODGE

see "Laughter is the Best Medicine," Integratron, Sound Bathing, Meditation, Happiness

DONNIE AND TRAVIS

see Weaving, The Palms, Smile Now, Cry Later

"It's just lunch..."

with

SEBASTIAN

DREW DOMINICK

see Hunting, Arrows, Rope, Smoker, Have you always hunted with your hands? If you catch it, can you kill it?

KATIE GRINNAN

see Parade, Inverse Parade, Interstate, Float, Floating, Flotation, Chex Mix, Wizard's Brew, Wizard's Breath, Eye of Newt, Drunkenmaster

GROTTO

see Kathleen Johnson, Linda Taalman, Gregory Lenczycki, Claire Bergen, Vi Thuc Ha, Eric Lau, Emily



Meditation for Peace and Revolutionary Thought



Inspired by Joshua Tree and the new age and metaphysical culture it attracts, I wanted to customize my Wagon Station into a Meditation Chamber for Peace and Revolutionary Thought.

By the physical act of being removed from everyday life, noise and consumption, we could actually have time to think and process today's events.

Through meditation, music, sleeping and drawing, the Wagon Station can be a place for creative solutions.

Snider, Sunrise, Sunset, concert

MARY BETH HEFFERNAN

see USMC, Marines, Tattoos, Grief, Death, Memory, Memorial, Iraq, War, Sadness, Gsave, GWOT, Quagmire

KATHLEEN JOHNSON

see Grotto

DESERT KARAOKE

see Jay Lizo, Palms, Saturday Night

MARK KLASSEN

see Socrates, Interstate, the death of the payphone, the Rise of the Cel Phone, the Death of Anonymity as We Knew It, No More Superman

LAURA KLEIGER

see Alternative Ways of Viewing the Unfamiliar, postcards, wish you were here

EVERYLOVELY LIGHTNINGHEART

see Chris Badger, Faith Colocchia

MARIE LORENZ

see The History of the Last Five Miutes, the History of the Last Five HDTS, Wayward Navigation, Clear Plastic Clothing, Wolverines, Unsafe at Any Speed, Accidental Pirates, Laughter, Capsizing, Wild Child

LOS ANGELES URBAN RANGERS

see Urban Sociology, campfire, Socrates, Interstate, Road Trip Review, Orientation, Scouting, be Prepared, Guide, Observe, Collect, Understand, Explain

Mt. Bushmore the BIRTH = of BUSH + on EARTH come visit Mount Bushmore

I N T E R S T A T E

Event

**Kymaerica Presentation at Krblin Jihn Kabin 3PM 5/6/6
by Eames Demetrios, Geographer-at-Large
sponsored by the Museum of the Bench, Abilene, TX**

This year, in honor of the completion of the second Kymaerican Historical Site in Paris, Illinois, the Museum of the Bench will be sponsoring a talk in Joshua Tree at the Krblin Jihn Kabin by Eames Demetrios, Geographer-at-Large for Kymaerica. He will discuss the installation on the town square in Paris that pays homage to the Parisian Diaspora. Of particular local interest, he will shed new light on its intersection with the Inland Empire. The Museum of the Bench is pleased to announce that 50 packs of the new Museum of the Bench trading card proof sets will be given away after the talk.

Though not precisely accurate, the simplest way to think of the Kymaerica project is as three dimensional storytelling. It explores the many cultures and gwomes (a cognate term meaning "footprint of the nation") of this land, largely consistent with our own linear North America. The Krblin Jihn Kabin was the first Kymaerican Historical site, honoring the life and work of the sage Krblin Jihn—one of a number of Jihn Wranglikan prisoners-of-war kept under house arrest in the many homstedler cabins that dot the Joshua Tree landscape.



SMILE NOW CRY LATER



Donnie & Travis will create and install their off-loom weaving project, “smile now, cry later” for High Desert Test Sites. A soft sculpture; this off-loom weaving is constructed from strips of hand-printed silk fabric knotted together to form a hanging lattice. Any number of additional fabric strips are tied and woven into the lattice. The interlacing wefts can change from one section to another, form shapes and symbols, or dangle in the wind. This type off-loom weaving is more directionally active and net-like than straight-sided woven textiles. The project will be completed in a public space and passers by will be invited to add on to the piece as it is created.

Inspired by the ‘off the side of the road’ culture of the California desert, this weaving could once have taken shape as a rug or blanket offered for sale, abandoned or mistakenly left behind after an overnight camp out. The title, ‘Smile Now, Cry Later’, is an epigram synonymous with the Chicano culture in Southern California. The phrase is easily adapted to our own experiences, the idea of losing something considerable or decidedly leaving something important behind forever.

