

TING THAT CAN BE PRINTED ON A TWO-DIMENSIONAL PIECE OF PAPER. A DOCUMENTATION OF OUR TIME. VISIT ONLINE : WWW.KIOSKPAPER.COM

* KIOSK PAPER * WE KNOW THE WORLD IS A BEAUTIFUL PLACE. WE FEEL THE MORE PEOPLE GO OUT AND SEE AND DO AND LIVE AND EXPERIENCE THE GREATER THE BEAUTY BECOMES. WITNESSING THIS

KIOSK PAPER

HERE , THERE & NOW

At the beginning of the 20th century, Europe became enamored with the colorful woodblock prints from Japan which, discarded from the print facilities, were used to wrap fragile exports. French artists such as Toulouse Lautrec and Mary Cassatt incorporated the bold and suggestive techniques into their works, inspiring the public to reconsider the French quotidian, from the rambunctious nightlife of the dance-halls to the labours of motherhood. In its second life, the refuse of artistic practice inspired a cross-pollination of styles, fostering new ideas. This edition of KIOSK PAPER follows a similar logic. Serving the dual function of packing paper and reading material, there are several routes by which it might be discovered. Whether it's wrapped around an object, rescued from the wastebasket, or hung on a wall, we hope it encourages you to regard your surroundings more inquisitively. Allow chance to govern your senses from time to time. The objects around us have stories to tell, it's time to have a listen! / ML

Slavs and Tatars is a collective that examines and reinterprets ideas emanating from the geo-political region of Eurasia – an area they define as everything from east of the Berlin Wall and west of the Great Wall of China – their effort teases out overlooked or forgotten narratives with the hopes of gleaming new forms of truth. Here, they reflect upon one of their latest works, *Friendship of Nations: 'Shi'ite Showbiz*”, created in 2009 for the Sharjah Biennial. Locals were invited to convalesce in the shade while contemplating the important role of craft and folklore in recent political movements.

Friendship of Nations “Shi’ite Showbiz”

by Slavs & Tatars

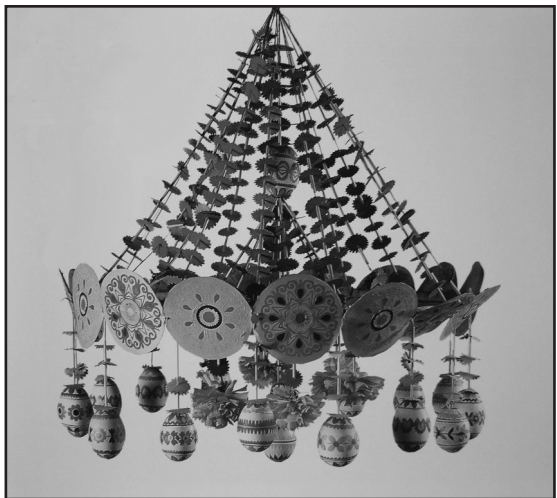
An almost mirthful generosity occupied the courtyard of the heritage house in Sharjah where *Friendship of Nations: Polish Shi’ite Showbiz* was first exhibited. From the very first days of the installation, local Baluchis, Afghans, and Iraqis would make daily visits, sit down, converse with us or amongst themselves, and seek shade from the scorching sun while sipping orange blossom-infused tea and eating dried mulberries. Adjacent to the only Shi’ite mosque in Sharjah, *Friendship of Nations* acted as the cheerful younger brother to its beautifully indulgent, blue tiled elder sibling across the road.



Friendship of Nations traces an ambitious if unlikely genealogy between Iran and Poland. Debuting at the 10th Sharjah Biennale earlier last year, the project looks to the revolutionary potential of crafts and folklore behind the ideological impulses of two key movements towards modernity—bookends, if you will, to the major narratives of the 20th centuries—the Islamic Revolution of 1979 and Poland’s Solidarność in the 1980s, respectively.

In charting the improbable rapport between the two countries, *Friendship of Nations* seeks to rescue the old Soviet notion of дружба народов (literally “friendship between peoples”) from its former cynical iteration. Instead of the top-down policy of the USSR, ours would be resolutely grass-roots, using the logic of gifts as a conduit between these two countries’ efforts at self-determination.

