

Traveling Light Through Transparency: *Preliminary Materials For A Walkshopinar*

Dr. Andrew Wilford (University Of Chichester, UK)

Glass Beings

Where Byung-Chul Han (2015) writes that ‘transparency makes the human being glassy’ (viii), a transformation of biopolitical subjects from carbon-based life to silicon ‘forms of life’ opens into questioning of the precarities that accompany such beings. Tiqqun (2011) have argued it is out of a ‘crack’ that ‘bare life’ may seep: from the paroxysm of ‘a hipster stripped of their phone’ (146) through to their explosion of indignation where their order arrives out of sequence in Starbucks. Within the context of our *unguided* walkshopinar, there is also potential for encounters with broken glass beings that are ‘wholly shattered’.

The working group has travelled across territory, time zones and, in cases, Trans- Atlantic journeys to be present at the “-*Trans*” conference. As Groys (2004) notes of academics’ lives;

All active participants in today’s cultural world are now expected to offer their productive output to a global audience, to be prepared to be constantly on the move from one venue to the next, and to present their work with equal persuasion—regardless of where they are. A life spent in transit like this is bound up with equal degrees of hope and fear. (106)

The walkshopinar is paradoxically demanding further transit and seeking to engage with transparency in ways that do not reduce the collective ‘affective’ experience to merely an account of the ‘evidential’. Arguably such an approach would not appreciate the extent to which quotidian transparency is that which might be ‘seen through’ but experienced nonetheless.

We cannot preempt how the presence of the working group may be received at various sites and from experience little has to be done to, not so much crack, but instead ripple on the surfaces of transparency. We can choose to make a silent walk, we can shift holding hands with a partner in an act after Rosana Cade’s *Walking: Holding* (– see later), we can ‘exhaust’ spaces (as Georges Perec sought to in 1974 – see *Unguided Materials For A Walkshopinar*), or possibly engage in what Bill Aitchison terms ‘invisible choreography’ in the temporary adoption of directions, stances and gestures borrowed from the public space.

Unguided Tours (Tenerife)

I joined artist/academic, Bill Aitchison, in Santa Cruz de Tenerife during July 2015. Billed as a weeklong workshop in ‘expanded tourism’ that would culminate with a collectively performed

event, it transpired that I was to be the 'only' participant. In trying to establish the means by which we might work together, Bill and I failed in a deliberate attempt to lose our way and then, in returning to where we began, we were subsequently unable to retrace the first decisions that we first made in the 'way-losing'. We then travelled to the south of the island and drew parallels to 'camp' biopolitics in the holiday resorts' segregation of nationalities, the extensive list of prohibitions orchestrated beach behavior and uniformed grid organisation of sun-loungers. We thought about the prejudicial operation of importing golden sand from the Sahara undertaken in response to Western tourists' preference of these beaches to indigenous black sands. As antidote to the golden 'resorts' with a limited diet of soaking up sun, sea and one-euro pints of lager, Bill and I undertook excursions with a local guide who was exploring new routes in potential destinations for sustainable tourism around 'othered' areas of the island. These 'unguided tours' took us to the ancient *laguna* forest, a grape-growing region in the Northern tip of the island and the black sands of a 'locals' beach where there were 'no rules' (and better surf).

Rather than work with any sense of a pre-determined script that was merely repeatedly performed as the tour, the unguided responses to inquiries, interests and immediacy of 'discoveries' engaged the party in a collective process of making and negotiating an individuated tour. As our 'test tourist party' performance and culmination of the week's workshop; our 'unguide' (who had never walked the route we were to take), an animal behavioral biologist (who had signed up for the excursion over social media), Bill and myself, undertook climbing Mount Teide, the island's volcano. In choosing to be unguided through a full-moonlit night into dawn, we enjoyed the early morning summit of the island's volcano and began our own descent before 'official' guides ascended with their tour parties.

Performing Transparency

Rachel Hall (2015) identifies three categories of transparency that are performed by the traveling subject; the *voluntary*, the *involuntary* and *asymmetric*. It is the latter of these that perhaps presents most interest to the workshopinar, where performance of *asymmetric* transparency occurs at sites outside of Hall's focus on the airport. However, as Hall argues, *asymmetric* transparency occurs within an everyday performance of security culture at sites that inherit traits, regulations, expected behaviors and degrees of surveillance from the airport environment. It is through such asymmetry that concerns regarding quotidian performance of *voluntary* and *involuntary* transparency within the public space are then ushered in.