LAUGHING MEDITATION

see David Dodge

JAY LIZO

see Singing rocks, Desert rumbling, Sound Recording, silence

GREGORY LENCZYCKI

see Grotto

THOM MERRICK

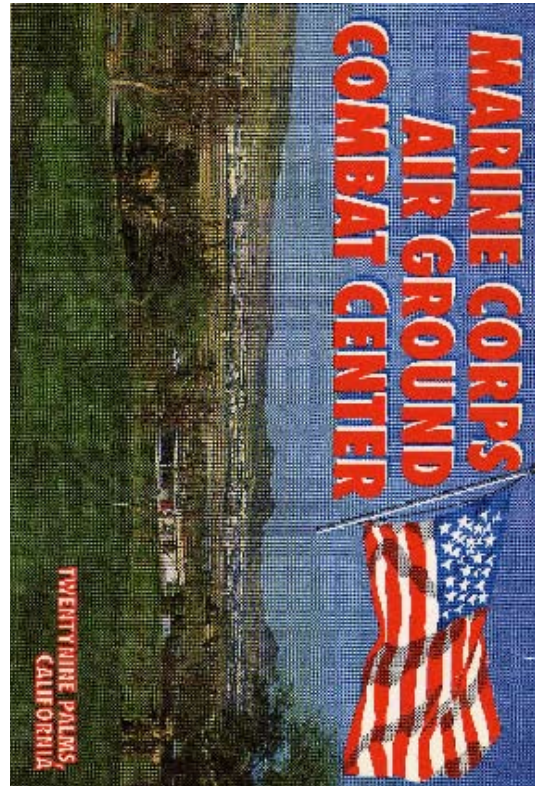
“Edified from Robert Venturi’s famous sketch of a “decorated shed” shown in the 1972 book, “Learning from Las Vegas,” Thom Merrick merges a painting with a preexisting desert house that quotes and departs from mercantile signage in a cross-through intersection. The arrangement addresses the nomadic and vehicular, while making oblique references to pioneer encampments, and spiritually based colonization. “

CHUCK MOFFITT

see Ingram Ober, New Observations, The View, High Desert Hookups, Lost, Shiny Balls, Lustrous Surfaces, Velvet

MT. BUSHMORE

While you are in Joshua Tree be sure and visit Mt. Bushmore. The natural landmark may be an emblem marking the historical importance of our time. While the stone faces of leaders have been a popular interpretation of hoodoo rock forms for centuries, rock gazing reached its peak around the 1890’s. Lincoln’s profile is seen in several Californian mountainsides, as is Washington’s head in Connecticut, and JFK’s in Hawaii. Likewise, early



TACTICAL ICE CREAM UNIT



**The Center for Tactical Magic
beats the heat with cool treats.**

The ice cream vendor has long been synonymous with a roving oasis - a well-spring of refreshment; a reprieve from the heat; a cool intervention. In this regard, the Tactical Ice Cream Unit (TICU) is no different. The TICU rolls through the city in an act of interdiction that replaces cold stares with frosty treats and nourishing knowledge.



Combining a number of creative activist strategies (Food-Not-Bombs, Copwatch, Indymedia, infoshops, etc) into one mega-mobile, the TICU is the Voltron-like alter-ego of the cops' mobile command center. Although the TICU appears to be a mild-mannered vending vehicle, it harbors a host of high-tech surveillance devices, a booming sound-system, roof-top stage, activist supplies, free wi-fi internet, and of course, ice cream. With every free ice cream handed out, the sweet-toothed citizenry also receives righteous propaganda developed by local community groups. Other potential "Pop Ops" include monitoring police activity, running sting operations against corporate dumping, and supporting strikes, rallies, or civil uprisings. Serving as a vehicle both literally and metaphorically, the Tactical Ice Cream Unit merges activism, car culture, new media performance art, and Homeland Security while providing food-for-thought, good humor, and cool treats to beat the heat.

www.tacticalmagic.org

WHAT WOULD NEIL YOUNG DO?

JEREMY DELLER



settlers of Utah discovered the "Guardian of the Desert" in the likeness of Mormon leader Joseph Smith.

The mimetolith of our President can be seen from the main road while driving through the Park, so keep a look out for it. A photo-op of you with the Leader of the Free World is worth its weight in stone.

-Ray Don

NAIL YOURSELF TO THAT V

see Sack Lunch

UUDAM NGUYEN

see Alex Singh, Claudia La Rocco, Talking Rocks, Bail Bonds, Rude Buttons, Expressive Badges

INGRAM OBER

see Shiny-Shiny, Point of View, Safety, High Desert Hookups, Love in All the Right Places, Venus in Chrome

RANDY POLUMBO

see Strange Fruit, 29 Palms Creative Center, Sculpture, Spaceships, fishing

VIRGINIA POUNDSTONE

The first time I drove out to Yucca Valley, Justin and I went to a signage and barricades store in Indio to pick up some supplies for his helicopter landing pads. It was my first to trip to the desert and I imaged it would be like a big mound of Arabian sand. The only site that astonished me more than the diverse terrain of the actual High Desert, were the alien turf farms we passed on the way to get the art supplies. Huge fields of green plopped over the desert floor clobbered the low brush and its ecology. It was watering time when we passed. I saw light reflected into rainbows flying above the anomaly. It was so beautiful, such a disaster, for the strangest reasons: the Superbowl, golf courses, and manicured lawns.

NOAH PURIFOY

see Noah Purifoy Foundation, Junk Sculpture, Permanent Desert Museum, Assemblage

REDECORATED SHED

see Thom Merick

DREW DOMINICK



"(Come on in) Laughter Dome"

**Two rejuvenating, cathartic,
and health-promoting sessions of**

Laughter Yoga

will be offered at the



Integratron

by David Dodge

May 7, 2pm and 3pm as part of HDTs 5

first come, first served - come ready to laugh!

This event coincides with World Laughter Day and will utilize the geo-magnetic positioning and unique acoustic properties of the Integratron to generate and propagate waves of uncontrollable laughter into the desert and beyond.

