

Slide 1 overview

Cityscapeeast: interventions in the public space of urban scapes. Collecting waste left behind by the public after an event has taken place.



COLLECTING THE PUBLIC WASTE IN NEW YORK WTC (2002), AMSTERDAM DE DAM, AFTER THE MARRIAGE OF THE CROWN PRINCE (2002),
ROME/VATICAN FUNERAL OF PAUS JP II (2005)

Ladies and gentlemen, good afternoon, I am Irene Janze, an artist from the Netherlands and I would first like to thank Monica for inviting me to this workshop.

I will start with giving examples of what is said on the slide. Events, which leave an (temporal) imprint on urban landscapes

I sampled so called 'left behinds' of the wedding of our Royal Crown prince in the city of Amsterdam. After the wedding- on the dam square where the ceremony took place- was a partitioning in landscape and colour.

Slide 2 golden litters



sample 9. Royal litters

In the private part, only accessible to the royal family's invitees, there were islands of yellow and golden bits of paper.

I have to admit that the royal invitees left quite a bit less garbage than the people.

Slide 3 waste landscape public waste



Ground level

The waste landscape after the wedding ceremony. Public litters.

The public part was a wave of garbage consisting of orange and red-white-and-blue flags and bits of paper, orange coasters, orange shish kebab skewers, orange crowns, orange balls, orange chairs, news papers and plastic bags that had gathered against the fences.

I also took samples of garbage produced by the public after the funeral of the latest pope JP 11 in the city of Rome.

Said event had an impact on the cityscape because all the traffic was banned from the city.

Slide 4 traffic banned



No one was permitted in the sky except one US military plane and -of course- the pope traveling to heaven.

Without the traffic the landscape spoke out to me in a different way than on other occasions. It gave me a historical sensation, that is to say I experienced history as a spread out space; as if Jesus Christ was sentenced to death at the very same moment. I felt- all of a sudden- related to the memorial, the Roman Empire, Augustinus, and saw it all as an ongoing entanglement. As if there was no time and all was there. : As if the ceremony was - I quote Karen Barad here - *a phenomenon that is constituted and reconstituted out of historically and culturally situated iterative intra-actions of material/discursive apparatuses of production*.¹³ end of quote

On the picture you see the general wastescape in Rome

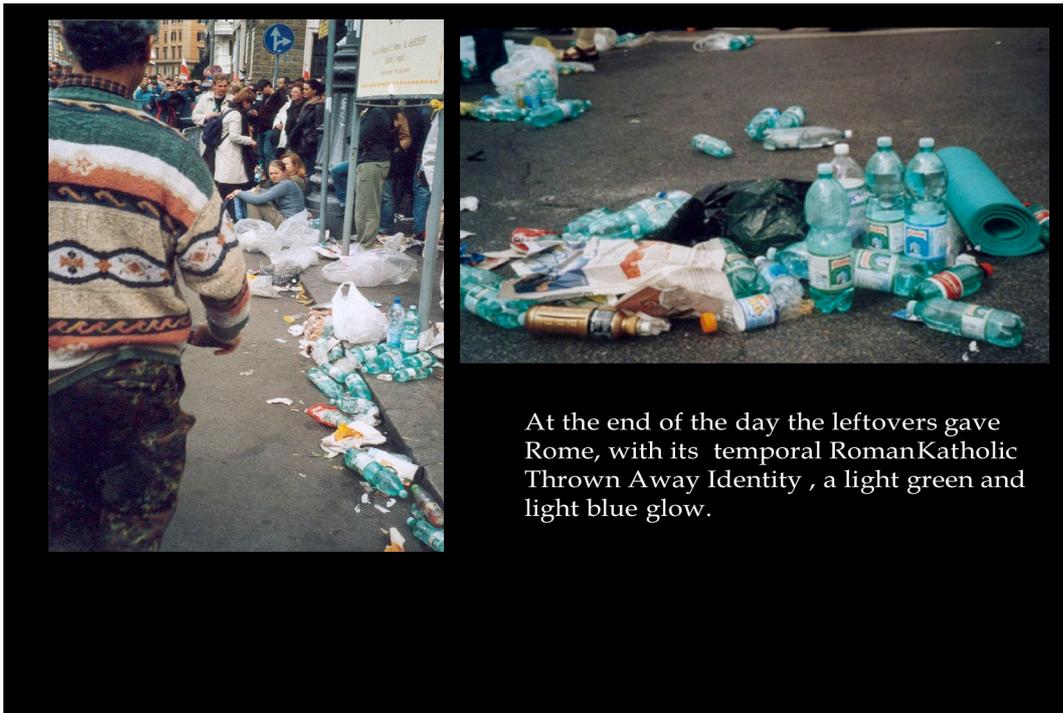
Slide 5 normal waste

¹³ Karen Barad, Getting Real: Technoscientific Practices and the Materialization of Reality . Differences: A journal of feminist Cultural Studies 10.2 (1998) pg 115



and on the next one the temporal thrown away waste after the funeral. .

Slide 6 roman catholic waste scape



In New York I sampled what spectators, staring at the WTC crater had thrown away.

Slide 7 sampling New york



I began to notice something very trivial, while spreading out my loot - of collected garbage from all over the world - side-by-side in my studio.
 Our ceremonial waste product could easily be put in a national Dutch OXFAM calendar.

Slide 8 Dutch waste



Dutch Bruto National Public Waste Product - part of sample 3

The waste in the United States is larger per item than European waste.

Show them the cups

Here you have an example of a thrown away cup out of New York and here one out of Rome. (*MacDonald drink cup from New York and cappuccino cup rome small*)

I realized that the urban space revealed adopted, temporal, public domain identities.

There I was, I who thought that I was walking around in a world beyond identities, trying to go about without use of that phrase;)The waste scapes were staring back in my face, with a daring, teasing look. I struggled with the garbage for quite a while, but after reading Karen Barad's: getting real I found a way out: the waste scapes are local components of global phenomena.

May be the Dutch Royal wedding was not a complete global phenomenon, but the funeral of the pope certainly was attended by all world leaders and being watched all over the world.

I started to focus on local components of global phenomena. And I realized that globalization exists *only* through being local. A contradiction in terms. What brings me to the project presented here: Radio Orbino. a project of my colleague Anton Dekker and myself. The project focuses on asphalt as a world wide known phenomenon and its local outcome:

21/2 km of highway next to the city of Alkmaar in the Netherlands is studied and taken as source of inspiration, is topic of debating and discussion. In December all data will be broadcasted by Radio Orbino, a small local, live broadcasting radio station, next to the highway.



Asphalt is all over the place, and it appears as the same everywhere. The uniform barriers and the uni-form-ication of the highway looks - along the 2.5 kilometers - like a global phenomenon, yet at her base we find local history: bent spoons, forks and knives of the waste-processing industry near by.

Slide 10 spoons



As we compare samples of asphalt from all over the world, making thin slices out of the samples, recording its sounds, we find that its composition varies tremendously.

You will find examples of samples, thin slices,

Slide 11 thin slices



the bent spoons and forks, sounds, movies and pics of asphalt and a small scale model of the radio station presented here in our installation.



Last slide with radio orbino

To find out more about the artwork and the relation to intra active agencies and agential realism, you will find an article about the project on the palcom site

I thank you for your attention. (2min)