Within *asymmetric* transparency, what Hall identifies in the TSA's declaration of airport clearance as 'No-Joking Zones' in 2004 (169), is argued to inform the 'deadly' seriousness of social spaces such as the shopping mall. As Hall observes;

The establishment of a No-Joking Zone expresses a hygienic dream that it would be possible to create a safe linguistic environment in which language would operate in a perfectly transparent manner (170).

The ban on video or cameras that is employed within the Crystal Court at the Identity, Design and Service (IDS) Building in Minneapolis can be argued to provide an exemplar of regulations employed within Hall's definition of *asymmetric* transparency. Whilst the tourist visitor is prohibited from use of camera or video within the public area of Minneapolis' tallest building, they are continually subject to both camera surveillance and security recording. Such regulation on tourist behavior, however, requires both signage to inform visitors and security personnel to monitor and enforce. These latter measures arguably serve to iterate features of 'no joking' seriousness within the shopping mall and further contribute to *asymmetric* qualities of transparency that we may identify as performed at this site.

***After Walking: Holding* by Rosana Cade**

In proposing the group traverse a walk to not only expose transparency but also embrace aspects of the broader "-Trans" theme of the conference, it is perhaps through Rosana Cade's *Walking: Holding* (2013) that an exemplar act might be found. The succinct account and reception of this work by the artist can be found on her website, but in summary, she writes that;

This performance is about bringing very different people together to walk hand in hand in public. It's about flesh to flesh experiences of difference. It hopes to encourage greater understanding and tolerance amongst people who experience it, and to open up new possibilities for ways of being in public space, and ways of being with each other. (Cade, Online)

It is however that concerns regarding transparency might be found between the workshop group identity and the dimensions lost from Cade's work within any kind of 're-enactment'. I am hoping that this will be 'food for thought' as we lunch in Hell's Kitchen. Whilst first selected on the basis of its theatricality as qualities of 'exhibition' (in Han's terms), in 2012 Hell's Kitchen was venue to a rally against proposed amendments defining marriage in solely heterosexual terms. On September 7th 2016, against a homophobic *Yelp* reviewer in a single-phrased posting that there were "too many gay people" in the restaurant, Hell's Kitchen issued a Facebook response:

We ask that you not return to Hell's Kitchen again. All of us who work here, whether straight or gay, view Hell's Kitchen as our home; we open our doors each morning and do our best to make every person kind enough to dine with us feel as if it is their home, too. We do our best to make every guest feel welcome, we do our best to create an environment that gives them a chance to enjoy the company of their friends, we do our best to create an environment that is blind to any form of prejudice and we do our best to create an environment that is safe... While you're certainly free to post any comment you want about us, we're equally free to say you cannot enter our home again (Online).

In considering this event and our own activity, we might further generate means for engaging with how 'the demand for transparency grows loud precisely when trust no longer prevails' (Han, 2015, 48).

Acceleration and Aroma (San Francisco)

I did not encounter *Walking: Holding* in performance but via an account from the project's participants and my colleague at the University Of Chichester, Abigail Conway. During our delivery of a two-week 'Summer Intensive' as part of a MFA programme (in association with California Institute of Integral Studies), we were accommodated on the corner of Market and 14th Street, San Francisco. The subject of Cade's work arose as we walked around this area on one of the last evenings of our stay in the city.

TRAVEL TEXT [In the hotel lobby's Starbucks franchise, the hipster, homeless, tourist and digital cognitariat all stood together in line. On the opposite corner, Burger King played street-bound classical music through poor-quality speakers in an endeavor to deter buskers, drug-deals or 'other' gatherings outside. This resulting zone of dissonance manufactured the kind of sonic aggression that Burroughs might have readily recorded in his 'riot sounds'. With the corporate manufactured public spaces behind shutters, at night, in every building was a private security guard with slight variations between their branded uniforms. At the heart of Silicon Alley, outside the headquarters of Twitter, Uber, Foursquare and Air B'n'B, the streets reeked of urine and weed.]

In his foreword to *Theatre & The City* (Harvie, 2009), Tim Etchells argues for the city as space of theatre;

Because it is contested space.

Because it is used at the same time by many people, sectors, factions, groups whose interests do not by any means coincide.

Because it layers commerce, manufacture, leisure, the political sphere – because it demands negotiation, compromise, conflict, agreement in order to function, in order to move.

Because if you look for even a moment at those things, you see the ripples out to the bigger questions of our time – the relationship between local and global, between cultures nested in and around each other (xii).

As Abigail and I walked from Market to Mission, we were constantly questioning how what we were seeing (and smelling) was seemingly transparent within the everyday reception and 'flow' of San Francisco. We asked ourselves not only how long it might take before we might not see, or smell, the city as we were doing, but also what changes we might have to effect in ourselves to do so.

