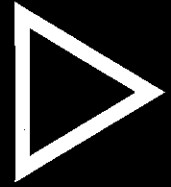


**Stedelijk  
Museum**

**BUREAU**

**AMSTERDAM**



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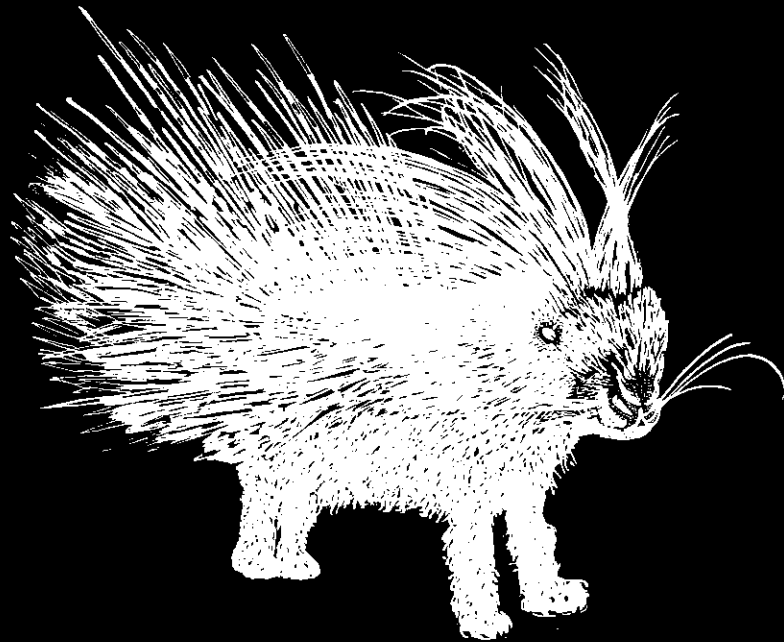
**JOUKE KLEEREBEZEM**

**ZOO FOR A TEMPORARY AUTONOMOUS ZONE**

**PAUL PERRY**

**1994**

**1080**



**1994**

**2031**

'Are we who live in the present doomed never to experience autonomy, never to stand for one moment on a bit of land ruled only by freedom?' Hakim Bey *TAZ, the Temporary Autonomous Zone; Ontological Anarchy, Poetic Terrorism*

**'The idea that metaphor is only a matter of language and can at best only describe reality stems from the view that what is real is wholly external to, and independent of, how human beings conceptualize the world — as if the study of reality were just the study of the physical world. Such a view of reality — so called objective reality — leaves out human aspects of reality — in particular the real perceptions, conceptualizations, motivations, and actions that constitute most of what we experience. But the human aspects of reality are most of what matters to us, and these vary from culture to culture, since different cultures have different conceptual systems. Cultures also exist within physical environments, some of them radically different — jungles, deserts, islands, tundra, mountains, cities, etc. In each case there is a physical environment that we interact with, more or less successfully. The conceptual systems of various cultures partly depend on the physical environments they have developed in.'**

**Each culture must provide a more or less successful way of dealing with its environment, both adapting to it and changing it. Moreover, each culture must define a social reality within which people have roles that make sense to them in terms of which they can function socially. Not surprisingly, the social reality defined by a culture affects its conception of physical reality. What is real for an individual as a member of a culture is a product both of his social reality and of the way in which that shapes his experience of the physical world. Since much of our social reality is understood in metaphorical terms, and since our conception of the physical world is partly metaphorical, metaphor plays a very significant role in determining what is real for us.** George Lakoff and Mark Johnson *Metaphors We Live By*


**'Beyond a legacy of old books and old buildings, still of some significance but destined to continual reduction and, moreover, increasingly highlighted and classified to suit the spectacle's requirements, there remains nothing, in culture or in nature, which has not been transformed, and polluted, according to the means and interests of modern industry. Even genetics has become readily available to the dominant social forces.'** Guy Debord *Comments on the Society of the Spectacle*

*Temporary Autonomous Zoo I Movable Observation Post/  
High View Point Temporary Autonomous Zoo II  
Contingent Territories/Observation, Defense, Mediation*

**ZOO III FOR A TEMPORARY AUTONOMOUS ZONE**

'When I was out walking a few weeks ago, I almost kicked the biggest rabbit I had ever seen. She had nearly finished turning white for the winter, and we stood there watching each other for a pleasant while, two creatures linked by curiosity. What will it mean to come across a rabbit in the woods after genetically engineered 'rabbits' are widespread? Why would we have any more reverence, or even affection, for such a rabbit than we would have for a Coke bottle?' Bill McKibben *The*