Originally a pagan tradition, the *pajāk*, as its name in Polish indicates, hangs like a spider in homes across Poland. Sometimes sprawling from the center of the ceiling, other times delicately dangling in the sacred corner of a room,



like a votive, the *pajāk* celebrates the yearly harvest with charmingly pantheist panache. Straw, wheat, reed, or even dried beans make up the delightfully intricate skeletal structures. Wreaths of wheat are carried in processions such as *dożynki* (a harvest festival) and laid out on the field or installed in the local church. From the basic building block of food (bread) to the ideological stand-in for socialism, it could be argued that wheat exerts a sacred, almost atavistic aura in Slavic countries.

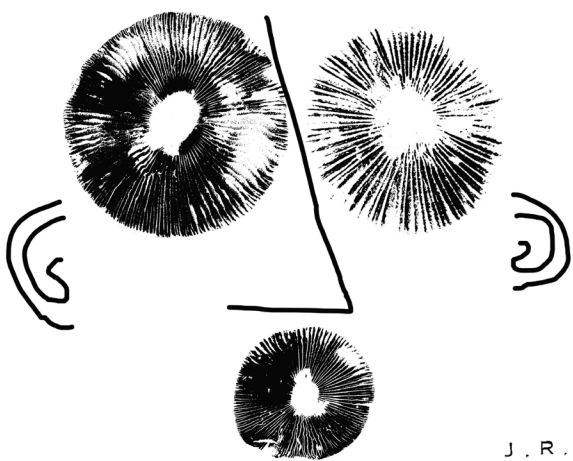
Every autumn, Poles craft a *pajāk* according to local customs from found material to give thanks for the year’s crop. Equally ephemeral materials—tissue paper, hollowed egg shells, ribbons, etc—serve as ornaments, in the shape of flowers or simple pom-poms. The austere geometry of some recall the geodesic obsessions of Buckminster Fuller, if only more vernacular and, with the hearth-y materials, more spinstress than these. Other *pajāks* look like exploded stars: taking over the entire ceiling, they function as full-fledged interior not mere decoration. Meant as symbols of fertility, if one were to judge by the sheer scope of shapes and scales found, the *pajāk* is indeed a bounteous medium.

Nous Sommes Les Antimodernes

Far from the tacit dismissal of handicrafts and folklore that has too often characterized the modern project, Slavs and Tatars tends to see no less than the currents of history, political emancipation, and ideology in these otherwise discreet objects. The *pajāk* acts as a model of antimodernism—this relentless ricochet of looking backwards in order to advance more boldly forward—in so far as it functions at once as alms, for the just-harvested crop, and benediction, for the upcoming year.(1)

The first edition of KIOSK PAPER is edited by Ming Lin and designed by Ming Lin and Jiyoni Kim. Featured in this issue: color, taste, sound, modernity, anti-modernity, collections, hotdogs, mushrooms, donuts, donut holes, packaging, condiments, revolution, friendship, Canada, Poland, Iran, spores, rocks, luncheon meat and more....!

How to Make...



J. R.



KIOSK Playlist:

- 1.Cowpoke / Javelin
- 2.Oceans / Indian Jewelry
- 3.Mushroom / Can
- 4.7 rooms of Gloom / Four Tops
- 5.Sticky Fingers / Coolio
- 6.Last Donut / J Dilla
- 7.Sultan Heart / Sarah Khatami
- 8.To Nie Ptak / Kayah & Goran Bregovic
- 9.4’33” / John Cage
- 10.No More Hotdogs / Hasil Adkins
- 11.ObSESSION / Aventura
- 12.Color Me In / Broadcast
- 13.Like a Rolling Stone / Bob Dylan
- 14.Rocky Road / The Alabama Heart Singers
- 15.Unchained Melody / The Fleetwoods

The Best Thing About Things is the Stories They Tell About Things

by Whitney Mallet

Some things are useful and some things are worth a lot of money, but other things have something else that makes them important to us—something that’s often hard to put your finger on. If you rub a pencil over a piece of paper with a thing underneath, it tells a story you didn’t quite expect. I did this with four of my things, and found out that maybe that je ne sais quoi is something you can put your finger on. It’s that thingness that’s been worn and torn and tells a story of its very own.

While the rubbings tell the part of each thing’s story that I didn’t know, the words tell the part that I did. My challenge to you is to try to match the images with the corresponding words. Together, hopefully, they will tell you four stories about me and my things.

A. I am from Nepal. There was another one just like me. We came to Canada in the belly of an airplane. The woman who brought us there gave us to her son to give to his girlfriend. The son put us into his suitcase, where my twin was crushed to pieces. Thankfully, I am still in one piece.