Within his critique, Han (2015) proposes that 'transparency annihilates the fragrance of things, the fragrance of time. Transparency has no fragrance' (32). Where sight might prove a suspicious sense to be either predominating or solely employing to expose transparency, perhaps a mapping of aroma (and its absence) might offer a different sense for/of the walkshop?

Mis-guides and Counter-Tourism

The works of Phil Smith (2012, 2015) and *Wrights & Sites* (2006) collective (of which Smith was a member) offers a rich resource of potential activity that might be brought to the walkshop planning. Alongside these possible acts of 'Misguidance' and 'Counter-Tourism' however is given bold recognition that; 'each walk is performative, an enactment in relationship to an illusion of normalcy, to threat, to inhibition, to disability, to appearance, to signs in which the meaning of "walk" is reinvented' (2015, 91). In *A mis-Guide to Anywhere* (2006), *Wrights & Sites* warmly invite the further writing of mis-guides to 'everywhere/somewhere/elsewhere/nowhere' (65). The 'mis-guided' walk embraces how:

...to step on the cracks and make new tracks extending your territory becoming more aware of the restrictions being imposed by signs and surfaces and the aggressive invasion of the car... the walk can be considered as a tool of revelation where the act of walking draws lines, shapes and trajectories through the built environment as if the walkers are writing and re-writing the city with their footsteps (100).

Mis-guidance offers ways of walking that depart from the strictures of determined destination in providing contingencies to route and potential within post-Situationist drift (*dérive*): 'Choose one small block of streets and then walk them and again in every direction until it seems that the streets themselves are taking you for a walk' (31). Within mis-guidance, we are invited by *Wrights & Sites* to 'find the world in one street' (107) and we may undertake an attempt at this as we walk along Nicolett Mall.

Whilst Smith (2015) has distanced himself from the Terrorist/Tourist figure as 'suggesting empty models for people to fill with themselves' (83), a 'stem cell' of his *Counter-Tourism: A Handbook*

(2012) cites an allied philosophical approach that is perhaps of value to the working group's engagements;

Counter-Tourism does not seek the Holy Grail of an accurate history. Though it does seize gleefully upon the upsetting of myths by empirical means. Even better though is Slavoj Žižek's 'third pill' – neither the blue pill of illusion nor the red pill of reality without illusions but rather a pill that reveals the reality that is in illusion itself (101).

Such an attempt then observes, with Žižek (2009), how any 'quest' for transparency is prone to a 'fetishist illusion' in which 'the agent's own "reflexive determination" is misperceived as a property of the (perceived object) itself' (214). In Smith's Counter-Tourism (2012) we are encouraged to 'photograph all the stains' (91) and explore sites 'as if they were a crime scene... Prepare a case for the prosecution' (39). In possible avoidance of the 'fetishist illusion' and pursuit of the 'third pill', Smith advises that;

[W]hile fantasising a walk that is a structural overthrowing of social relations by what it discovers about the city (or whatever site), radical walking will be just as, and more effectively disruptive when it simultaneously challenges itself and its own structural assumptions (2015,91)

Whether unguided, mis-guided or a more 'radical' and reflexive walkshop, our later activity will be formed between the tensions of becoming neither driven by a 'tour', nor wholly shapeless 'drift' (*dérive*).

Détournement & Site-Writing (Beirut)

As part of the *Beirut: Bodies In Public* arts festival in October 2014, I undertook a collective détournement of Hamra Street in a walk with the event's artist-in-residence, Dima Mabsout.

WELCOME TO HAMRA – THE BROADWAY CENTRE
A chair (wooden, with slightly worn wicker set)
Cedar Tree logo
Iron Horse
COSTA
Slow flow of capital
The torsos of dummies
24-7
In Chocolate We Trust

CCTV in Operation

LET US TAKE YOU BACK TO THE
GOOD OLD DAYS
DIFFERENT SPORT
HARLEM SPORT
(two sports shops next to each other?)
First time of seeing women sat in the street chairs

Jane Rendell, a keynote speaker at *Beirut: Bodies In Public*, identifies the Situationist's employment of détournement as a critical strategy for 'decentring/recentering' in her own Site-Writing processes. Rendell (2010) advocates such strategies alongside 'psychic processes of

introjection and projection, as well as identification' (8) provide a resource of 'conceptual tools for exploring the complex relationship made between subjects and others, and between people, objects and spaces' (8). It is only through our subjectivities that the process of site-writing may proceed. In the 'double meaning' of détournement is a play between the original context and the relocation or repurposing of the autonomously detoured parts. In Beirut, I detoured graffiti texts that were written in English;

