

Something's Brewing BIER
When hegemony just won't do!

Edith Abeyta
Judith Thissen

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artist Edith Abeyta

scholar Judith Thissen

Edited by Judith Thissen
2007

Brands and products are intended to be 'read' as warm-blooded able-bodied characters. What they lack, more often than not, is a convincing story.

A convincing story is memorable.
It sells.

Nanobeer

Some figures: California began the year 2007 with 82 nanobreweries in operation. Approximately 400 nanobrewers are operating in the United States and they are estimated to increase at a rate of 3 or 4 per week, bringing handcrafted small batch beer closer to the public. No figures are available for Europe. In the Netherlands, BIER was the first beer distributed using insights from nanotech research.

Nanotechnology refers broadly to a field of applied science and technology whose unifying theme is the control of matter on the molecular level in scales smaller than 1 micrometer, normally 1 to 100 nanometers. It is a highly multidisciplinary field, drawing from applied physics, materials science, chemistry, and mechanical engineering. Much speculation exists as to what this new technology will mean for the future of science and society. Experts believe that nanotechnology will truly impact every aspect of our lives. The potential benefits of nanofoods – foods produced using nanotechnology – are astonishing according to advocates of the technology, who promise enhanced flavor and nutrition (among other things).

The impetus for nanotechnology comes from a renewed interest in colloidal science, which was introduced in 1861 by Scottish scientist Thomas Graham. Many familiar substances, including beer and paints are colloids. Today, it is possible to manipulate the nanostructures of these materials thanks to a new generation of analytical tools and processes such as electron beam lithography and molecular beam epitaxy (MBE), a method of depositing single crystals, which was invented in the late 1960s at Bell Telephone Laboratories by J. R. Arthur and Alfred Y. Cho. Two main approaches are used in nanotechnology. In the ‘bottom-up’ approach materials and devices are built from components that assemble themselves by principles of mutual molecular recognition. In the ‘top-down’ approach, nano-objects are constructed from larger entities without atomic-level control (put simply: the molecules have nothing to say). According to Industrial Nanotech, one of the world’s largest corporate brewers is already experimenting with this latter method in its brewing process. For the last decade, the food industry has been investing millions of dollars in nanotechnology re-



> Microscopic view of Oktoberfest BIER
© Michael W. Davidson & The Florida State University Research Foundation



> See fig. 5.04, p. 38

search and development. In the forefront of nanofood development is Kraft Foods. In 2000, it took the industry’s lead when it established the Nanotek Consortium, a collaboration of 15 universities and national research labs.

Why nanobeer?

A major Dutch food research group studying the options for more sustainable food production and consumption, has concluded that most micro-brewery beers do not taste as good as nanobeers. The group surveyed consumer evaluations of the taste of BIER and found that the taste is much better compared to traditional micro-brews. This, they say, is because even the best micro-brew beer have fibers with a minimum diameter in the micrometer range. Nanobeer is textured down to nanometer dimensions. To get consumers to appreciate micro-beers even better and thus consume more moderately (a general trend when consumers switch from mass-produced to micro-brewed beer), the group says, the fibers will have to be miniaturized as well. However, master brewer Robert Tower disagrees with this interpretation of the survey. He says, it is all about doing things on a conceptual nanoscale, that is: doing it yourself. Inspired by an exhibition on nanotechnology at the Museum of Jurassic Technology (Los Angeles), Tower decided to approach the brewery design for BIER from a radically different perspective, brewing much smaller batch sizes than usual and relying exclusively on manual labor. Meeting with students at the Food Science and Technology Department at UC Davis, he told them that the results were awesome:

Shortly before leaving Europe, I was able to sample all three of the beers I brewed while there. (...) The Irish red ale was a rich bouquet of malt and raisin/prune notes. It was the kind of beer that really sticks to your ribs (excellent for breakfast I might add). The Oktoberfestbier was dry yet malty with a bold toasty biscuit flavor, just as it should be. The American IPA was HUGE! It packed a whollop of malt quickly balanced by firm bitterness and an explosion of hop aroma. I’ve never brewed an IPA this extreme before, I surprised even myself.

> Please visit
www.constructotower.com/homebrew.html

Tower now advises prospective brewers to use mashing kettles and fermentors no larger than 15 gallons/50 liters (for further details see his nanobrewery starting kit). He believes that a combination of Slow Food practices and nanoscale approaches opens up an entirely new prospective for hobby and commercial brewers, but he also warns us that nanotechnology as it is understood by the food and beverage industry is bad for the environment. According to the Center for Responsible Nanotechnology the range of possible ecological damage is vast as it will tempt the use of very small products, which can easily turn into nanolitter that will be hard to clean up. This is not the case with BIER, Tower points out. BIER is bottled in standard 12 oz/33 cl bottles, which can be recycled by the consumer or returned to one of the local BIER distribution points in the Netherlands and California.

Robert Tower

Robert Tower is a commercial brewer trapped in the time, place and circumstances of a hobby brewer. This has led to both disastrous and successful results, as well as inspired yet unorthodox plans and comical solutions. An avid reader of brewing literature, Mr. Tower has been brewing with intention for six years. He lives and brews in Los Angeles.