2477 Belfield Boulevard, Landers



AUCC

Robert Sumrell, Kazys Varnelis

One Wilshire is a nondescript 39 story modernist skyscraper designed by Skidmore Owings and Merrill and located in downtown Los Angeles. Originally built to house law offices, One Wilshire gradually became obsolete—along with the rest of downtown Los Angeles—in the 1980s, as yet another victim of the corporate office park. By the 1990s, however, One Wilshire’s fate turned around when the building was retrofitted as a teleco or carrier hotel. Now the premier communications hub for the Western US, One Wilshire leases space to over 260 telecom related companies. With more and more such companies located in One Wilshire, the building managers set up a Meet-Me Room on the fourth floor in which free interconnections could be made more cheaply and easily between the carriers. Now if a Guatemalan phone card company needs to connect to Sprint or one Internet company needs to connect to another, they can simply run a fiber optic interconnect between their routers without costly fees. One Wilshire’s function as a major hub in the global network makes it the most expensive real estate in the country, renting out at \$250 per square foot.

One Wilshire embodies the invisible physical spatiality supporting the virtual space of telecommunications and networking. But One Wilshire is also an icon of the nothingness that permeates our lives. Just like the Internet, One Wilshire is nothing without content. Its expressionless architecture has to be augmented by a sign “One Wilshire” emblazoned on all four sides. But One Wilshire is actually at 624 S. Grand Avenue, off axis to the boulevard it claims to anchor. One Wilshire’s exterior is mute about its internal function, the building could have any shape, any form. Critic Greg Goldin has written of One Wilshire, “It could be a flat, black box; it could be a green mound; it could be a stainless-steel funnel...” Moreover, even if One Wilshire is an icon of Los Angeles, its name forever linked to the city, its function tied to its role as a servant of telecommunications-hungry global metropolis, it is also just a node on a global infomatic grid. It could be anywhere.

In returning to the desert, One Wilshire enjoys a much needed vacation from the hectic pace of downtown and joins in a long tradition of modernist monuments in the desert, from Frank Lloyd Wright’s Taliesin, Richard Neutra’s Kaufmann House, Le Corbusier’s Chandigarh, Superstudio’s Continuous Monument, Paolo Soleri’s Arcosanti, and the opulent desert retreat that explodes at the end of Michelangelo Antonioni’s Zabriskie Point.



ETHER



art swap meet & ooga booga

at

high desert test sites 5

may 6-7, 2006

Featured booths by:

Textfield—Williams Building Studios—Ooga Booga & Art Swap Meet

Featured art works, editions, etc. by:

Mason Cooley—Arthur Ou—Benjamin Butler—Anne Eastman—Marie Jager—Alice Komitz—Becca Albee—Andrew KuoRuby Stiler—David Sherry—Matt Connors—Sara Clendinger—Donald Morgan—Dani Tull—Pentti Monkkonen—Amy Yao—Jason Eberspaker—and more TBA....

Books, music, clothing & products, etc. (courtesy of Ooga Booga) by:

JP Munro—Calvin Johnson—Nick Relph & Oliver Payne—My Barbarian—Lucy McKenzie & Paulina Olowaska—BlessMark Leckey—Purple Institute—Mended Veil—Ports Bishop—Capricious—Opening Ceremony—Paperrad—OmniChris Johanson—Ryan McGinley—Eric Wesley—Steve Dore—Pruss Press—Jim Drain—Dean SameshimaJeremy Deller—Lesley Vance—Frances Stark—Becca Albee—Slow & Steady Wins the Race—Spider and the WebsNate Harrington—Milano Chow—Misha de Ridder—Girls Like Us—The Colonial—Mari Eastman—Cory Arcangel—FlucaNYthing—Marc Hundley—Shawn Mortensen—Andrew Jeffrey Wright—Pablo Broustein—Mary Ann Heagerty—plus more TBA....

<http://www.oogaooogastore.com/hdts/>

RESTAURANTS

C&S Coffee Shop.

55795 29 Palms Hwy, Yucca Valley

It is hard to know what the C and the S stand for, but my guess, apart from probably being the initials of the owners, would be Coffee Shop. That friendly, no-nonsense matter-of-factness is apparent throughout this hometown jewel of a diner located in old town Yucca Valley on Highway 62. The food is good, the prices are affordable and the service is friendly and attentive. This is where the real desert people come for coffee and pancakes.



Once you settle in to a table you might even become fascinated by the posters of cute little kittens on the walls or the incredibly long house plant that circumnavigates the main dining area.

YUCCA VALLEY Water Canyon Coffee

55844 29 Palms Highway
Good coffee and very expensive bagels. Sandwich options. V-friendly. Free wi-fi.

Yucca Valley

Las Palmas, 55792 Highway 62 (760)369-7164. An astounding array of Mexican delicacies are available in this cottage-cheese ceilinged diner, which looks like a cross between an old folks home and a midwestern hotel lobby.

Route 62 Diner, Highway 62. The place started life as a motorcycle shop, and you can order Spam sandwiches there. Greg says the food is delicious, and that's the kind of endorsement I'm always looking for.

JOSHUA TREE

Royal Siam Family run Thai restaurant is housed in a cinderblock strip mall. The food is yummy. The A-Z West recommendation here is #37, the catfish, and #73, the shrimp.

Crossroads Café The favorite of rock-climbers, hikers, and the generally disheveled and hungry, there is a lot to like and even love about this place. V-Friendly and quite possibly the only Vegan Rueben for miles, but you have to ask for it special. Tofu and Tempeh is in stock.

Yokahama "No one will eat desert sushi with me," pouts Andrea. Why would we?

Country Kitchen

KATIE GRINNAN INVERSE PARADE

This flips the constructs and movement of previously staged parades, giving the parade goers a chance to be in the position usually given to floats. They will be given a ride in a van and the float would be on the sidelines. The experience of the float/sculptures is much more private and interior from a van almost as if being inside a camera. The float itself is cut into frames and expanded into multiple sculptures strung out along the side of the road. Depending on the speed of the van the float hopefully will turn into a simulated stop frame animation. The sound will also function differently. The musicians (the meat bees) would be spread out along the expanse of the road so the experience of the sound would be more isolated and a Doppler effect could occur. There will be concessions as well in the form of popcorn and wizard brew (my homemade beer) and the viewer can wander from frame to frame to become a part of the animation as well.