IF YOUR CAR BROKE DOWN HERE IN THE MIDDLE OF THE NIGHT, WHO WOULD YOU TRUST TO GIVE YOU A RIDE HOME? (stencil)

ACT, REACT, DANCE, SCREAM, TOUCH, BREATHE. LIFEISTOOSHORT.COM (stencil)

RECLAIM OUR SEA (stencil)

The Union Of Anarchists in Lebanon (stencil, underneath 'Get Born' hurriedly sprayed)

IF YOU HAD TO LEAVE YOUR SEAT FOR FIVE MINUTES, WHO WOULD YOU TRUST TO WATCH YOUR BELONGINGS? (stencil)

You Only Have What You Remember (written in space between bricks)

Taylor Swift (hurriedly sprayed over an 'Anarchy' A)

As an event that aimed to make visible the art that takes (a) place with the city space, these strategies and text materials from the *Beirut: Bodies In Public* festival might be relocated and repurposed during our workshop in Minneapolis.

Uncreative Writing and Machinic Reading

The 'Unguided' materials for the workshop employ two borrowed techniques in a synthesis of Kenneth Goldsmith's (2011) 'Uncreative Writing' and Katherine Hayles' (2012) advocacies for 'machinic reading'. For some of the anticipated sites for our workshop, 'uncreative' texts have been generated alongside using modes of 'machinic reading' of those texts. In generating data on the IDS Building, for example, a body of text was accumulated from user reviews on *Trip Advisor* and *Yelp*. The sum content of these reviews was then aggregated using *Voyant* (voyant-tools.org)- an online tool that makes claim to 'see through your texts'. The intention here is to bring the play of transparencies promoted by 'see through' readings of the reviews as 'uncreative' and 'machinic' modes of détournement for our workshop – *See Unguided Materials For A Workshopinar*.

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Unguided Materials For a Walkshop:

Cover:

Links data (detail) from Voyant reading of compiled *Trip Advisor & Yelp* reviews for the IDS Building.

https://www.tripadvisor.co.uk/Attraction_Review-g43323-d532223-Reviews-IDS_Building-Minneapolis_Minnesota.html & <https://www.yelp.co.uk/biz/ids-center-minneapolis> accessed 8th Sept 2016

Comments section from Bos, Meca (2016) *Hell's Kitchen tells homophobic Yelp reviewer never to return*. *City Pages*. September 14th 2016 <http://www.citypages.com/restaurants/hells-kitchen-tells-homophobic-yelp-reviewer-never-to-return/392882661> accessed 16th Sept 2016.

P1

Google Maps detail of Walkshopinar area in Minneapolis. <https://www.google.co.uk/maps/@44.9776571,-93.2672595,16z> accessed 22nd Sept 2016.

Hell's Kitchen. Facebook. <https://www.facebook.com/HellsKitchenMpls/> accessed 16th Sept 2016

P2

Voyant reading of compiled *Trip Advisor & Yelp* reviews for the IDS Building.

https://www.tripadvisor.co.uk/Attraction_Review-g43323-d532223-Reviews-IDS_Building-Minneapolis_Minnesota.html & <https://www.yelp.co.uk/biz/ids-center-minneapolis> accessed 8th Sept 2016

P3

Automated transcript: AVI Systems. *Capella Tower Case Study* YouTube. Posted Oct 14, 2015.

<https://youtu.be/dL2QC2lqDnA> accessed 25th Sept 2016

P4&P5

Uncreative Writing exercise: Transpose menu. Hell's Kitchen <https://www.hellskitcheninc.com/menus/> accessed 1st Oct 2016