A field is simultaneously
*a space of conflict and
competition*, the analogy here
being with a battlefield, in
which the participants vie to
establish monopoly over the
species of capital effective
in it – cultural authority in
the artistic field, scientific
authority in the scientific
field... and so forth – and
the power to decree the
hierarchy and ‘conversion
rates’ between all forms of
authority in the field power.

QUOTE
> Pierre Bourdieu /
Loïc Wacquant, *An Invitation to
Reflexive Sociology* (1992), p. 17

Utrecht Research Center for Beer Culture

At Utrecht University, a team lead by historian dr. Judith Thissen seeks to understand the social and political significance of the conspicuous convergence that is occurring between the field of culture and the field of economics, focusing on the changing cultural practices of beer brewers and beer consumers since the late 19th century until the present-day. According to Thissen, beer offers excellent opportunities to investigate the commercialization of culture and culturalization of the economy, because it is widely consumed in a broad range of cultural and social contexts, and thus entails an almost intrinsic linkage between economic, cultural and social practices. Moreover, beer brewers – small and large – frequently bring art and culture into play to promote their products and boost sales. Artists and designers are hired to create hip brand images, while more traditional brands are embedded in local, regional or ethnic cultural heritage to give them an aura of authenticity and artisan craftsmanship. The beer industry constantly seeks to merge the cultural, the social and the economic. The industry draws in particular on the repertory of popular culture and practices (forms of sociability) but also makes inroads into the domain of middle-brow and high culture, be it usually in more subtle ways, like arts sponsoring. Finally, beer consumers frequently build their own sub-cultures and communities around certain brands or beer-related activities, a phenomenon that is investigated by Thissen's students by way of participatory research.

Thissen and her research team use the work of Pierre Bourdieu as their main theoretical framework. Bourdieu (1930-2002) was professor of sociology at the Collège de France. He was an acclaimed intellectual and scholar, whose best known book is *Distinction: A Social Critique of the Judgment of Taste* (1979). In the Humanities, Bourdieu's sociology of culture has proved a fertile research instrument to think the relation between culture and economy. However, as dr. André van der Velden – a close collaborator of Thissen – explains, 'from a present-day perspective his work seems to reflect too much the "old" social constella-

tion in which the fields of economy and culture were relatively autonomous. There is no doubt that over the last decades, this social constellation has profoundly changed under the forces of globalization, technologization and mediatization.' For this reason, an important aim of their project is to rethink Bourdieu's work (especially his field theory) in order to strengthen its power to analyse contemporary developments. 'Our critical dialogue with Bourdieu will be based upon a reading of his work and on other theories of culture, especially on recent sociological studies,' Thissen adds. 'I am convinced that some of the approaches in the Arts and Humanities will also play a role, but the social sciences seem to have a broader interest in the changing relation between culture and economy, and hence they offer a better entry.' Thissen met Bourdieu in the 1980s, when she studied in Paris. Inspired by his courses, she decided to dedicate her research to issues of social inequality.

The research project at Utrecht University, tentatively called *Beer & Bourdieu in the Age of the Experience Economy*, started in 2005 and is funded for five years by a major grant of the Netherlands Organization for Scientific Research (NWO) within its Transformations in Art and Culture program. In 2007, the funding was extended to an international art-science collaboration with the American multi-media artist Edith Abeyta and nanobrewer Robert Tower. To further advance these scholarly and artistic activities, they are now seeking support for the Utrecht Research Center for Beer Culture, a center of excellence that will be named after the Utrecht beer trader Hermanus Verwoorde (1876-1943). The center is planned to open its doors in 2008 in the historical building of the former Brouwerij De Krans. It will be the first major research centre in the Netherlands to develop a broad, empirically focused account of cultural change in the field of beer production, distribution, and consumption, and its economic, social and political implications. The center will bring together the theoretical and methodological expertise in disciplines as diverse as History, Economics, Media Studies, Arts, Sociology, Brewing Science, and Nanology. Integral part of the URCBC approach are Mobile Research Centers that operate world-wide as nomadic satellite offices.



> Hermanus Verwoorde
(private collection)



> Verwoorde with a pushcart of
De Krans Lager beer, ca. 1900
(private collection)

The URCBC is highly motivated in its endeavor to make a scientific and artistic contribution to the development of knowledge about the dynamics of culture in different local, national and transnational contexts and to the formation of new creative communities and interactions. It does so by focusing on a number of central themes and by conducting sound research and experiments, resulting in a significant output of high-quality scientific international articles and books, as well as art exhibits, beer tastings and other events directed at the general public. The broad research agenda will be focused around five themes: Beer, Culture and Politics; Transformations in Art and Culture; Cultural Economies; Shifting Stakes of Social Fields; Beer History and Archeology. More themes will be identified in the future.

Two reasons make the URCBC necessary and promising. One is the increasing importance of beer and other commodities in the identity politics of individuals, regions and nations. The other lies in the remarkable developments in the area of art-science collaborations. Between them, these two factors open many new perspectives for a research center with considerable social and political value. By initiating and stimulating cutting-edge joint research activities and the pairing of creativity with innovation, the URCBC intends to meet the growing expectations for social usefulness of academic and artistic practices.