The third phase of this piece involves taking the float, reconfigured after the HDTs, on the road. A 15 person van pulling a trailer is the base for the sculpture/float/bandwagon. The float would be configured in a way that would work similarly to a tent, where it could be installed and broken down very easily. The process of the float continually breaking down and building back up is part of the piece. We will stop at different sites along our drive. The places and people we meet as well as the people on board will be integral in how the trip takes form. I will document the piece with video and recordings for my own video piece and Spencer Stair is going to make a documentary. The configuration of the photos will be different. There

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We had just moved to Ca from Nj, and planned to camp at Skiplar's site overnight. Due to a job obligation, we couldn't leave L.A. until well after 9, getting us into Joshua Tree after the party at the Palms had broken up. Unfortunately, we were relying on this as our meeting point to find out where the site was (for some reason which I can't remember now, we hadn't printed out a map). We ventured into town to find the info tent thinking that we'd find one. It was so dark, we had to pull our car up against the tent, headlights on, while I rummaged through its contents. Although I was sure there would be at least one stray map amongst the boxes, I came out empty-handed. Since we didn't want to wake up next to an unseen sewage tank, staring down an angry cow, or with a suspicious landowner standing over us, we opted for a motel room. It wasn't until the morning when we opened our vertical blinds that we could see where we were...

Flora Wiegmann

will be an inside and outside this time with the band (the meat bees) inside the float. The outside photos will be the destroyed, bombed out looking building and the inside will be photos of a modernist building. The photos on the float will have the frames or windows from the HDTs part and will serve to collage the photos with the actual surroundings. The final destination is Socrates Sculpture Park.



Soon after the birth of cinema, early filmmakers experimented with editing to create a film grammar that has become the language of cinema. Film pioneers like Kuleshov and Eisenstein illuminated the basic principle of film montage: by juxtaposing two shots, which on their own carry different meanings, one could create a new relationship through the clash of those images. Filmmakers learned of film's basic ability to stretch and compress time, and developed a syntax of film language that continues to evolve using principals like elaboration, fragmentation, parallel action, separation, multi-angularity, slow disclosure, familiar image, camera movement, master shot discipline, and orchestration.*

The HDS Viewfinder encourages an active exploration of the landscape and a cinematic approach so participants can begin to create personal movies in the mind. Below you will find a movie playlist that should last you the entire journey, from the Pacific Ocean to the Atlantic Ocean and back for the next time you're driving across country with your portable dvd player. The films are organized chronologically and are chosen because they explore boundaries of film language of their time (either through editing or narrative structure) and illuminate new possibilities of a cinematic experience. Please excuse the many great omissions, and if you feel you must have popcorn, pick this up before the trip: <http://www.rvsupplywarehouse.com/product/detail.cfm/pid/2821>. Happy viewing!

- | | |
|---|---|
| <i>Intolerance</i> , D.W. Griffith, 1916 | <i>Point Blank</i> , John Boorman, 1967 |
| <i>Nosferatu</i> , F.W. Murnau, 1922 | <i>Titticut Follies</i> , Fredrick Wiseman, 1967 |
| <i>Ballet Mecanique</i> , Ferdinand Leger, 1924 | <i>The Wild Bunch</i> , Samuel Peckinpah, 1969 |
| <i>Mother</i> , Vsevolod Pudovkin, 1926 | <i>The Conformist</i> , Michelangelo Antonioni, 1970 |
| <i>Metropolis</i> , Fritz Lang, 1927 | <i>A Clockwork Orange</i> , Stanley Kubrick, 1971 |
| <i>The Fall of the Romanov Dynasty</i> , Esther Shub, 1927 | <i>The French Connection</i> , William Freidkin, 1971 |
| <i>The Lodger</i> , Alfred Hitchcock, 1927 | <i>THX 1138</i> , George Lucas, 1971 |
| <i>Man With A Movie Camera</i> , Dziga Vertov, 1929 | <i>Don't Look Now</i> , Nicholas Roeg, 1973 |
| <i>Un Chien Andalou</i> , Luis Bunuel, 1929 | <i>Lancelot du Lac</i> , Robert Bresson, 1974 |
| <i>A Propos de Nice</i> , Jean Vigo, 1930 | <i>The Conversation</i> , Francis Ford Copolla, 1974 |
| <i>Scarface</i> , Howard Hawks, 1932 | <i>Woman Under the Influence</i> , Cassavettes, 1974 |
| <i>Modern Times</i> , Charlie Chaplin, 1936 | <i>Jaws</i> , Steven Spielberg, 1975 |
| <i>Alexander Nevsky</i> , Sergei Eisenstein, 1938 | <i>Nashville</i> , Robert Altman, 1975 |
| <i>Stagecoach</i> , John Ford, 1939 | <i>All the Presidents Men</i> , Alan Pakula, 1976 |
| <i>Meshes in the Afternoon</i> , Maya Deren, 1943 | <i>Alien</i> , Ridley Scott, 1979 |
| <i>Rashomon</i> , Akira Kurosawa, 1950 | <i>Raging Bull</i> , Martin Scorsese, 1980 |
| <i>Singin' In the Rain</i> , Stanley Donen, 1952 | <i>The Evil Dead</i> , Sam Raimi, 1982 |
| <i>On the Waterfront</i> , Elia Kazan, 1954 | <i>Brazil</i> , Terry Gilliam, 1985 |
| <i>Wild Strawberries</i> , Ingmar Bergman, 1957 | <i>Thin Blue Line</i> , Errol Morris, 1988 |
| <i>Twelve Angry Men</i> , Sydney Lumet, 1957 | <i>Do the Right Thing</i> , Spike Lee, 1989 |
| <i>The Cranes Are Flying</i> , Mikheil Kalatozishvili, 1957 | <i>Barton Fink</i> , Joel Coen, 1991 |
| <i>A Movie</i> , Bruce Conner, 1958 | <i>Farewell My Concubine</i> , Chen Kaige, 1993 |
| <i>Touch of Evil</i> , Orson Welles, 1958 | <i>City of Lost Children</i> , Caro & Jeunet, 1995 |
| <i>Hiroshima</i> , Mon Amour, Alain Resnais, 1959 | <i>Pulp Fiction</i> , Quentin Tarantino, 1994 |
| <i>Breathless</i> , Jean-Luc Godard, 1960 | <i>Fallen Angels</i> , Wan Kar Wai, 1995 |
| <i>8 1/2</i> , Federico Fellini, 1963 | <i>Breaking the Waves</i> , Lars Von Trier, 1996 |
| <i>Repulsion</i> , Roman Polanski, 1965 | <i>Velvet Goldmine</i> , Todd Haynes, 1998 |
| <i>The Good, the Bad, and the Ugly</i> , Sergio Leone, 1966 | <i>The Matrix</i> , Wachowski Brothers, 1999 |
| <i>The Battle of Algiers</i> , Gillo Pontecorvo, 1966 | <i>Mulholland Drive</i> , David Lynch, 2001 |
| <i>Bonnie and Clyde</i> , Arthur Penn, 1967 | <i>Russian Ark</i> , Aleksandr Sokurov, 2002 |