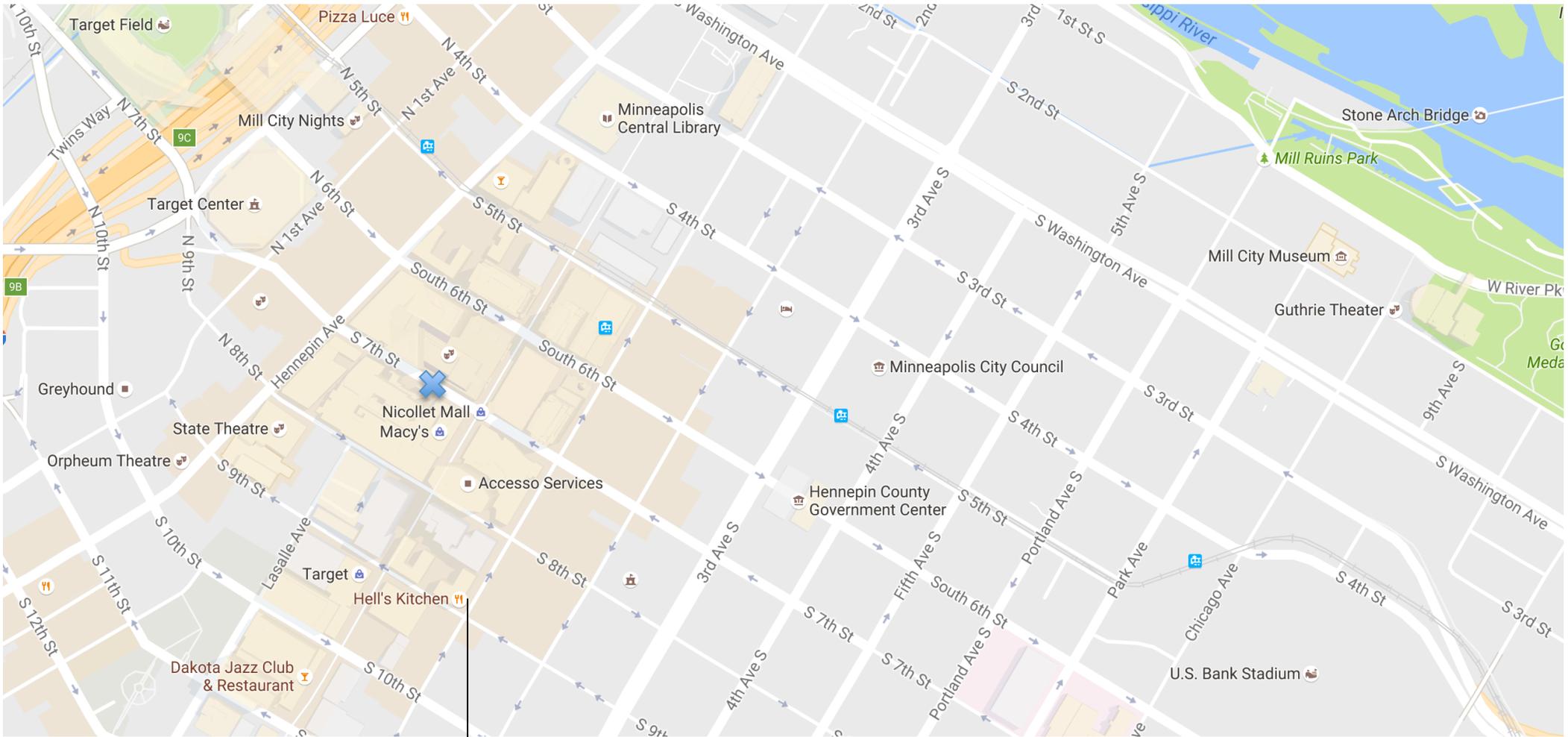
P6

Uncreative Writing exercise: re-type page of Perec, G. (2010) *An Attempt At Exhausting A Place In Paris*. New York: Wakefield Press

P7

Voyant reading of all *Trip Advisor & Yelp* reviews for Mill Ruins Park. https://www.tripadvisor.co.uk/Attraction_Review-g43323-d8801255-Reviews-Mill_Ruins_Park-Minneapolis_Minnesota.html & <https://www.yelp.com/biz/mill-ruins-park-minneapolis> accessed 14th October 2016.

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 **Marriott City Center Hotel**

Update from Hell's Kitchen as of today (Thursday) 145 pm:

We've just learned from a member of the media that this young man and his family have taken down his post and he understands how hurtful his words were. Here at Hell's Kitchen, some of us have said things we later wished we had not, and some of us have made mistakes that have hurt others ... we're very big believers in redemption here and always respect people who acknowledge that their words and actions have hurt others. We appreciate the steps this young man took today and would welcome an opportunity to have him meet us so that he can learn a bit more about why we felt strongly about his words.

We wanted to create a handful of different spaces down there are some casual some more primal so you see the closest to us is the fireplace lounge down there so there's all different kinds of seating those couches there's those benches surrounding acquire players there's tables at least you know your name it is kinda down there and you can organize it however you want with how many people you want there's the harvest table is right next to the big flat screen display and so we wanted to have one space where people could actually sit down and have a quasi private meeting interact with some technologies so there's a flat screen there there's an opportunity to plug your device in there wired or wirelessly there's lighting up above so you can set the mood for your meeting is lighting along the window line that lights up that metal mesh so it's all kinds of opportunities down the last one is that I called the Lava Lounge put it like that conversation pit and so you can have a quieter conversation over there are being a big group in there and meet in a casual environment.