Information for donors

Your gift can really make a difference

The Utrecht Research Center for Beer Culture is a not-for-profit institution funded in large part by the revenues generated by the sales of BIER and the BIER brew pub that will open on the premises of our Utrecht headquarters. We are currently applying for grants and other forms of additional funding from the European Science Foundation, ERICarts, the Getty Foundation and several art foundations in the Netherlands. If you want to support the URCBC by making a donation, or if you have any questions regarding the center please contact:

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The URCBC welcomes individual as well as institutional contributions. One of the ways to express our gratitude is by listing our donors' names in URCBC honor rolls. If you would like to honor a family member, business associate, community leader, scientist, artist or other with your contribution please let us know.

In 2007, consistent support from BIER aficionados has allowed the URCBC to open a Mobile Research Center in Moscow, Russia. You can take pride in knowing your generosity is helping to bring talented artists and scholars together to surprise us with what they discover and create.



> See fig. 5.09-11, p. 42

> Excerpt email from: Judith
Thissen / Edith Abeyta
To: Krien Clevis
(Curator), Antje Melissen
(Communication)

5 February 2007

We feel that our strength as a project/team is that we are small, resourceful, flexible and can move and make decisions quickly as well as being inclusive, participatory and delicious. We want our project to be defined by us not in response to a beer sponsor or the financial needs of the overall CO-OPs-program.

Hence, these are our requests:

1. Complete autonomy: In no way should our project be altered, influenced or affected because a corporate brewer or any other brewer is going to sponsor CO-OPs. We don't want to be asked or feel pressure to pander or not have a critique because they are providing funds and/or free beer.
2. Equal billing as a beer sponsor. Our BIER-'logo' on all printed material, acknowledgement that *Something's Brewing* BIER is also a sponsor of CO-OPs.
3. We don't want neither money nor bottles from the sponsor. We would appreciate additional funding for our project (to cover international travel expenses) but only via NWO and as long as the above conditions still apply.
4. The Something's Brewing-team will exclusively serve it's own hand-crafted beer. If the sponsor provides free beer for CO-OPs-events, it can be served by the institution that is hosting the event.
5. One possible question from our audience that might arise is why is Heineken or any another corporate brewer sponsoring the event when one of the projects that is supported by CO-OPs is researching the impact of corporatization of culture by large breweries. Can CO-OPs-issue a statement we can present?

Merry-Beth Noble

The beer label design I produced was inspired by the branding and color scheme of the label from the Netherlands' home brewery, Heineken. Because I am interested in branding and package design that is somehow representative of cultures or countries as subject matter for my work, Heineken was a natural choice for Something's Brewing because of the project's Dutch location.

I created a label that looks like fashion design for a beer bottle, by using fabric and vinyl with sparkles and lace. The objective is to give the Something's Brewing bottle personality, femininity and allow the design to directly compete for attention with the multi-national brewer. If they happen to be in the same room as each other, ... the viewer will have to decide who is the best dressed.



> See fig. 5.13, p. 44

There is another element
which must be present in the
plot: all authorities seem to
be agreed upon the dramatic
necessity of struggle.

QUOTE

> Frances Taylor Paterson,
Cinema Craftsmanship (1921)

Art in the Age of Mobility

– Edith Abeyta

I have had a variety of workspaces during my stay in Europe. Three if I don't count the trains, apartments, hotel rooms, and bars where I continued to work when a 'studio' was not available or accessible. Fortunately, for me and the project, I developed portable work strategies prior to my art residency in the Netherlands. Lack of studio space has been a chronic problem in Los Angeles where real estate and gentrification is high. Working portable with non-traditional materials made the difference between the project realizing success and it being a complete waste of time. Hotel Mariakapel, the initial residency space, was not equipped to provide artists working with traditional materials a way to work. It lacked tools, facilities, and resources to construct even the most basic work. What it did have was an abundance of space.

Upon our arrival to the art residency, 5 April 2007, we were shown our living space but no mention was made of a work space. At the time there were 10-14 students from an Amsterdam art school (Rietveld Academie), who were also utilizing the building. Some were working and living there, others only working and a few using it for storage. There was a communal kitchen comprised of a small refrigerator, two burner electric hot plate, sink, dishes, glasses, utensils, coffee pot, and tea kettle. The area was stacked with dirty dishes, old food, trash, and empty food and drink containers. Our contact provided us with an edited version of this kitchen near our living space – two burner electric hot plate, tea kettle, coffee pot, dishes, utensils, and a sink without water connections (later we stumbled upon a small working refrigerator we relocated to our 'kitchen').

Living Space at Art Residency

If you look closely at the photo on the right there is a door in the background. Behind this door is a room with a furnace and gas meter. It had two windows, was warm, and approximately 200 square feet. After re-locating a student's project and supplies I set-up my studio in it.