* See Stefan Sharff's *The Elements of Cinema, Towards a Theory of Cinesthetic Impact* for an elaboration of these concepts.

THE GROTTO CONCERT

BY GREGORY LENCZYCKI

IN COLLABORATION WITH KATHLEEN JOHNSON & TAALMAN KOCH ARCHITECTURE
HIGH DESERT TEST SITES, SITE 2, YUCCA VALLEY, CA

SATURDAY, MAY 6, 2006 7:30 PM

SUNDAY, MAY 7, 5:30 AM

(PLEASE SEE BELOW MAP AND DIRECTIONS,
AND PLEASE ARRIVE 1/2 HOUR PRIOR TO START TIME)



THE CONCERT WILL FEATURE
CLAIRE BERGEN ON VIOLIN,
VI THUC HA ON VIOLINCELLO,
ERIC LAU ON PERCUSSION,
GREGORY LENCZYCKI ON PERCUSSION,
AND EMILY SNIDER ON TOY PIANO.



CHUCK MOFFIT & INGRAM OBER

Chuck Moffit and Ingram Ober are back this year with another apparatus to change the way we see the desert. You can find it clinging like a barnacle to the side of a rock outcropping on the Stillpass site. A nest of high polished aluminum with a plush seating area for two; doubling the view of the sky by reflection. It just might be the hot spot to listen to the concert at the Grotto this weekend or to meet that site specific sculpture soul mate and high desert hookup. Bring your sunscreen and sunglasses. The attached photos illustrate our rigorous art testing in action. All attempts have been made to maximize the participant's safety and viewing pleasure.





CIRCUMSTANCES

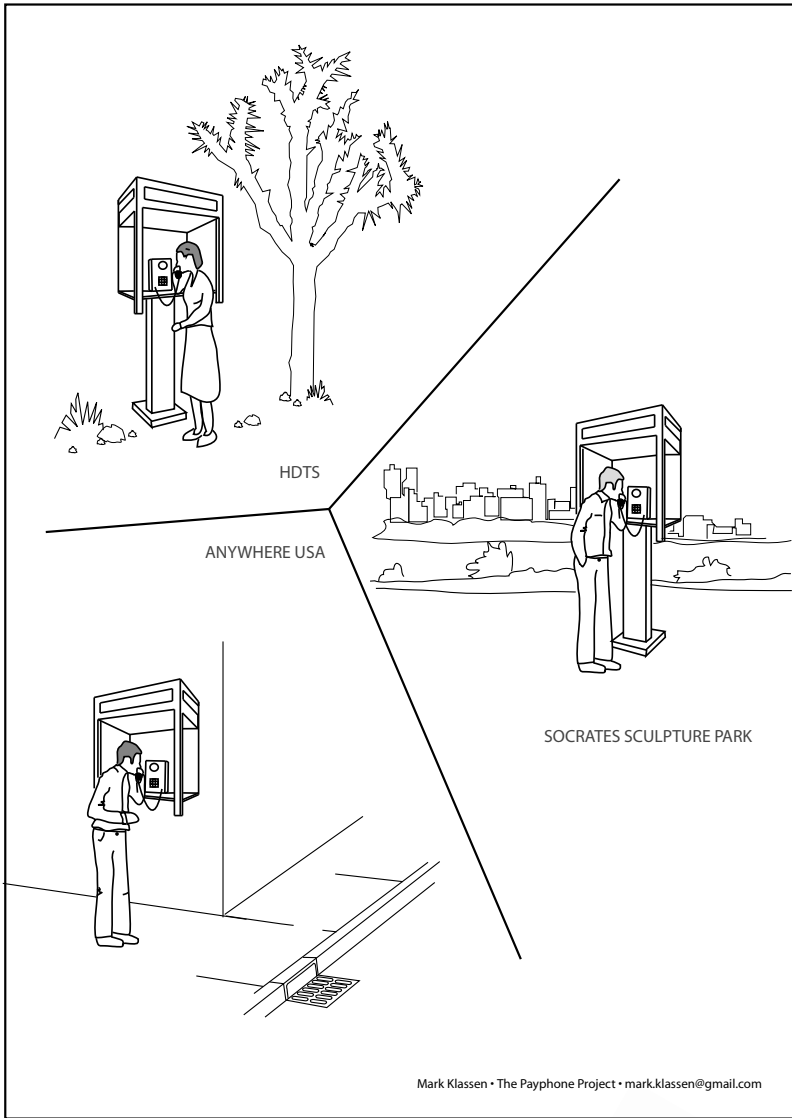
Circumstance: From Latin *circumstantia*, present participle of *circumstare* to stand around