*End of Nature*

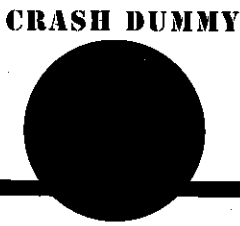
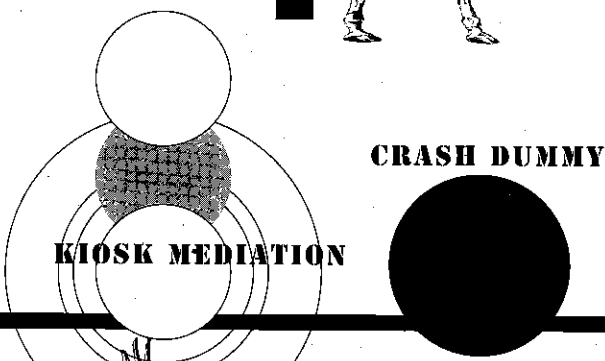
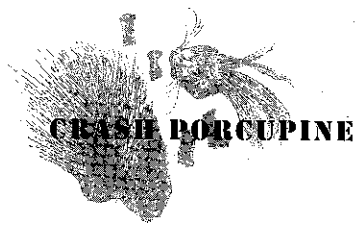
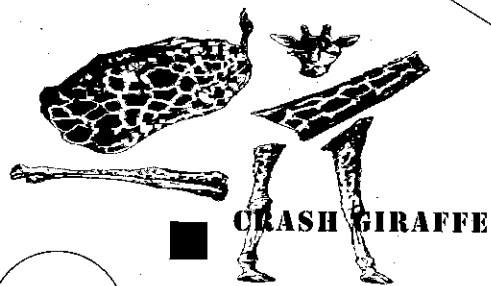
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- Electronic security, intelligence equipment and electronic novelties
  - telephone analyzers which alert you to the activated devices ('bugs', tape-recorders etc.)
  - countersurveillance (transmitter/recorder devices ('bugs' and tape-recorder detectors)
  - discrete recording devices to control incoming/outgoing telephone calls (wired and wireless)
  - special voice-activated longplay-recorders/receivers
  - sound activated longplay and micro-recorders (briefcase models available, 12 hours recording time)
  - mini-telephone- and room transmitters (pen type, calculator type etc.)
  - hand-held scanners (all bands) with build-in police de-scrambler
  - miniturized transceivers
  - directional microphones
  - mini traffic-radar warning detectors
  - telephone voice changers (digital techniques)
  - night viewing devices (infra-red/lightintensifiers)
  - electronic self-defense (restricted)
  - concrete microphones (listening through walls etc.)
  - car-following and anti-kidnap devices
  - voice stress analyzers ('lie detectors')
  - video surveillance camera's (also wireless and 'low light' models)
  - time lapse video recorders (with motion detector for uncrewed automatic recording, up to 16 days)
  - anti-intrusion equipment
  - electronic 'high-tech' novelties
  - hand-held weapon- and bombdetectors
  - electronic protected (value transport) brief-cases PSS spy shop flyer *Today's Secret Weapons*

CULTURAL CAMOUFLAGE SETTING: ENCRYPTION SIGNATURE PRIVACY

NATURAL CAMOUFLAGE SETTING: GENETICAL REFERENCE ACCESS

# ENCLAVEXQUISE

'If we can't have places where no man has ever been, we can at least have spots where no man is at the moment.' Bill McKibben *The End of Nature*



**JARDIN-JARGON**

ARMOR

EDUCATION

ARMOR

EDUCATION

INFORMATION

ACCESS

'The spectacle has brought the secret to victory, and must be more and more controlled by *specialists in secrecy* who are certainly not only officials who have managed to free themselves from state control; who are not only officials.' Guy Debord *Comments on the Society of the Spectacle*

(...) to label perceptual sensitivity as artistic or aesthetic, (...) means removing it to a privileged domain, reserved for the talents and aspirations of the specialist. Visual thinking calls, more broadly, for the ability to see visual shapes as images or patterns of forces that underlie our existence — the functioning of minds, of bodies or machines, the structure of societies or ideas.'

Rudolf Arnheim  
*Visual Thinking*

**ZOO FOR A TEMPORARY AUTONOMOUS ZONE**



In the history of human culture there is no example of a conscious adjustment of the various factors of personal and social life to new extensions except in the puny and peripheral efforts of artists. The artist picks up the message of cultural and technological challenge decades before its transforming impact occurs. He then, builds **models** or Noahs Arks for facing the change that is at hand.' Marshall McLuhan *Understanding Media: the Extensions of Man*

Anything that raises the environment to high intensity, whether it be a storm in nature or violent change resulting from new technology, turns the environment into an object of attention. When it becomes an object of attention, it assumes the character of **an antienvironment or an art object.**' Such antienvironments, McLuhan believed, 'open the door of perception to people otherwise numbed in a nonperceivable situation'. Brenda Laurel *Computers as Theatre*, quoting McLuhan and Parker *Through the Vanishing Point*

The official truth is neither always right nor always wrong; society needs a more sophisticated process for judging claims'. Mark S. Miller et al *The Open Society and its Media* in James Lewis and Markus Krummenacker *Prospects in Nanotechnology: Towards Molecular Manufacturing*

There is an interesting parallel between our understanding of control in a human culture and the way scientists puzzle over the notion of control in the flocking activity of birds or schools of fish. In the nineteenth century, a good deal of effort went into figuring out which animal was the leader and how the individual managed to orchestrate the behavior of the group. Some sociologists and political scientist are still more comfortable propounding theories that are based on utterly unexplained means of communication to accomodate a command-and-control paradigm than they are exploring **control as an emergent phenomenon in group behavior.** In the late twentieth century, new metaphors of communication and control have emerged from biology and cybernetics and are making their way into sociology, politics and the general culture (...). Networked virtual communities offer tantalizing evidence of emergent social organizations with novel topologies, lacking explicit leadership. Designers and builders of such systems should study the approach used by some enlightened designers of public space, who observe emergent footpaths on te grass before laying out sidewalks.' Brenda Laurel *Computers as Theatre*

'(...) to level perceptual sensitivity as artistic or aesthetic, (...) means removing it to a **privileged domain**, reserved for the taste and aspirations of the specialist. **Temporary Autonomous Zone I, Movable, Observation Post, High View Point Temporary Autonomous Zoo II, Contingent Territories/Observation, Defense, Mediation** as infrastructures of patterns of forces that underlie our existence — the functioning of minds, of bodies or machines, the structure of societies or ideas.' Rudolf Arnheim *Visual Thinking*



'When we recognize that identity involves the maintenance of a recurring set of relations, we quickly see that the problem of change hinges on the way systems deal with variations that influence their current mode of operation. Our attention is thus drawn to system processes that try to maintain identity by ignoring or counteracting threatening fluctuations, and to the way variations can lead to new modes of organization'. Gareth Morgan *Images of Organization*

*antienvironments open the door of perception to people otherwise numbed in a nonperceivable situation*

**ZOO III FOR A TEMPORARY AUTONOMOUS ZONE**

Met de **ZOO FOR A TEMPORARY AUTONOMOUS ZONE**<sup>1</sup> maken **JOUKE KLEERBEZEM** en **PAUL PERRY** de dierentuin tot model voor onze omgang met de natuur en cultuur.

De geschiedenis van de dierentuin en die van het museum vertonen opvallende parallellen. Aan beide ligt de eeuwenoude menselijke behoefte tot verzamelen ten grondslag. De noodzaak om datgeen te bewaren wat later nuttig kan zijn, manifesteert zich al bij vroege paleolithische culturen van jagers en (voedsel)verzamelaars: het vergaren als overlevingsstrategie.<sup>2</sup> Wij verzamelen objecten en informatie en de motieven die daaraan ten grondslag liggen zijn talloos.

Zowel de dierentuin als het museum begonnen als privécollecties en maakten een explosieve groei door in de 19e eeuw. Het is daarom niet zo vreemd dat typisch negentiende eeuwse ideologieën als imperialisme, kolonialisme en positivisme er hun stempel op hebben gedrukt en dat hun populariteit mede te danken is aan negentiende eeuwse fenomenen als de opkomst van het toerisme en de popularisering van de natuurwetenschappen. De parken die in die tijd ontstonden moesten die verschillende functies verenigen; de botanische, zoölogische tuin was tegelijk een plek voor vermaak en ontspanning. Educatie en entertainment gingen er hand in hand.

De rijkdom van het moederland en haar kolonieën, (technologische) ontwikkelingen en wetenschappelijke ordening waren de thema's die aan het park ten grondslag lagen en die ook de 19e eeuwse wereldtentoonstellingen en nationale musea inspireerden.