Clean-up was a bit challenging as there were only two very small bathroom sinks and one shower in the wing we were in. I could have cleaned my screens in the shower but as it was the only shower facilities for all the residents of the whole building I did not want to dirty it with textile ink. There was a small paint sink located in another section of the building.



On 16 May 2007, I moved my work space from the furnace room to the chapel, the exhibition space of Hotel Mariakapel. A large, open, bright and airy space, I, surprisingly, found refuge in a church.



Setting it up as a workspace consideration had to be made for the public as an open studio was scheduled for 20 May. Prior to my arrival in the Netherlands I had hoped to have a public workspace where visitors and passerby could stop in, discuss the project and participate in art making. With a very minimal social network I envisioned this as a strategy to expand my social connections in a city and country where I knew almost no one and with an interest in demystifying the art process I was looking forward to working in a 'public' studio.



It seemed to be working out until a meeting on Thursday, 24 May changed everything.



On Thursday, 24 May, 2007 we were notified by the owner of the building that demolition works would begin on Tuesday. Immediately, we had to re-think our position and the only way to do this was to leave. We headed to Amsterdam for privacy and a chance to discuss the situation and our options. The director of the institution who was out of the country maintained she had no knowledge of the extent of the work. She left it to an intern who had agreed to volunteer one day a week to smooth over the situation. We later found out the owner of the building had notified the arts organization in January 2007 that the building would not be inhabitable during the demolition.



Friday, 25 May 2007 the arts organization representative presented a few options:

1. We could relocate to the wing of the building that was to remain intact. The kitchen could be relocated (simple enough as it doesn't take



> See fig. 5.06-8, p. 41

much to unplug a hot plate and tea kettle) and they could transform one of the toilets into a shower by Tuesday (it was the Friday of a three day holiday weekend). We were a bit perplexed as earlier in the week we were told there was not any money in the budget to cover the cost of printing a postcard for the exhibition, approximately, 100 euros, but maybe the students they 'hired' and were paying with a free room had special shower building skills.

2. We could move into the apartment of the director, husband and infant daughter who were out of the country but would be returning before we were leaving.
3. They would pay for us to move into a bed and breakfast. A bit difficult to make art in as well a bit confusing of an offer as aforementioned 100 euros was hard to come by.



What really was at stake?

Certainly not art or an exhibition

What does one do when the building where one was invited to live and work under goes a major interior demolition? Move out, of course, but where? We had five days to find a place to live, relocate the brewery, pack equipment, supplies, art, bottles and 200 liters of beer.



Tuesday, 29 May, 2007 morning at 7:00 a.m. the demolition began.



Relocation of the brewery, equipment, and supplies into a room not scheduled to be torn down.



Returning two weeks later, 7 June, 2007 to the demolished art space to pick-up the brewery and supplies we were surprised as to how fast the walls and ceiling could be removed in such a large building.



For the project to continue with even the slightest resemblance to how we envisioned it we had to refuse their offers, move out and find new living and working space. Not easy to do on such short notice in a country with a densely populated cities and low vacancy. A friend in Munich agreed to temporarily give up his flat so that we could live there while Judith was seeking for alternative accommodation. Fortunately, she was

able to tap into her networks and resources at the University of Utrecht. She made arrangements with a short stay housing organization for a studio apartment in the city center and with the help of her colleagues found two empty classrooms at the University of Utrecht for work and storage space.



> University of Utrecht

QUOTE

> Frances Taylor Paterson,
Cinema Craftsmanship (1921)

Plot interest exists when a state of wonderment is created concerning unfolding events or developing character. In this wonderment there must be present an element of doubt. The audience or reader *hopes* that certain events will transpire, yet *fears* they may not take place. Therefore suspense may be defined as a hope plus a fear.

BLOG www.edithabeyta.net

I Need a Curandera and a Pitcher of Mojitos (or two)...

Last night after two meetings, bottling 100 liters of beer and loading up a van, I drove from Hoorn to Utrecht navigating the Dutch highway system on my own. Deliriously ending up in Utrecht at 23:36 to find out that at the 21:00 meeting my collaborator had with the head person from NWO and the CO-OPS program, the NWO secretary, and the director of Hotel Mariakapel decided they would have an exhibition of the *Something's Brewing* project without the two of us. Student documentation would be exhibited in the form of photographs, video interview with Bob and I, a banner which is currently a runner on the floor with felt letters spelling out '(when hegemony just won't do),' beer that we brewed, and a presentation by the aforementioned NWO head about the project. As of last week we had to cancel the exhibition because the building I was invited to do the residency began a radical interior demolition. [...] In the next few days there will be a statement posted here and the *Something's Brewing*-blog about the hijacking of our project and the complete infringement of our intellectual property. We will probably be asking cultural supporters to send emails to these institutions on our behalf and in support of intellectual freedom (we hope to draught a sample letter and post the file on both of the blogs).

Without the support of family, friends, and colleagues both in Europe and the U.S. we would have not been able to come as far as we have. We continue to resist the business as usual practices of the art world and domination.

Responses

chimatli says:

June 8th, 2007 at 11:36 am

Damn, who thought it could get worse?