B. I am four parts silver, one part copper, and from the capital of Canada. Someone gave me to a baby to mark his birth. The baby grew up into man, and one day, when I was all he had left, he traded me to a stranger for a cigarette.

C. I used to be a woman’s fringed coat. She died, and I was left in a closet in northern Ontario where moths devoured most of me. Then the woman’s daughter made what was left of me into a purse, which she then gave to her granddaughter, who doesn’t use me much anymore on account of my broken strap.

D. I was bound in 1973 in New York City. Twenty four years later, M. gave me “with love” to K. I don’t think M. and K. love each other much anymore because, last fall, K. sold me to a used-book store where a stranger bought me for five dollars.

or “Only Solidarity and Patience Will Secure Our Victory” translated into Farsi. In 2009, the events following the contested presidential elections in Iran made a popular case for looking to Poland’s Solidarność movement—tactically, strategically or intellectually – as a successful precedent of civil disobedience. (2)

In Praise of the Normal, the Methodical, and the Slow

We identified in the *pajāk* a testimony to the painstaking diligence and delicate nature of compromise crucial to the Polish precedent of civil disobedience. Though lacking in the dramatic aesthetic that characterized a Germany divided by the wall or the violence of Ceaucescu’s fall in Romania, it was Poland of the 1980s – employing a deft mix of compromise and self-limitation – which was largely responsible for jump-starting, and most importantly, maintaining the momentum of the civil disobedience movements that eventually brought down communism across Eastern Europe. The often-overlooked story is one of diligence, moderation and slowness – a bonafide trifecta of “Polishness”.

Solidarność *Pajāk* creolize the *pajāk* via discursive or formal integrations of Iranian Shi’a culture. In one, flowers are replaced with the wool bangles habitually adorning Persian carpets; in another the reeds form the outline of the Allah crest of the Islamic Republic of Iran.

The *pajāk* also offers an unexpected overture on the thorny issue of faith: while the case of the Iranian Revolution of 1979 is too often viewed as a monolithically religious act, we tend to overlook the crucial role of the Catholic Church in the struggle against Communism in Poland, as an arbiter between the Solidarność movement and the government of Jaruzelski. Poland remains a deeply religious country—an unnerving, loose thread in the quilt of European intellectual thought—and its religiosity is inevitably heterogeneous, tied to notions of tradition, modernity, and politics. The *pajāk* is invariably syncretic—the Virgin Mary figures in many for example—as one finds in several cases of Slavic expressions of Christianity. Perhaps, it is this very resistance to secular dogma which enabled Poland to maintain the momentum and, more importantly, the moral upper-hand throughout a drawn-out process which saw others (Germany, Czechoslovakia, Hungary, to name a few) previously fail.

1. In his book *Les Antimodernes* (Gallimard, 2005), Antoine Compagnon, professor of French at Columbia University and the college de France, criticizes the late modernist not as an ideologist who only looks forward (e.g. toward psychoanalysis, F.R. Leavis, or the New Criticism), but as a nostalgist, those who go forward, but with an eye in the rear view mirror. Walter Benjamin uses a similar trope with his Angel of History, thrust forward with her back to the future, but feeling the past as ‘behind’ to describe the future and ‘in front’ to convey the past.

2. The words of political scientist Jacek Kolikowski have appeared in translation thanks to the work of R. Vaziri. In his book *The Islamic Republic of Iran: A History of Revolution and War* (Princeton, 2012), Vaziri includes interviews with the likes of Adam Michnik, one of the leaders of Solidarność and editor-in-chief of *Gazeta Wyborcza*.

In commemoration of the 100th birthday of composer, musician, artist and avid mycologist, John Cage, here is a recipe for ‘Dogsup’ a mushroom based condiment which requires some fermenting before use. The cooking experience may be enhanced by listening to his famous 4’33” especially if in a cabin, especially if in the woods.