Trofeeën uit verre landen -exotische vogels, griekse sculpturen of maskers uit Nieuw Guinea- moesten op het moment dat ze in de verzameling terecht kwamen ook een naam krijgen en een plaats binnen een wetenschappelijke orde. De plattegrond van de dierentuin of museum volgt dan ook vaak die indeling naar tijd en plaats. Musea vertellen aan de hand van de werken van de grote meesters het lineaire verhaal van de kunstgeschiedenis, de opeenvolging van -ismen wordt er gevisualiseerd. Dierentuinen stellen de dieren tentoon in taxonomische, thematische of biogeografische presentaties; links het huis van de krokodillen, reptielen en insecten, rechts het aquarium met de tropische vissen.

Opslag, conservering en beveiliging van de verzameling is altijd een van de belangrijkste functies van musea en dierentuinen geweest. Kunstwerken worden bewaard in beveiligde

depots met strenge klimaatbeheersing; temperatuur en vochtigheidsgraad worden nauwlettend in de gaten gehouden. In de museumzalen bewaken de suppoosten en de videocamera's. In de natuur hebben dieren hun eigen beveiligings-systemen: de giraf is in camouflagetenue gehuld en heeft de veilige hoogte van een uitkijkpost waardoor hij als eerste gevaar ziet dreigen. Het stekelvarken bezit stekels, de schildpad zijn schild. Andere dieren doen bij een aanval alsof ze dood zijn, waardoor een aanvaller al snel interesse verliest.

Dit soort intelligente defensie-systemen van dieren lijken te zijn overgenomen in de hedendaagse 'smart buildings', zoals de zwaarbewaakte bunker-bungalows in de suburbs van Los Angeles die met kogelvrij-glazen ramen, stalen rolluiken, elektronische sensoren, camera's en monitoren volledig 'terrorist-proof' zijn geworden.<sup>3</sup> Maar niet alleen de privé domeinen van yuppies worden streng bewaakt. De winkelstraten en pleinen van Downtown L.A. zijn veranderd in een virtuele 'scanscape', een stads-landschap dat door hightech surveillance de veiligheid van de bewoners moet garanderen. Satelieten, radars en (onzichtbare) videocamera's hebben inmiddels van de hele wereld een panopticum gemaakt, we worden bewaakt en begluurd...<sup>4</sup>

Behalve de bescherming van individuele personen, unieke objecten en bijzondere dieren, is ook de instandhouding van de verscheidenheid aan soorten noodzaak geworden. De culturele en bio-diversiteit worden sterk bedreigd. Verdwij-nende dialecten, gebruiken en tradities worden wetenschappelijk onderzocht en vervolgens opgeslagen in databanken. Voor toeristen worden ze nog als folklore ten tonele gevoerd. Van sommige dieren leven de laatste exemplaren in reservaten of wildparken of is alleen de biogenetische informatie opgeslagen in genenbanken.<sup>5</sup> Natuurreservaten zijn omheinde, kunstmatig in stand gehouden stukjes natuur. Flora en fauna wordt in die gebieden met de grootste zorg omringd, alsof het een antieke stoomtrein of een middeleeuws heiligenbeeld betreft.

1. Hakim Bey, Tijdelijke Autonome Zone, Arcade tijdschrift voor ambulante wetenschappen, #4, 1993

2. Paul Perry, The New Collector, in: The Museum Galaxy, Museum Fodor, Amsterdam, 1991, p. 18

3. Mike Davies, Beyond Blade Runner: Urban Control. The Ecology of Fear. Westfield, N.J., 1992.

4. Mark Dery, Terrorvision: Panopticism in the age of totally hidden video. Mondo 2000, #7, p.46-49.

5. Paul Perry, The New Collector, p. 22

With the ZOO FOR A TEMPORARY AUTONOMOUS ZONE<sup>1</sup> JOUKE KLEEREBEZEM and PAUL PERRY have made the zoo a model for how we deal with nature and culture. There are striking parallels between the history of the zoo and that of the museum. Both are founded on man's age-old urge to collect. The need to keep what may turn out to be useful later is evident in the early palaeolithic cultures of hunters and gatherers: collecting as a strategy for survival.<sup>2</sup> We amass objects and information and there are countless motives underlying this.

The zoo and the museum both began as private collections and developed rapidly in the 19th century. So it is not surprising that typically 19th-century ideologies such as imperialism, colonialism and positivism left their mark on them, nor that their success is partly due to such 19th-century phenomena as the rise of tourism and the popularisation of natural sciences. The parks created at that time had to combine these different functions: the botanical and zoological garden was at the same time a place of entertainment and relaxation. Education and enjoyment went hand in hand. The riches of the mother country and its colonies, technological advances and scientific classification were the themes which lay behind the park and the 19th-century world exhibition and national museum. Trophies from distant countries - exotic birds, Greek sculptures or masks from New Guinea - had to be given a name and a place in a scientific order or class the moment they came into the collection. Indeed the ground plan of the zoo or museum often follows this arrangement by time and place. Based on the works of the great masters, museums tell the linear story of art history; they visualise the succession of

isms. Zoos exhibit the animals in taxonomic, thematic and biogeographical presentations: on the left the house with the crocodiles, reptiles and insects, on the right the aquarium with the tropical fish. Storing, conserving and protecting the collection has always been one of the most important functions of museums and zoos. Works of art are kept in guarded storerooms with climate control: temperature and humidity are closely monitored. In the museum galleries attendants and video cameras stand on guard. In nature animals have their own security systems. The giraffe is camouflaged and is as tall as a watchtower, so that it is the first to see danger. The porcupine has spines, the tortoise its shell. Other animals pretend to be dead when attacked, so that their assailant quickly loses interest.

With their intelligent defense systems, animals seem like today's 'smart buildings', the heavily guarded bunker bungalows in the Los Angeles suburbs which have been made safe from terrorism with the aid of bulletproof windows, steel shutters, electronic sensors, cameras and monitors.<sup>3</sup> But it is not only the private domains of yuppies that are closely protected. The shopping streets and squares of downtown Los Angeles have been turned into a virtual 'scanscape', an urban landscape meant to guarantee the residents safety through hi-tech surveillance. Satellites, radar and (invisible) video cameras have turned the whole world into a waxworks; we are guarded and peered at...<sup>4</sup>

Apart from the need to protect individuals, unique objects and special animals, there is a need to maintain species diversity. Cultural and biological diversity are endangered. Disappearing dialects,

customs and tradition are scientifically studied before being stored in databanks. They are revived as folklore for tourists. The last members of some species survive only in reserves or safari parks; in other cases only the biogenetic data stored in gene banks remains.<sup>5</sup> Nature reserves are fenced-off, artificially preserved bits of nature. Within them the flora and fauna are treated with the greatest care, as if they were old steam locomotives or medieval images of saints.

1. "Temporary Autonomous Zone"; Hakim Bey, New York, 1991
2. Paul Perry. The New Collector, in: The Museum Galaxy, Museum Fodor, Amsterdam, 1991
3. Mike Davies. Beyond Blade Runner: Urban Control. The Ecology of Fear. Westfield, N.J. 1992.
4. Mark Dery. Terrorvision: Panopticism in the age of totally hidden video. Mondo 2000, nr. 7, p.46-49.
5. Paul Perry, The New Collector, p. 22

### De Digitale Stad

Vanaf half januari wordt Bureau Amsterdam een van de lokaties waarop u toegang heeft tot de Digitale Stad. Dit door cultureel centrum De Balie en het Hacktic Netwerk geïnitieerde project brengt verschillende Amsterdamse instellingen en personen door computerverbindingen met elkaar in contact.

U kunt berichten achterlaten op het bulletin-board, electronic mail versturen en met het oog op de komende verkiezingen, in debat gaan met gemeentelijke politici. Er zullen ook discussies gevoerd worden over de invloed van de nieuwe technologie op de kunst. De beeldend kunstenaars Paul Perry, Willem van Weelden, David Garcia en Walter van der Cruijns zullen werk in de Digitale Stad tonen.

Voor meer informatie bel

Stedelijk Museum Bureau Amsterdam, 020-4220471 of De Balie (Marleen Stikker), 020-6233673

19 februari- 27 maart 1994  
Georgina Starr, video-installaties.

Verstappen/Driessens, sculpturen en fotografie.

### Nieuwsbrief

U kunt zich abonneren op de Nieuwsbrief van Bureau Amsterdam. Als u f. 25,- overmaakt op girorekening 4500092 t.g.v. Dienst Musea voor Moderne Kunst te Amsterdam onder vermelding 'Nieuwsbrief Bureau Amsterdam' krijgt u de Nieuwsbrief het komende jaar tien maal toegestuurd. U ontvangt dan tevens de uitnodigingen voor de openingen.

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