Marshall says:

June 9th, 2007 at 5:30 pm

What you're experiencing is the same disconnect that has disillusioned me in regards to European artists and arts professionals. A mix of unconscious disrespect for American art and working methods, combined with an almost dinosaur-like inability to adapt to situations seems to derail their ability to work with Americans. Don't be afraid to be bold and burn bridges on your way out - your responsibility to yourself is to realize the work you need to make and grab any opportunities that present themselves.

Marshall says:

June 9th, 2007 at 5:34 pm

One more thing... Is the beer still your property? What portions of the project are within your possession or reach? I quote from Frank Herbert's *Dune*: 'Who has the power to destroy a thing, controls a thing.'

Edith says:

June 11th, 2007 at 5:57 am

Thanks for the comments.

I am currently free of the Hoorn art cartel and am safely situated at the University of Utrecht. We were able to remove all the brewing equipment, most of the beer, and all the art, materials, and equipment. More extensive updates and photos will be posted as we make our way through it.

Get worse indeed whoever thought it could escalate?

Los Angeles one of the most ambitious, competitive cities in the u.s. now seems like a friendly, small town. If you have any doubt, do an art residency in Hoorn.

And... who needs artists any more?

Speculators have figured out a way to increase their profits by using artists as a way to describe and market their properties and now arts organizations and institutions no longer need artists, well, that's probably not exactly correct, they need the artists' c.v. and documentation of the artists' work to write their grant [application] but they don't need them to produce work, it's such a hassle to work with artists, anyway, especially if they are still operating in the archaic realm of object making, this requires, tools, materials, and a space to work, can't you all just give up these luxuries – any mediocre, temporary, solution will suffice as long as it is on camera.

And... hegemony – that's just some weird American word that's hard to pronounce

And... how can anyone screw up a project with beer?

How can all the pleasure be extracted from such a guaranteed symbol of festivity?

EL CHAVOI says:

June 11th, 2007 at 10:08 pm

I agree with Marshall, time for some creative bridge burning! Maybe hand out all the beer at a local plaza? Bottle hurling as an experiment in projectile dynamics? Something, anything, to get that bad taste of good beer turned sour by the cartel.

Merry-Beth Noble says:

June 12th, 2007 at 6:03 pm

Edith's comments are a warning to us all about the power of the image. Images are in charge, they rule the land, even if they are false. This reminds me that it is important to question the image, even if it presented as truth. Often we praise the documentation and photos of the 'project', when there is little or no substance behind the work. We should continually question the integrity of what we are looking at.

Likewise, as artists, we must be aware that our images and creative products are frequently hijacked by unsavory people and companies who use this work as a meal ticket, as prestige or as validation to receive money. The mis-use of our creative product ranges from the labeling of warehouses as 'artist lofts' or 'arts districts' in real estate, to securing govern-

ment grant money with proposals for mysterious non-existent events. This falsification at the artist's expense seems to be becoming more and more common. Someone is making money in all this madness, and it usually isn't the artist.

Statement Edith Abeyta and Judith Thissen

Thank you for coming this afternoon. You expected an exhibition by the Something's Brewing BIER team. Unfortunately we had to cancel that exhibition last week because our project has been hijacked by the very forces that we are fighting. In other words, hegemony worked. What you see today is *not* our work. If you want to know more about who we are and our project, please check our blog: <http://somethingsbrewing.wordpress.com/>

> Read by Rob Zwijnenberg at Hotel Mariakapel in Hoorn, 10 June 2007



> Hotel Mariakapel in Hoorn, 10 June 2007

Bureaucracy must release its choke-hold on the artist before art can re achieve a primary role in the generation of cultural values. While the exploitation of artists by the art bureaucracy is subject to criticism, artists support existing inequities by their participation. For the artist to create meaningful art in the next century he must stand outside class stratification and oppose the despiritualization and commodification of art.

Revolution in art has become a force of resistance. The vanguard artist [and the scientist] must be secure in his own acts of subversion and defiance. Either that or he will compromise his ideals and innovative spirit to compete in a market controlled by economic forces and bureaucratic self-interest.

RUSSELL JACOBY is professor of History at the University of California Los Angeles. His books include *Picture Imperfect: Utopian thought for an Anti-Utopian Age* (2005), *The End of Utopia: Politics and Culture in the Age of Apathy* (1999) and *The Last Intellectuals* (1987). He is a member of the American Historical Association and Honorary Life Vice President of the American Pessimist Society.

The Falling Rate of Intelligence, Part II

– *Russell Jacoby*

Once upon a time when I was more of a Marxist than I am now, I published an article on the ‘Falling Rate of Intelligence’, which applied Marx’s idea of ‘the falling rate of profit’ to knowledge or intelligence. Alas I am proof of its thesis: I no longer understand my train of thought. In fact I cannot even find the piece. No one I know has ever heard or seen it.

The article had something to do with the how intelligence succumbs to the same forces that structure production. Inasmuch as automation accelerates, the amount of living labor in each commodity diminishes, which is the very definition of efficiency and progress. We make more with less labor. But for Marx this leads to a decline in profit which derives from living labor. Capital responds by increasing production; it cranks out more (and cheaper) stuff but makes less ‘profit’ from each item. Just so with intelligence: we have more of it—and less. More is inputted, spread, published, blogged, emailed, texted, xeroxed, posted, i-poded, downloaded and uploaded, but less living thinking informs any particular item. We face an industrialized tsunami of idiocy – and there is no where to run. Today we all live in intellectual low countries without high ground. Not even the Maeslant Barrier (Maeslantkering) can save us.

Doctors of Dialectics, of course, must find moments of resistance and reversal. And there are some. Just as the fall of the profit rate can end with an economic crisis, so the relentless decline of the intelligence may lead to a breakdown. Yet it is difficult to anticipate how this would look. Would a stupefied people simply stop responding to alarms clocks and advertising and emerge from their work stations to smash the means of idiocy?

Apart from general crises, challenges come from what might be called guerilla actions against commodification within the advanced countries. People could write letters with fountain pens, for instance. I sometimes show my students how this is done. They have never seen a hand-written letter. Yet anti-commodification runs up against sharp limits. Fountain pens cost fifty times the price of a throw-away mark-

ers, a fact that itself illustrates advanced capitalism. Only the well-healed can afford hand-made goods made with artisanal ingredients. In a toney California coastal town I walked into a upscale bakery, which promised organic and pesticide-free goods. The store looked and smelled oddly, however. Where were the cakes and tarts? I had missed part of the sign. This boutique baked only organic dog biscuits for pampered pets.

Of course, this does not exhaust the guerrilla actions that include political protests and launching of anti-brands. The danger in the latter, in brief, consists of incorporation, niche-marketing or suppression. Ben & Jerry’s may have begun as small Vermont ice cream outfit that defended the family farm, but it is now owned by an Anglo-Dutch multinational, Unilever. Ad-Busters offers an ‘anti-Nike’ sneaker, but is this a protest or just hip footwear? For these and other anti-brands the verdict is not in. Stay tuned. Or rather: don’t. Smash your head-phones, mobiles and i-pods.

QUOTE

> Lewis Herman, A Practical Manual of Screen Playwriting (1974)

Care must be taken that every hole is plugged; that every loose string is tied together; that every entrance and exit is fully motivated, and they are not made from some obviously contrived reason; that every coincidence is sufficiently motivated to make it credible; that there is no conflict between what has gone on before, what is going on currently, and what will happen in the future.



> See fig. 5.12, p. 43

BIER Experiences

09.06.2007	<i>Back to the Roots</i> Event Imagine IC, Amsterdam (première)
10.06.2007	Hotel Mariakapel, Hoorn
23/24.06.2007	De Kift concerts Oerol Festival Vijfpoort, Terschelling
26.06.2007	Open Studio Utrecht University
30.06.2007	CO-OPs Mid-Manifestation 'Sonnenborgh', Utrecht
06.07.2007	Pete Jordan's <i>Dishwasher</i> Event ABC Treehouse, Amsterdam
29.11/09.12.2007	CO-OPs Inter-territorial Explorations in Art and Science, De Lakenhal in Scheltema, Leiden (finissage)

QUOTE

> Pierre Bourdieu, *La noblesse d'Etat* (1989), p. 59

There is action, and history, and conservation or transformation of structures only because there are agents, but agents who are acting and efficacious only because they are not reduced to what is ordinarily put under the notion of individual and who, as social organisms, are endowed with an ensemble of dispositions which imply both the propensity and the ability to get into and to play the game.

Cast

- | | | |
|--------------------------|-----------------------------|--------------------------|
| Charlene Abeyta | Alex Jacobs | Femke Stokkel |
| Edith Abeyta | Russell Jacoby | Judith Thissen |
| Rob Abeyta Jr. | Anthony Johnson | Robert Tower |
| Joseph Adkins | Jan de Jong | Melissa Trochez |
| Rheim Alkadhi | Amy Joy Jordan | André van der Velden |
| Danielle B. Ashton | Pete Jordan | Ester Verhoeven |
| Marshall Astor | Louise van der Kaaden | Verwoorde family |
| Luis Banuelos | Ursula M. Kammer-Fox | Joncquil de Vries |
| John M. Bennett | Peter Kirusha | Jonathan Ward |
| Oleg Buryan | Hans Lenders | Wim ter Weele |
| Nicky Cacavas | Andrea Lien | Hague Williams |
| Barry Camps | Betsy Lohrer Hall | Paula Van Zijl |
| Amy Caterina | Ian Lynam | Kitty Zijlmans |
| Juan Angel Chávez | Julie Marcheschi | Danielle van Zuijlen |
| Lina Chavez | Annemarieke van Maris | Wam Zuurstra |
| EL CHAVO! | Anita Martinez | Rob Zwijnenberg |
| Melissa Cisneros | Susanna Meiers | American Book Center |
| CJEP | Antje Melissen | Amsterdam |
| Krien Clevis | Ramón Menasanch | Amsterdams Fonds voor de |
| Jasper Coppens | David Michaellee | Kunst |
| De Kift | Marissa de la Mora | Imagine IC |
| Beth Elliott | Merry-Beth Noble | Hotel Mariakapel |
| Staci Gabrielli | Kimberly Nowells | Mondriaan Stichting |
| Jacquelyn Garity | Victor Perez | NWO |
| Michael Gentleman | Celfine Petrulak | Universiteit Utrecht |
| Elske Gerritsen | Radah | |
| Candace Greenburg | Annejet Riedijk | |
| Anne Greenwood | Trisha Rinaldi | |
| Mary Guedon | Michael Row | |
| Narendra Haynes | Frans Ruiten | |
| Marco Heijne | Inge-Marlies Sanders | |
| J. Christiaan Heydenrijk | Claudia Schouten | |
| Bill Hickey | Allyson Shaw | |
| Ingrid Van Hoof | Patrícia Sousa | |
| An van der Hoorn | Alex van Stipriaan Luiscius | |



> Amy Caterina



FIG. 5.1
> (p. 263)

FIG. 5.2
> Pattern slipcover/label

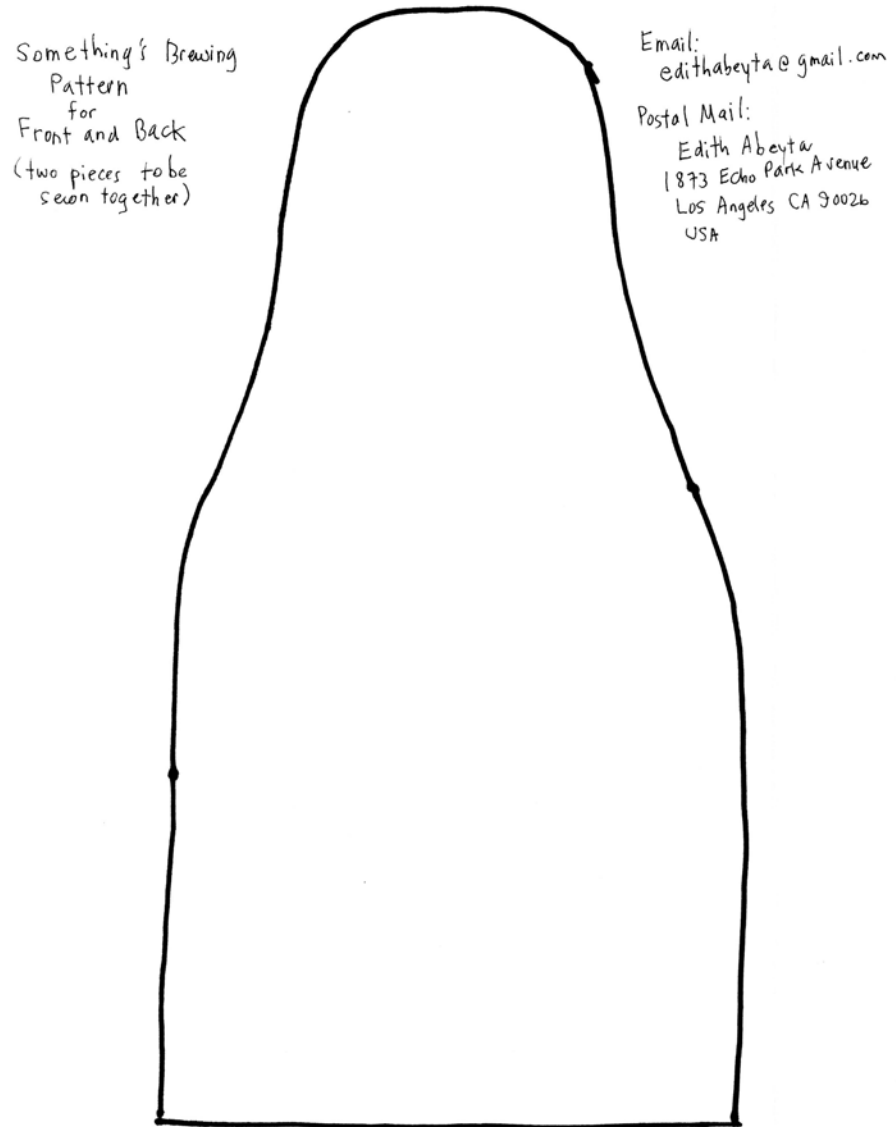


FIG. 5.3
> Brown-bag prototype,
Edith Abeyta



FIG. 5.04
> Brewing and bottling



Something's Brewing
Pattern
for
Front and Back
(two pieces to be
sewn together)

Email:
edithabcyta@gmail.com



FIG. 5.05
> (p.268) Slipcover design
by Oleg Buryan and Peter
Kirusha.
The last words Gagarin said
before he jumped to the
universe: 'Lets be off'

FIG. 5.06-08
> Hotel Mariakapel in Hoorn



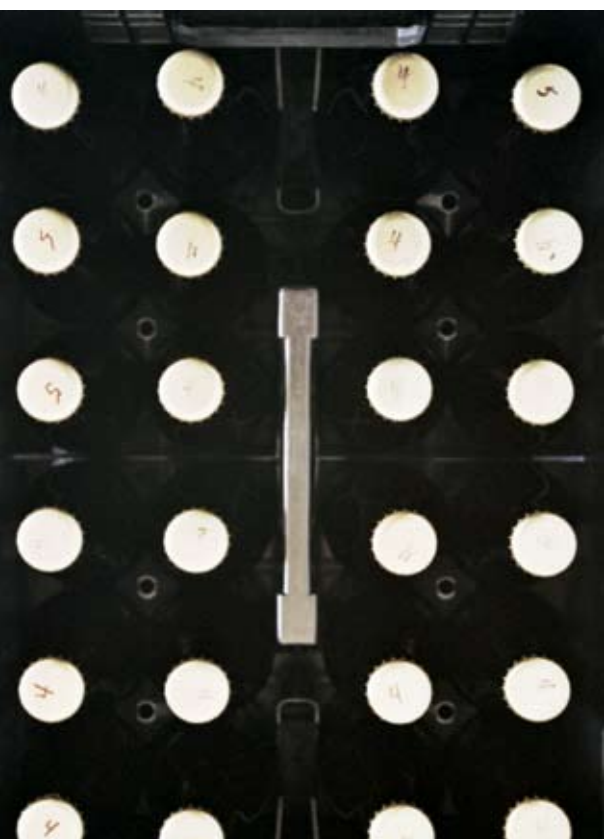
FIG. 5.09-11
 > Something's Brewing BIER,
 Utrecht University 2007,
 Photographs by Annemarieke
 van Maris



FIG. 5.12
 > BIER experiences



FIG. 5.13
 > (p. 42) Photo compilation,
 photographs by Annemarieke
 van Maris and Merry-Beth
 Noble



Edith Abeyta

Edith Abeyta (1966) is an installation artist who lives in Los Angeles. Her work has been shown locally and nationally. Recent solo exhibits include *I Miss You* (Acorn Gallery, Los Angeles, 2006) and *Can't Get No Satisfaction* (Walled City Gallery, San Pedro, 2005). From 2004 to 2006 she was assistant director of the Watts Towers Arts Center in Los Angeles. She co-founded an artist run gallery and served on the board of the Arroyo Arts Collective. Abeyta works with materials that have been abandoned, thrown away, shunned and otherwise have become trash. Considered meaningless, these materials linger on the streets where she finds them and brings purpose to their post-use existence. She explores the undisclosed narratives that these salvaged and scavenged objects inherently contain. Taking scissors to discarded mattresses, saws to cast away furniture, stooping to investigate bits of found paper she combines the repurposing of post-consumptive artifacts with traditional women's craft methods to investigate various aspects of production and consumption.

Judith Thissen

Judith Thissen (1962) is Assistant Professor of Media History at Utrecht University. Her interests reach across fields into media studies, social history, and cultural economy. Over the past decade, her research and writing has concentrated on the politics of popular entertainment in early twentieth century America. She has published work in *Theatre Survey*, *Cinema Journal* and *KINtop* and has contributed to several anthologies, including *The Art of Being Jewish in Modern Times* (2007), *Going to the Movies: Hollywood and the Social Experience of Cinema* (2007) and *American Silent Film: Discovering Marginalized Voices* (2002). Her current research project *Beer and Bourdieu in the Age of the Experience Economy*, investigates the conspicuous convergence between culture and economics that is occurring in contemporary Western society. It is a four-year project within the framework of the Transformations in Art and Culture program. The central concern of *Beer & Bourdieu* is with the social dynamics and political significance of the commoditisation of art and culture. Thissen is particularly interested in the function of the media within this process, which she seeks to understand from a historical perspective and to theorize by rethinking Pierre Bourdieu's sociology of culture. The art-science project *Something's Brewing BIER* was part of her field work.

Colofon / Colophon

CO-OPs

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Exploring new territories in art and science

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- Tim Rutten en Imro Moonen, Maastricht
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- Team 3** Laboratory on the Move: prof. dr. Kitty Zijlmans, Ni Haifeng
- Team 4** NomadicMILK: drs. Michiel de Lange, Esther Polak
- Team 5** Something's Brewing: dr. Judith Thissen, Edith Abeyta
- Team 6** Back to the Roots: prof. dr. Alex van Stipriaan, Marcel Pinas, Jetty Mathurin e.a.
- Team 7** Medicine as a Social Science: prof. dr. Ab Osterhaus, Mieke Van de Voort

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Participating institutions**

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- Centraal Museum, Utrecht
- Discovery '07, Amsterdam
- Erasmus Universiteit Rotterdam
- F.C. Donders Centre, Nijmegen
- Hotel Mariakapel, Hoorn
- Imagine IC, Amsterdam
- KIT Tropenmuseum, Amsterdam
- LUX, Nijmegen
- Melkweg, Amsterdam
- Museum Het Domein, Sittard
- Radboud Universiteit, Nijmegen
- Rijksakademie van beeldende kunsten, Amsterdam
- Sonnenborgh, museum & sterrenwacht, Utrecht
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CO-OPs - Work in Progress / Team 5

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