So from the get-go technology was going to be a huge part of this everything from the new directories that we installed to the different flat screens that people can interact with in the fitness center we've got big flat screens in there so you can have health presentations down there in the yoga room you can have we've got digital classes that tenants can call up and put on the screens to all that content is made possible that the highest praise I guess is that we never had to tell anybody what to do the day the walls came down people just locked down there got their coffee set down by the fire and you know it's november december and there around there it's just fantastic packed right away but I think that was the measure of success just a good process will be happening again absolutely whatever it was the flow.

I came in and there's a place for me actually have a one- or two-person meeting there's a place for me to meet with half a dozen people there's a place for me to be able to go off and be myself just a little bit and then the space is very compelling and get it the technology supports the immediacy of your meeting you know so these rooms on these tables right here is all kinds of connections right here that will only be able to put what I have whether it's my PC or my bed my phone on the video wall for an ad hoc meeting at the same time yeah the ability to go ahead and grab a quick bite and then chill by the fire too so it's awesome space.



All Day Breakfast Options

Huevos Rancheros** A crisp flour tortilla layered with buttery hashbrowns, spicy black beans, soft-scrambled eggs and a 3-cheese topping baked to golden brown. Topped with hand-chopped salsa and a dollop of sour cream. \$13.95 Add Guacamole \$1.95; Avocado \$1.75; Bacon \$2.95; Pulled Por \$2.50; Bison Sausage \$3.25

MN icon: Toasted Sausage Bread Yes the name IS strange, but trust us on this deliciously dense bread made with sausage, toasted walnuts, black currants, spices, and black coffee. Served with a free sample of our banana peanut butter. \$7.95 Go on, now...be brave...try it! Those who do usually grab entire loaves to take back home as gifts.

Vegetable Scromelette** Two eggs soft scrambled with fresh vegetables and cheese, served on a bed of hashbrowns with a side of sourdough or multi-grain toast. Ask your server for today's vegetable selection. \$12.95

Corned Beef Hash & Eggs* Hand-pulled corned beef brisket with sautéed fingerling potatoes, sweet onions, and crisp celery. Includes 2 organic eggs plus a side of sourdough or multi-grain toast. \$13.95

Nearly-Classic Egg Benedict** features sweet cream hollandaise, a slab of slow-roasted pit ham, and one poached organic egg on an English muffin half. Includes a side of hashbrowns. \$11.95 Add a second egg/ham/muffin half for \$4.95 more.

Classic All-American Breakfast** Two organic eggs with hashbrowns and your choice of maple-glazed bison sausage, thick slabs of bacon, slow-roasted pit ham, avocado or portobello mushroom. Includes a side of sourdough or multi-grain toast. \$12.95

Steak & Eggs* Locally raised beef from Stonebridge Farms, char-broiled to your liking (ask your server about today's cut), plus two organic eggs, hashbrowns, a garnish of mixed greens, and your choice of sourdough or multi-grain toast. \$15.95

MN icon: Lemon-Ricotta Hotcakes* Here are the hotcakes that put us on the map. Three melt-in-your-mouth hotcakes made with freshly-grated lemon zest and whole milk ricotta cheese. Served with fresh berries and pure maple syrup...but try your first bite without it! \$13.95

MN icon: Mahnomen Porridge** Native-harvested, hand-parched wild rice from the Leech Lake Band of Ojibwe simmered with heavy cream, roasted hazelnuts, dried blueberries, sweetener cranberries and pure maple syrup. Cup \$6.75 Bowl \$8.95 (Like it? Take home a Porridge Kit with everything you need to make 4 hearty bowls at home...just add cream.)

Adapted from 1800's trapper journals, Mahnomen (mah-NO-men) porridge is one of our top-selling, most talked-about menu items. But in our early days, nobody wanted to even try it, so we had to literally give it away in order to get folks to give it a go.