‘Dogsup’ Recipe

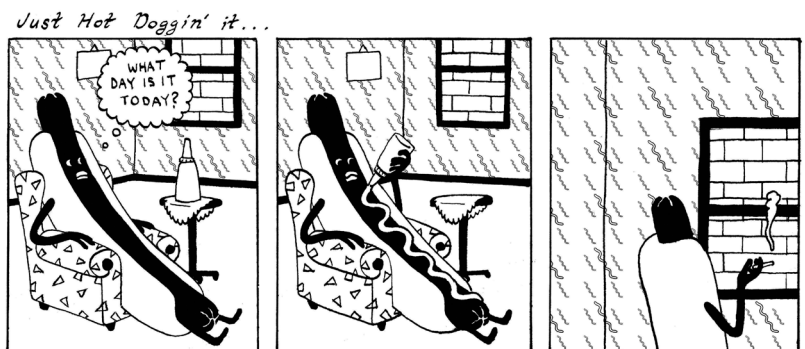
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John Cage once read in a book that “catsup” is a thin liquid. So, as he likes it thick, he calls his recipe “dogsup.” This can be done with any kind of edible mushroom and must be kept at least a year before being used.

Ingredients:

Mushrooms	Allspice
Cayenne	Mace
Salt and pepper	Brandy
Ginger root	Bay leaf

Break the mushroom caps into small bits; slice the stem. Place in an earthenware jar with an ounce and one-half of salt for each quart of mushrooms. Let stand in a cool place for three days, stirring and mashing several times a day. On the third day, put over a low fire, in an enamel or Pyrex pan, until the juices flow freely. This takes about one-half hour. At that moment, “catsup” is strained through a sieve; the “dogsup” is just mashed. Simmer for 20 more minutes. Measure the mash, add to each half pint: 1 ounce ginger root, chopped or grated; a blade of mace; a bay leaf, broken up; a pinch of cayenne; 1 ounce each of black pepper and allspice. Boil down to half the quantity. Add, for each half pint, a teaspoon of your best brandy. Bottle, cork, and seal. 20 quarts of mushrooms, he adds, will produce 4–5 quarts of “dogsup”.



Connor Willumsen

ANSWER KEY: 1D ; 2B ; 3A ; 4C

TO INSPIRE PEOPLE TO SEE AND DO. WE ACCEPT READERS’ SUBMISSIONS GLADLY AND ASK PEOPLE TO CONTRIBUTE. THE INTENTION IS TO BE QUARTERLY. MATERIAL WILL BE ANYTHING WE FIND INTERESTING

BEAUTY RESULTS IN LOVE & CARE FOR ALL THOSE GOOD THINGS. KIOSK PAPER WILL FEATURE HISTORICAL AND CONTEMPORARY MATERIAL

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You Can't Fall Aside

An Interview about color

KROEKER: So, I'm really curious as to how you started, how you got into the business of color.

Donald Kaufman: Well, I'm a painter, and when I was in California in the 70s teaching, I painted houses on the side to make more money and realized that house paint could be improved. The business became more viable when my family, my wife and partner, got involved, switching from the ceramics career to making color for architects with me.

KROEKER: At the time when you got started, were there already specialists in this field or was this sort of a new idea?

DK: Well there were lots of artists who had been doing decoration, what you call 'decorating surfaces', mostly in the paint industry. No one tried to work with the parameters of the paint industry. By working with the industry, we found that we could create colors with formulas that could be made in one or a thousand gallons. Our premise has been that we are not mass market but have made use of the available materials, the materials that are made available in any paint store in the world. Every paint store has a color chart, but they don't have the formulas and earth colors, but they don't necessarily use them. Paint is a mass market product and they all use the same system. There is an international system of color making based on industrial color making. The main requirement of it is to avoid metamericism which is when two colors match under one light but not under another. The reason they do that is because when vendors are bidding to make a manufacturing color product, they all need to buy into the same system to avoid having those products look different under different light sources. So that system - industrial paint production is where all the money is - was adopted by the rest of the world. By doing it in the paint industry, it does not seem so revolutionary. Color for all businesses are not - though they are gradually being overrun by consumer demands to make more spectrally rich colors - making very complex pigments. There are lots of pigments from different parts of the spectrum. For example, when we make a green and it needs to be greener, we do what every artist should learn on their first day of color class: to use complements. You know, you add greens, and you add to make it grey and not black. The paint industry is used to red to make it grey and not black. The paint industry is manipulating, and has been forever in art.

KROEKER: So colors have been sort of diluted with industrialization. Synthetic colors are made to stay the same regardless of setting and light while natural colors contain a spectrum within them that allows them to change and morph. Your intention is to emphasize and make these available.

DK: Exactly. The intention is to make paint do the same thing that natural wood and stone do because they have an inherent complexity.

KROEKER: Part of your work involves designing color schemes for major art institutions. What guidelines are you given when you start a new assignment? How much do the artworks inform your choices of color?

