

# ***Spatial Labor***

***Manifesting the Hidden in Architectural (un/re-) Making***

***micro exhibition***

***performances***

***community engagement***

***30 September 2017***

***Exploded View***

***191 East Tool Avenue, Tucson Arizona***

How are architecture, politics, labor and invisibility entangled? Through practices of drawing, performance, installation and social engagement, Beth Weinstein investigates politically and spatially constructed (in)visibility in regard to laboring at the (un-/re-) making of space. Her current work-in-progress, which she is developing towards a performative installation called *Intern[ed]*, reflects on parallels between FDR's executive orders that led to the forming of internment camps during WWII and Trump's executive orders of January 27, 2017.

This work-in-progress showing will include drawing and performance as well as a social engagement activity related to *Intern[ed]*, titled *Othering (Collected)*, co-authored with scenographer and theater scholar Ana Martínez. The micro exhibition and events will occur Saturday, September 30th.

	schedule
12pm	installation-performance
1pm	<i>Othering (Collected)</i>
4:30pm	drawing-performance
5pm	reception

Please note that this event will be photo/video documented and that by choosing to enter the gallery during the event you consent to your image being collected as part of the event's documentation.

You are particularly invited to participate in *Othering (Collected)*. Through this "reading and redacting salon" the intention is to develop textual and visual material for the larger creative work *Intern[ed]* that reflects "reading" of political and spatial invisibility within historical and contemporary texts. The materials generated through this salon will be shared, through projection, during the reception and also be collected for potential integration in *Intern[ed]*.

The creative work and this engagement activity are part of the doctoral research being conducted by Beth Weinstein through the University of Tasmania.

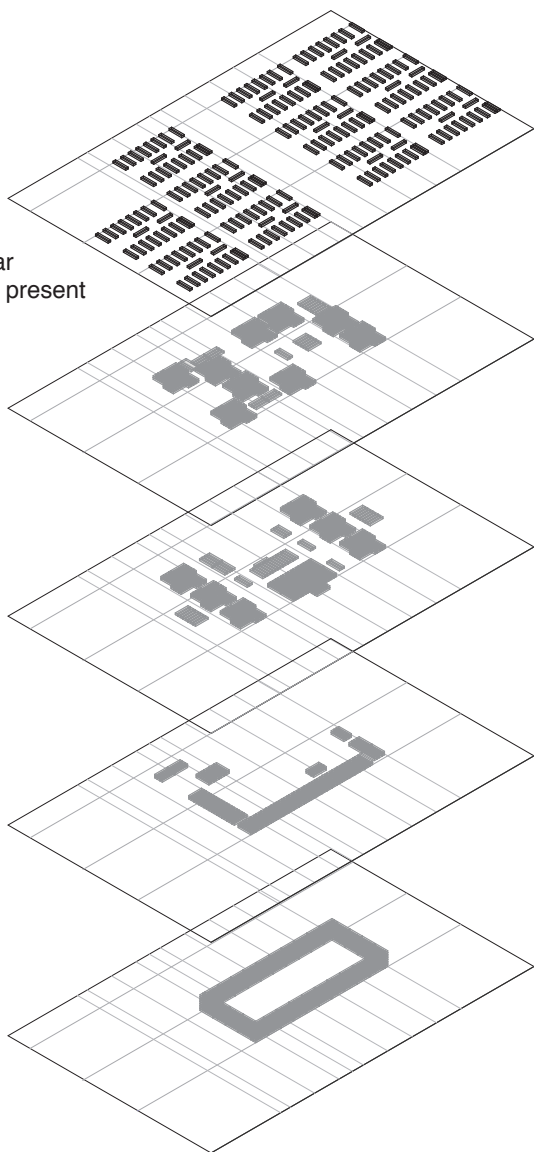
Before arriving at the gallery, please read the **Information Sheet**, as well as the **written consent** and **personal information forms**. If you choose to attend/participate in any part of the afternoon, please **sign and return** the written consent and personal information forms to Beth Weinstein (beth.weinstein@utas.edu.au), and keep a copy of the Information Sheet.

For information about what you are invited to do during *Othering (Collected)*, please read on.

# ***performed installation***

228 blocks  
1.5 x 2.5 x 12 inches.

a play on scale  
a spatial sketch  
a deployment of blocks  
a choreography of labor  
a material *detournement*  
a shuttling between near and far  
a movement between past and present  
a coming into being  
a becoming undone



## ***Othering (Collected)***

If you choose to participate in ***Othering (Collected)*** this is what you will be invited to do:

You will be given short, printed out, texts to read and to which you are asked to critically and creatively respond. These texts include excerpts from founding US government documents, executive orders, and published testimonials as well as tweets and poems. You may access and respond to these same texts through the *Othering (Collected)* website (<https://bmw9941.wix-site.com/othering-collected>).

Your task is to select passages or words that resonate with you / provoke questions. You may simply identify passages (using highlighter pens) or you may creatively work into the texts, annotating, editing, redacting, scrambling, these passages (with colored pens, white-out, sharpies...). You may engage in the same activities (though not as colorfully or viscerally) through the website.

Please submit your responses at the end of the hour-long session if you would like them to be included in the end of day projection. There are several ways to submit your revised or redacted text. You may

- Hand-in the re-worked print-outs
- Write your response in a comment box on the website
- Send a voice recording or written version of your text to [othering.collected@gmail.com](mailto:othering.collected@gmail.com)

All contributions will be collected into an archive. The end of day projection is intended to make sensible the community's concerns, questions, curiosity and hopes. As stated above, please read the *Information Sheet*, and read and sign the *written consent* and *personal information forms* before you participate.

Thank you!

Questions? Please contact Beth Weinstein  
[beth.weinstein@utas.edu.au](mailto:beth.weinstein@utas.edu.au)

# ***micro-exhibition***

**redactions** (digital prints on A4 calque, typex)

- ***White-out 9066*** (Franklin D Roosevelt) authorizing exclusion zones
- ***White-out 9102*** (Franklin D Roosevelt) executing relocation centers
- ***White-out 13769*** (Donald J Trump) aka muslim ban

**razed drawings** (digital print on A3 calque).

- ***Razed Santa Anita*** Race Track WCCA Assembly Center, Arcadia, California. Established March 27, 2941. Closed October 27, 1942. Maximum population: 18,719.
- ***Razed Manzanar*** Relocation Center, California. Established March 21, 1942. Closed: November 21, 1945. Maximum Population: 10,046.
- ***Razed Canal Camp***, Gila River Relocation Center, Gila River Indian Community, Sacaton, Arizona. Established March 19, 1942. Closed September 28, 1945. Maximum population Gila Camps combined: 13,348.
- ***Razed Butte Camp***, Gila River Relocation Center Gila River Indian Community, Sacaton, Arizona. Established March 19, 1942. Closed November 10, 1945.
- ***Razed Poston I*** ("Roasten"), Colorado River Indian Community, Poston, Arizona. Construction initiated March 27, 1942. Built by Del Webb. Closed XXX. Maximum population for three camps combined: 17,814.
- ***Razed Poston II*** ("Toasten"), Colorado River Indian Community, Poston, Arizona. Established April 1942. Closed XXX
- ***Razed Poston III*** ("Dustin"), Colorado River Indian Community, Poston, Arizona. Established April 1942. Closed XXX

**drawings** (digital print on A3 calque).

- ***Exclusion zones 1 and 2.***
- ***A Reasonable Distance***

As per 8 U.S.C. § 1357 a)(3), the Customs and Border Protection's officials' authority to stop and conduct searches on vessels, trains, aircraft, or other vehicles anywhere within "a reasonable distance" interpreted to be 100 miles. Similarly, international airports are border zones, and similar rules apply to the area within a 25 mile radius from international airports. Refer to the ACLU's constitution-free zone.

- ***Three in Florence*** (2 A3 sheets):

US Immigration and Customs Enforcement Florence SPC, 3250 N. Pinal Parkway; Central Arizona Correctional Center, 1155 North Pinal Parkway; Florence Correctional Center, 1100 Bowling Road (north to south).

**videos**

- ***model (de)installations***

filmed on site at Manzanar, Santa Anita and Poston III

- ***razing Manzanar II***

performed erasure for video

- ***public labor (Gila drawing)***

transposing of spaces of invisibility onto spaces of appearance.

*performed erasure*



**Ana Martínez** (PhD, CUNY) is a performance scholar and designer. Her creations foreground scenography as a medium for social comment, and have been shown in the US, England, Germany, and Mexico. Her chapter about the 2001 march by the Zapatistas to the Zócalo is included in *Performance and the Global City*.

**Beth Weinstein** (M.Arch, Columbia University) works at the seam between architecture and performance, across scales from drawing to installation, to urban and landscape interventions. Her doctoral project (University of Tasmania) explores “Spatial Labour: Manifesting the hidden in architectural (un/re)making.” Beth is also an associate professor of architecture at the University of Arizona.