Lunch Favorites MN icon: Walleye Fish & Chips Parmesan-coated, cold-water walleye fillets with house-made lemon-scallion tartar sauce, served with a lemon wedge and choice of French fries, coleslaw, or mixed greens. \$16.95 Substitute sweet potato fries or tater tots for \$1.25 more

Mac & Cheese* Penne noodles in a rich 3-cheese cream sauce topped with parmesan and seasoned walnut bread crumbs. \$11.95 Add vegetables \$1.30; Italian sausage \$2.50; Bacon \$2.95; Grilled chicken \$3.90; Sautéed shrimp \$4.40

Baked Penne* Tossed in creamy garlic sauce topped with mozzarella and baked until golden brown. \$11.95 Add vegetables \$1.30; Italian sausage \$2.50; Bacon \$2.95; Grilled chicken \$3.90; Sautéed shrimp \$4.40

Burgers: ALL burgers include your choice of fries, coleslaw, or mixed greens. Substitute Sweet Potato Fries or Tater Tots for \$1.25 more; ADD A HALF SALAD to any sandwich House \$4.10 | Greek \$5.95 | Caesar \$4.90

Juicy Lucifer* Minneapolis is known as the birthplace of melted cheese-in-the-middle burgers...ours has a big patty of grass-fed ground beef smothering a hot molten epicenter of cheese. Includes a side of spicy red pepper jelly. \$14.95 WARNING: Hot molten cheese...watch your first bite!

Classic Beef Burger* Grass-fed beef on a grilled bun served with a side of special sauce. \$13.50

MN icon: Bison Burger* A charbroiled, lean ground bison burger folded with grass-fed beef and butter for juiciness. \$14.95

Peanut Butter & Bacon Burger* Grilled grass-fed beef topped with creamy house-made peanut butter, slabs of thick bacon and mayo. \$14.95

BBQ Bacon & Avocado Burger* Grass-fed beef, slabs of thick bacon, avocado, spicy house-made BBQ sauce. \$14.95

MN icon: Venison Burger* Venison and thick-cut bacon ground with fresh thyme, rosemary, and a pinch of special seasonings. \$14.95

Walleye Burger Tender pieces of walleye mixed with fennel & onion and deep fried until golden brown and crispy. Topped with lemon jalapeño slaw. \$13.95

Vegetarian UnBurger* Yes! We've created a patty with black beans and hand-harvested wild rice that supremely satisfies that burger craving. \$12.95

Sandwiches ALL sandwiches include your choice of fries, coleslaw, or mixed greens. Substitute Sweet Potato Fries or Tater Tots for \$1.25 more; ADD A HALF SALAD to any sandwich *Hot* 4.10 | *Greek* 5.95 | *Caesar* 4.90

MN icon: Ham & Pear Crisp Sandwich Featured in “50 Best Sandwiches in America.” Shaved, slow-roasted smoked pit ham, poached pears, melted Swiss and Fontina cheese on spicy-sweet buttered & grilled sourdough bread. \$13.95

Reuben* Hot, shaved house-corned beef piled on grilled, thick-sliced rye bread with sauerkraut and Swiss cheese. Slathered with house-made Thousand Island dressing. \$12.95

Grilled Cheese* Total decadence: sourdough bread is coated with grated parmesan cheese, then grilled with layers of Swiss, Vermont White Cheddar and Fontina cheeses. \$11.95 Add slab of thick bacon \$2.95; Tomatoes \$1.25; Add Guacamole \$1.95

Grilled Vegetable Panini** The staff who “taste tested” this during the creation stage commented [often] that this is the kind of sandwich you think about long after you’ve left. Mitch’s panini features goat cheese, jalapeños, a charbroiled portobello mushroom cap, fresh basil, red & yellow bell peppers, shaved red onions, and julienned carrots on toasted ciabatta. \$13.95

BBQ Pork Sandwich* Pulled, slow-roasted pork shoulder dressed in a spicy tomato-based BBQ sauce. Ask for a ramekin of our pickle relish, which compliments the pork perfectly. \$12.95

French Dip* This isn’t a standard deli-sliced French dip sandwich. At Hell’s Kitchen, we slow-roast a prime rib for hours until it’s so tender, it falls apart with a fork. We’ll serve yours piled with mounds of thin slices on a grilled ciabatta bun with plenty of roasted garlic au jus for dipping. \$14.95 Ask for our house-made horseradish cream sauce for 55¢. Add a slab of melted Vermont White Cheddar, Swiss, Blue Cheese, Fontina, Pepperjack or American \$2; Sautéed mushrooms \$1; Sautéed onions 75¢

The Ultimate BLT* 4 slices of thick-cut bacon, lettuce, slabs of tomatoes and toasted sourdough bread with mayonnaise. \$12.95 Add a slab of Vermont White Cheddar, Swiss, Fontina, Pepperjack, American cheese or Blue Cheese crumbles \$2; Guacamole \$1.95; Sunny-side egg \$1.95

MN icon: Walleye BLT Toasted sourdough bread with house-made lemon-scallion tartar sauce, 2 slabs of thick bacon, lettuce, tomatoes and a parmesan-crust, cold water walleye fillet. \$16.95 Add Guacamole \$1.95