DK: There's one interesting story about that. Of course we were always concerned with the art in these cases. When we were working at the Getty, there was a huge art mock-up gallery in a whole separate building that was built in Santa Monica complete with reproductions of the paintings we were supposed to work with. We said "guys we've gotta have some real materials in here." Instead of them delivered to the Malibu Getty at the front door, we waited for the right light, and then guys with gloves hauled out paintings one at a time, one Rembrandt, then some others, and held each up in front of these color panels.

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Also, in our experience in architecture, there's a great deal of emotional
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product selection on the shelf"

pasteurized
cream cheese
fromage à la crème
pasteurisé

no name - sans nom

30% fat 50% 250g

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or on a piece of tape on a wall, that is just one small part of how vision is providing
information to motivate our environment. What's really important, is what happens in
our peripheral vision.

There is one advanced and fascinating book called *Vision and Art*. It's my bible. It's by
Margaret Livingstone and it's an extraordinary book because it comes from science with a
great understanding of art and has a lot of fascinating examples of color perception, how color
is perceived and how vision works in relation to it. For example, in Pointillist pictures, one
of the things that people attribute to quality of color in composition is depth. Depth perception
- or prevention of it - can be achieved by preventing the eye from focusing on a specific point,
by the constant fluctuation of the light. This can be achieved with Pointillist effects. You confuse your
ability to know how far the wall is spatially because you don't have a point from which to measure it
from. This creates the illusion of depth. It's much harder to measure the distance you are from a pure
white wall than it is to from a white wall that has something on it because the edge of what's on it can
tell you how far away it is from you. You take that thing away and all you see is the white wall and it's
very hard to know the distance. These are the kinds of

by Jojo Li

Things to Think About if You Can't Fall Asleep at Night:

An Interview about Color with Donald Kaufman

KIOSK: So, I'm really curious as to you got into the business of color

Donald Kaufman: Well, I'm a painter and when I was in California in the 70s teaching, I painted houses on the side to make more money and realized that house painting could be improved. The business became more viable when Teddy Daly, my wife and partner, got involved, switching from her ceramics career to making color for architects with me.

ALISON: At the time when you got started, were there others specializing in this field or was this sort of a new idea?

DK: Well there were lots of artists who had been doing decoration, what you call 'decorating surfaces', mostly

quite minimally. No one tried to work with the parameters of the paint industry. By working with the industry, we found that we could create colors with formulas that could be made in one or a thousand gallons. Our premise has been that we are not mass market but have made

use of the available materials, the materials that are available in any paint store in the world. Every paint store has almost all the pigments, spectral pigments and earth colors, but they don't necessarily use them. Paint is a mass market product and they all use the same paint system. There is an international system of color matching based on industrial color making. The main requirement

of it to avoid metamerism which is when two colors match under one light but not under another. The reason they do that is because when vendors are bidding on manufacture color products, they all need to buy into the same system to avoid having those products look different under different light sources. So that system - industrial paint production is where all the money is - was adopted

example, when we artists should learn on their first day of work what color makes a green and it needs to be grayed out by the paint industry, by the architectural color makers, but it does not serve architectural color at all. Paint businesses are not — though they are gradually being overrun by consumer demands to make more spectrally rich colors — making very complex pigments. There are lots of pigments from different parts of the spectrum. For example, when we artists should learn on their first day of work what color makes a green and it needs to be grayed

we do with every artist should learn. On their next day of color class: To use complements. You know, you add green to a red to make it grey and not black. The paint industry adds black. So what we do is really the most basic way of manipulating, and has been forever in art.

KIOSK: So colors have been sort of diluted with industrialization. Synthetic colors are made to stay the same regardless of setting and light while natural colors contain a spectrum within them that allows them to change and morph. Your intention is to emphasize and make these available.

DK: Exactly. The intention is to make paint do the same thing that natural wood and stone do because they have an inherent complexity.

KIOSK: Part of your work involves designing color schemes for major art institutions. What guidelines are you given when you start a new assignment? How much do the artworks inform your choices of color?

Dr. There's one interesting story about that. Of course, we are always concerned with the art in these cases. When we were working at the Getty, there was a huge mock-up gallery in a whole separate building that was built for the purpose of showing reproductions of the paintings in question. I remember that we had a lot of people painting on some real materials in here," instead of the way you're going to work with the actual thing. We ended up painting four by eight foot panels and had them delivered to the Malibu Getty at the front door. We waited for the right light, and then guys with gloves hauled out paintings one at a time, one Rembrandt, then some others, and held each up in front of these color panels.

fact, all the

wrapped up in
the modern collective
imagination with language:
no nation without linguistic
uniformity. Western Europe cannot let itself
descend into Balkanic lawlessness! Why, the un-
policed linguistic macédoine of the products they
allow to circulate there: is this not a testimony of
past violence and a portent of more to come?

It has been said of the Francophone and Anglophone communities in Canada that they are 'two solitudes', and some have pessimistically averred that this is the most we can hope for wherever two or more ethnicities are crammed together into a single state (the worst, of course, is Sarajevo, where we started out). The two-solitude *détente* is perhaps most evident in what is often called 'generic' packaging (a strange designation, when we think about this term's origin in the taxonomical notion of genus).

I do not want to dwell for too long on the strangeness of this species of packaging (for it is not a genus). That would bring us too far afield from our principal concern, which is, if I may put it this way, product packaging and nationhood. But I will just say that generics perform a striking counter-movement against the prevailing purpose of packaging in the capitalist world: while ordinarily packaging strives to the extent possible to conceal what is really contained within it, and to present it as not just the sum of its ingredients, but as something with what Walter Benjamin might have called an 'aura', generic packaging by contrast has as its sole aim the blunt declaration of the true nature of the thing or things it contains.

And it is here that bilingualism seems, momentarily, to do what it is officially supposed to be doing: communicating to us exactly the same thing in two different, non-overlapping word-worlds: 'peas & carrots'/'pois & carottes'. It all seems so simple.



are a *macedoine* de légumes. They are a veritable Macedonia of vegetables! They are the culinary equivalent of that demographic powder keg in Southeastern Europe, with pea next to chopped carrot next to diced potato, just as you might find in an Albanian village next to a Serbian enclave that abuts an Aromanian district. The French and the English cannot be made to say exactly the same thing, not even in the blunt, literal language of generics. And this unharmonizability, one fears, is but the exact linguistic reflection of the irreducible discreteness of the can's various contents (this is not a mash, but a mix), which in turn is but the gastronomic mirror of unending human conflict.

from the album Aja, 1977 by
Steely Dan

This is the day
Of the expanding man
That shape is my shade
There where I used to stand
It seems like only yesterday
I gazed through the glass
At ramblers
Wild gamblers
That's all in the past

You call me a fool
You say it's a crazy scheme
This one's for real
I already bought the dream
So useless to ask me why
Throw a kiss and say goodbye
I'll make it this time
I'm ready to cross that fine line

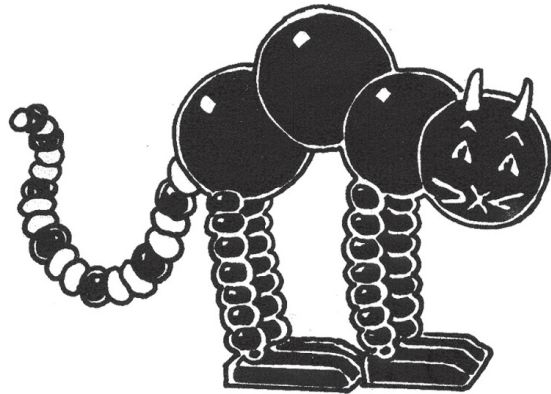
CHORUS:
I'll learn to work the saxophone
I'll play just what I feel
Drink Scotch whisky all night long
And die behind the wheel
They got a name for the winners in
world
I want a name when I lose
They call Alabama the Crimson Tide
Call me Deacon Blues

My back to the wall
A victim of laughing chance
This is for me
The essence of true romance
Sharing the things we know and love
With those of my kind
Libations
Sensations
That stagger the mind

I crawl like a viper
Through these suburban streets
Make love to these women
Languid and bittersweet
I'll rise when the sun goes down
Cover every game in town
A world of my own
I'll make it my home sweet home

CHORUS

This is the night
Of the expanding the man
I take one last drag
As I approach the stand
I cried when I wrote this song
Sue me if I play too long
This brother is free
I'll be what I want to be



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TOP, left to right: Cooke rock - Joshua Tree and surrounding desert lands, California / Sister Rocks - Three Sisters, Volcane Trail, Malibu / Ring Rock Point, Rancho Conejo, California / Crater Green - somewhere on the East Coast
BEAUTY RESULTS IN LOVE & CARE FOR ALL THOSE GOOD THINGS. K