"The boulderland surrounding Indian Cove Campground is a delight to explore. Huge fanciful outcrops of quartz monzonite provide a natural playground for children and adults. Campers are often entertained by the astounding gymnastics of rockclimbers responding to the challenge of 'Billboard Buttress,' 'Campfire Crag,' 'Moosedog Tower,' 'Feudal Wall,' and a dozen other popular climbs."*



At the end of Hidden Paradise Road, visitors will encounter one of the latest developments in climbing. For years—with their focus on the vertical—climbers have looked upwards, scaling walls, escarpments and boulders. Here, at the end of Hidden Paradise Road, the focus is on the subterranean. Tunneling under boulders instead of over them, climbers have forged new and difficult climbs, including the "Underbelly", "Bootlegger's Highway", "Endless Shade" and "The Vulture's Circle." A single black strand of yarn tied around a stone marks boulders that have been successfully traversed.

*Cates, Robert, Joshua Tree National Monument: A Visitor's Guide, Live Oak Press: Chatsworth. 1984.



Mark Klassen • The Payphone Project • mark.klassen@gmail.com



ATTENTION INTERSTATE GROUPIES!

Are you going to NY or in that general direction? Can you take a piece of my bike with you? I am looking for volunteers. My crankset, wheels, tires, and tubes need transport. I am also looking for someone to take a couple of cotter pins and a long bolt. The seat needs a ride also and so does the frame. Parts are packaged in very attractive zip loc bags. They will not get rust on your seat. They make excellent traveling companions and great conversation starters.

Thank you!

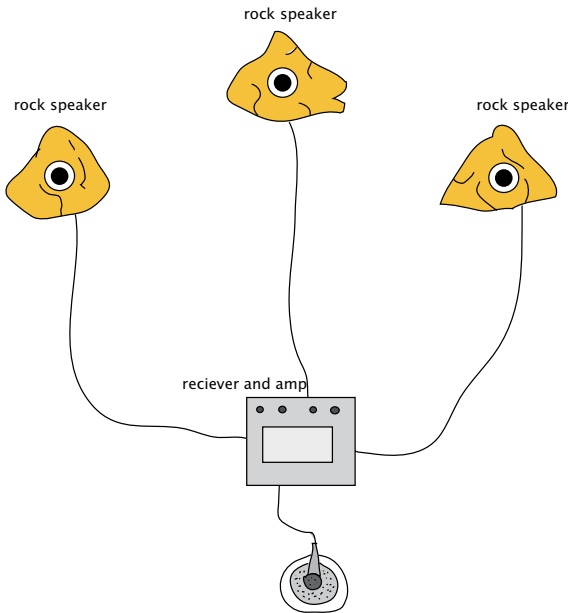
LISA ANNE AUERBACH

Biketosocrates.com

biketosocrates@yahoo.com



61768 29 Palms Highway
Joshua Tree
Greasy. Not especially V-friendly.



DESERT KARAOKE JAY LIZO

Desert karaoke is an experimental sculpture that will record the possibility of the desert "singing." The experiment consists of a speaker system that mimics the local rock formation, a customized microphone microphone stand to capture sounds from various sources, a musical soundtrack, and a customized recording device. This experiment is attempt to record the possibility of mother nature "singing" to construct a fictional space. The soundtrack will be recorded and played back during the HDTS event.

PIONEERTOWN

Pappy and Harriet's Pioneer Town Palace Restaurant and Saloon. *Pioneertown Rd., Pioneertown (760) 365-5956*

If you get there at the right time, you can suck up the Western ambiance as you listen to the famous Palace Players, a really good and loud cover band. Call for reservations.

29 PALMS

29 Palms Inn

73950 Inn Avenue, 29 Palms, CA 92277

Slightly more "upscale" than other options in town, the Inn serves breakfast, lunch, and dinner poolside. You may see people from L.A. here!

Carousel Cafe

72317 29 Palms Hwy, Twentynine Palms, CA

Decent greasy food in round diner.

Desert Ranch Market

Cheapest sandwiches in town at this no-frills supermarket hotspot. They make 'em how you like 'em, right on the spot on fresh-baked bread.

RIDE YOUR BIKE!!!!

JUSTIN SCHWARZ

see Laura Kleger, Point of View Claude Glass, Framing, Desert Water

ROBERT SUMRELL

see One Wilshire, Ether, AUDC

JACOB STEIN

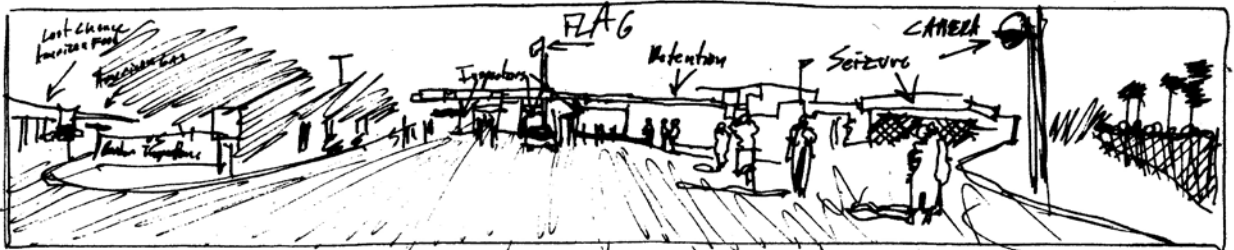
see Pioneertown, Justus Motter, Nudest Hippie, Dome (Geodesic), Flag Rock, Water Canyon, History Repeating

LINDA TAALMAN

see Grotto

EMILY SCOTT

R. SCOTT MITCHELL



Sonoran Desert Border X-ing

WHAT'S THAT DESERT BUG?

In an attempt to educate city dwellers about some of the arthropods they are likely to encounter upon taking a trip to the desert, we have combed our online archives to bring you a few examples of common Southern California desert dwellers, both insects and arachnids. If you spot something not featured in this column, take a photo and email your query in to www.whatsthatbug.com and we will do our best to satisfy your burning desire with a prompt identification.

-Bugman Daniel Marlos



Stink Beetles

What a wonderful Bug's Eye View of these mating Stink Beetles. You must have been crawling on your belly to get that angle. Stink Beetles in the genus *Eleodes* are found throughout the arid West. They have fused wings that make flight impossible. They amble along the ground in hilly areas and deserts, and if disturbed, they stick their rear ends up and emit a foul smelling odor.



Solpugid: Sun Spider or Wind Scorpion

You have captured a wind scorpion, an arachnid of the order Solpugida. It also goes by the names Sun Spider,

Hunting Spider and Wind Scorpion. We have several local species that generally inhabit hot dry desert areas. Not common in the Los Angeles basin (though I have gotten them in my home many times in Mt. Washington), they occur under stones or in sandy soil and may be attracted indoors by lights on warm nights. Hogue adds that they are ground dwellers and excellent excavators. All of our species are nocturnal, wandering by night in search of the small invertebrate animals that are their prey. They are extremely voracious carnivores and crush and tear captive organisms to shreds with their huge jaws. Though they are harmless to humans, the bite can be painful, but contains no venom.

Tarantula Hawk

You found a dead female Tarantula Hawk genus *Pepsis*. They are found in arid regions of California. Females can be distinguished from males by their curved antennae. You will recognize a Tarantula Hawk by its blue-black body and orange wings. Large females can grow to two inches, though we have seen even larger ones in Baja California Norte, Mexico. The female locates a tarantula, stings it to paralyze it, drags it to a burrow and lays a single egg on it. The egg hatches and the larva feeds on the still living tarantula: a fresh food supply. The females can also deliver a painful sting to people.



see Los Angeles Urban Rangers, Campfire, Joshua Tree Saloon, Orientation, Disorientation, Maps as Magic

ROBERT ALLEN SMITH

see Jeremy Deller, Bumper Stickers, WWNYD

KAZYS VARNELIS

see AUDC, Ether, One Wilshire, Telecom Hotel, Hub, Target, Communications Breakdown

VEGANS

Be Prepared to Go Hungry or Go to Crossroads. The desert is a desert.

CHRISTOPHER VEIT

see Patterson Beckwith, Tom Borgese, Chad Brown, Joshua Callaghan, Annie Costello, Jeff Elrod, Karl Hahn, Steve Hall, Karen Hallock, Dave Jones, Kelly Martin, Ryan McGinley, Paul Lee, Jack Pierson, Randy Pulombo, Jay Schuette, Ji Shin, Glen Steigelman, Michael Stuetz, Chris Veit, Cathee Wilkins, The Christening of a Cabin.

LONDON WIGGS

FLORA WIEGMANN

see Dancing in the Dark, Dance in the Desert, Wonder Valley Foxtrot, Line Dancing, Salt Flat Shimmy, The Hustle

AMY YAO

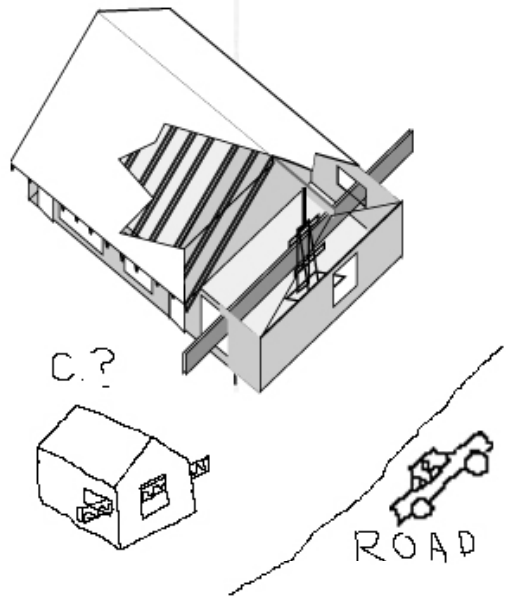
see Ooga Booga, Swap Meet, Desert Commerce, Dessert

ALL POWER TO THE PEOPLE

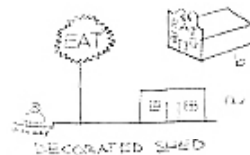


THE CHRISTENING OF A CABIN

deals with the creation of a new life in an old building. A group show which explores the many facets of mixed media collaborations in the arts. The house as a story teller and the true events that will surround the cabin forever. This will be a multi media event that changes platforms from day to night.



74. Road scene from God's Own Junkyard



THOM MERRICK

MARY BETH HEFFERNAN

Give and Take: Some war tokens

When you drive up Adobe Road towards the Twentynine Palms Marine Corps Air Ground Combat Center, the largest Marine base in the country, the road is flanked not by the namesake palms or the decommissioned planes and guns that welcome you at other bases. The sole objects of monumental scale are the town's "Oasis of Murals," illustrating local prospecting history, or desert flora and fauna, serving as much as distractions from the yawning adjacent vacant lots as edifying visual narratives. The most ambitious mural, Don Gray's "Operation Iraqi Freedom" is surprising in its focus on battle confusion, or Marines rescuing their wounded. Saying "I had to talk myself into this one" because he didn't want to celebrate war, the mural can't be seen until you're heading out of town, or leaving base, depending on whether you're a tourist or soldier. Aside from Gray's haze-filled depiction of brotherly loyalty amidst battlefield confusion, the lion's share of memorializing takes place nearby in more prosaic places, and on a far more intimate scale.

Brightly lit with florescent lights and smelling of disinfectant, the six or so tattoo studios of Adobe Road exude the antiseptic feeling of the clinic as much as being sirens of what Adolf Loos famously called the crime of ornament. The days when the tattoo parlor attracted only bikers, soldiers and denizens of the underworld have been traded for a professionalization marked by blood-borne pathogen certifications, sterilizers, reams of carefully laid out plastic and examination gloves. So when the Marines go in to get their tattoos (one thing that hasn't changed) the feeling is as much akin to a medical procedure as a ritual wound/image.

As an observer, this scene is filled with a canny likeness to those I experienced 18 years ago as young DWNAD (Dependent Wife, Navy Active Duty, the icky-sounding acronym pronounced "Dwah-Nad"), a child bride, as my friends called me, married to my long-time neighbor who became a Navy flight surgeon. Attached to a squadron of Marine helicopter pilots, and periodically sent to 29 Palms for combat training, my then-husband indulged my curiosity about the clinical setting by letting me pose as a medical student so I could, up close, observe him cleaning out wounds, express particularly nasty abscesses, or later, when he became a urologist, cut open testicles and the like. And so I've come back to Twentynine Palms; it's another Bush, another desert war, again a Marine in the chair under the knife or needle, but this time it's me who's probing the wounds.

Drawing attention to the fact that Marines get tattoos, even in great numbers, is like reminding us that the sun comes up every day, or that cops are corrupt. But their practice of getting memorial tattoos, sometimes even before heading off to war, is both curious and haunting. At once intimate and monumental on a bodily scale, the tattoos seemed to function as a prompt for both stories and silence. Some buddies design a tattoo together, agreeing to get the tat if one of them dies. Others simply get one, in advance, knowing that one of them will "fall" as they call it. Often, a group will get matching tattoos when they return with a common symbol, or with lists of their dead buddies' names. More often than not, the design involves some version of the "soldier's battle cross," a half-cross, half-skeleton arrangement of a soldier's helmet atop his rifle, jammed near his empty boots with dog tags hanging down.

The site of my project is not only the bodies of Marines and the images that they create in relation to the war. It's located in the conversations with the tattooists, waitresses, shopkeepers and residents of the Twentynine Palms and Joshua tree area. It exists in the stories and shared burden of witnessing what happens to the 20 year olds who act as the pointy end of our nation's foreign policy stick. Extending this sense of exchange, I've created a token for you to take with you, and a chance to leave something of your own behind.



LOS ANGELES URBAN RANGERS

BECOMING AN INTERSTATE ROAD TRIP SPECIALIST WORKSHEET: LOS ANGELES — JOSHUA TREE



Los Angeles Urban Rangers [www.laurbanrangers.org] is a mobile and site-specific interpretive force offering programming in and about Los Angeles and its everyday urban ecologies. For *Interstate: the American Road Trip*, we have developed a series of public programs, including “Hitting the Road: an Orientation to the American Road Trip” at High Desert Test Sites on May 6, and a customizable Interstate Road Trip Specialist Field Kit, to be used by exhibition participants on their transcontinental expeditions. All are intended to facilitate sharpened observational skills for reading 21st century roadside geographies and local specificities embedded within the seemingly homogenous, particularly in light of the ever-increasing standardization of the American landscape (the Interstate Highway System – begun in 1956 and characterized by consistent speeds, straightened corridors, limited access points, and repetitive models of urban development and architectural design – is emblematic).

FIELD OBSERVATION LOG

Date	
Field observer(s)	
Stretch of road	
Direction of travel	
Number of stops (record exits)	
Start/end times	
Starting/ending air temperature and weather	
Starting/ending visible smog	
Number lanes	
Speed limit	
Your speed of travel	
When/where you encounter traffic congestion	
Notable landforms/topographic features	
Type(s) roadside landscaping	
Animals (# dead, # alive)	
Mural art (public, private, graffiti)	
Visual obstacles/barriers	
Fencing (could you walk into the landscape?)	
Favorite median	
Favorite overpass	
Billboards (# and content)	
Notable place names	
Cultural/historical themes	

POST-TRIP QUESTIONS

Did you consider this a road trip?

If so, when/where did it start feeling like a road trip?

Did you have a travel safety net (e.g. AAA, cell phone, spare tire, first aid kit)?

How would you describe the sensation of going out versus coming into the city?

How did your rate of speed affect your sense of geography?

How did the size/shape of the road itself affect your sense of the surrounding environment?

What was your focus and what tended to pass by peripherally or unnoticed?