Charred Chicken Breast Sandwich* Blackened 8 oz. boneless chicken breast with chipotle mayo. \$12.95 Add a slab of Vermont White Cheddar, Swiss, Fontina, Pepperjack, American cheese, or Blue Cheese crumbles \$2; Bacon \$2.95; Sautéed portobello mushrooms \$1; Sautéed onions 75¢

Clubhouse Shaved turkey breast (brined and roasted in-house), 2 slabs of thick bacon, lettuce, tomatoes and toasted sourdough with mayo. \$14.95 Add a slab of Vermont White Cheddar, Swiss, Fontina, Pepperjack, American cheese or Blue Cheese crumbles \$2; Bacon \$2.95; Sautéed portobello mushrooms \$1; Sautéed onions 75¢

Salads & Soups *Salad dressings: Ranch, Thousand Island, Blue Cheese, French, Balsamic-Basil Vinaigrette, Lemon-Thyme Pomegranate, Lemon-Thyme Pomegranate, Garlic Vinaigrette Maple-Walnut Vinaigrette*

Crack Power Salad*** Quinoa, millet, black beans, corn, spinach, almonds, avocado and Native-harvested, hand-parched wild rice combine into a powerhouse of essential nutrients dressed in lemon-thyme pomegranate dressing. 11.95 Add chicken 3.90; Sautéed shrimp 4.40

Cobb Salad* Romaine hearts, charred chicken breast, crispy bacon, a hard-boiled organic egg, fresh avocado, grape tomatoes, scallions, crumbled blue cheese, and your choice of salad dressing. Sorry, Cobb Salads are NOT available in half-size. \$14.95

House Salad** Mixed greens, julienned carrots, poached pears, grape tomatoes, house-made croutons, and your choice of salad dressing. \$8.95 Add chicken \$3.90; Sautéed shrimp \$4.40

Greek Salad** Mixed greens topped with rings of red and yellow bell peppers, pepperoncini, red onions, Greek olives, grape tomatoes, feta cheese and a garlic vinaigrette. \$10.95 Add chicken \$3.90; Sautéed shrimp \$4.40

Caesar Salad* Tender inner leaves of romaine hearts, tossed with our anchovy-redolent Caesar dressing, shaved parmesan cheese, grape tomatoes and house-made croutons. \$9.95 Add chicken \$3.90; Sautéed shrimp \$4.40

Can’t Decide? Add a HALF SANDWICH to your cup of SOUP or half SALAD. First, choose either a cup of soup OR a half-size Caesar, Greek or House Salad. Next, choose a half Ham & Pear Crisp Sandwich, a half Ultimate BLT, or a half Grilled Cheese Sandwich. \$12.95

Soup of the Day Our cooks practically trip over each other to be chosen to create each day’s soup and show off their culinary talents. Ask what’s simmering on the stove today. Cup \$4.25 Bowl \$5.50

Pancho’s Tomato Basil Soup** Fresh basil and tomatoes simmered with melted parmesan cheese make this a staff favorite. Cup \$4.25 Bowl \$5.50

From George Perec (1975) An Attempt At Exhausting a Space in Paris

DATE: 18 October 1974

TIME: 12.40pm

LOCATION: CAFÉ DE LA MAIRIE

tens, hundreds of simultaneous actions, micro-events, each of which necessitates postures, movements, specific expenditures of energy:

conversations between two people, conversations between three people, conversations between several people: the movement of lips, gestures, gesticulations

means of locomotion: walking, two-wheeled vehicles (with and without motor), automobiles (private cars, company cars, rented cars, driving school cars), commercial vehicles, public services, public transport, tourist buses

means of carrying (by hand, under the arm, on the back)

means of traction (shopping bag on wheels)

degrees of determination or motivation: waiting, sauntering, dawdling, wandering, going, running toward, rushing (toward a free taxi, for instance), seeking, idling about, hesitating, walking with determination

body positions:

seated (in buses, in cars, in cafés, on benches)

standing (near bus stops, before a shop window (Laffont funeral parlor), next to a taxi (paying it))

Three people are waiting next to the taxi stand. There are two taxis, their drivers aren't there (hooded taxis)

All the pigeons have taken refuge on the gutter of the district council building.

A 96 passes by. An 87 passes by. An 86 passes by. A 70 passes by. A "Grenelle Interlinge" truck passes by.

Lull: There is no one at the bus stop.

My attempt to exhaust a space in Minneapolis

DATE:

TIME:

LOCATION:

