

## BIOGRAPHY

**1968:** Influenced by the spirit of '68 and its media coverage, a group of individuals from Paris, Zacatecas, Chihuahua, Berkeley, and Seoul incorporate CLANCCO in El Paso, Texas. CLANCCO is a corporation which investigates linguistic and real structures through constructions and renovations on a global scale.

**1969-1974:** Begins its first collaborative excursion in Baja California, Mexico, collaborating with Amada, Inc, on salt mining and its export. Focuses on warehousing and large scale industrial equipment.

**1974-1980:** Relocates headquarters to West Texas, playing a major role in the suburban development of El Paso. Begins architectural-sculptural interventions on suburban lots.

**1980-1982:** Moves corporate headquarters to the Amazon, helping develop pulp manufacturing town by building roadways, housing, and educational facilities which educate international staff on music, politics, sports, and literature. Opens own zoo.

**1984-1988:** Endeavors in the export and servicing of industrial equipment within the Texas-Mexico border.

**1988-2000:** Foresees the commercial viability of education, and begins research into the acquisition of other educational industries, primarily those in philosophy, art, and theory. Merges with C.A. Corporation. Sends team of experts to study at the University of Texas-El Paso, California Institute of the Arts, and the Whitney Museum.

**2000:** C.A. Corporation initiates litigation against CLANCCO. CLANCCO is ordered to relinquish majority assets to C.A. Corporation. Litigation ends amicably through arbitration. Begins *Suburban Interventions* project. Installs clandestine playground in West Texas.

**2001-2002:** Suffers major destruction of its assets at the hands of DRG Corporation. Is censored on educational project. Decides to initiate in-house legal counsel. CLANCCO staff teaches at U.C. Irvine, CalArts, L.A. Pierce College, Occidental College, and U.S.C.

**2003-2006:** CLANCCO staff studies law at Cornell University. Launches project on Art + Law. Installs project at Carpenter Center and CEO teaches in Department of Visual Studies, Harvard University. Lectures at Ecole des Mines de Paris. Publishes on Suburban Interventions in *Cabinet Journal* and on Aesthetic Property Rights in *Law Text Culture*. Joins forces with EJB Corporation.

**2007:** Installs retrospective at Shotgun Space Los Angeles. Awarded *SwingSpace* Grant by Lower Manhattan Cultural Council.

# CLANCCO

September 8 – September 30, 2007

### Structures For A Wall & Floor: Blinky's Cave, Baldo's Chapel, Ellsworth's Profile

Detroit, alphabets, objects to be constructed, paradise, concrete, carriages, fixtures, containers. As punctuation, innocent of all meaning, these structures work not so much to define the events that take place around them, but to identify and situate actions that are not necessarily events. Both the event and time have thereby been re-conceived. In a historicist vision of the past, present and future, time moved inexorably towards a goal; events, like little works of art, followed each other in quick and slow succession, and derived their contours, limits, meaning and relative importance from the unbreakable thread of time.

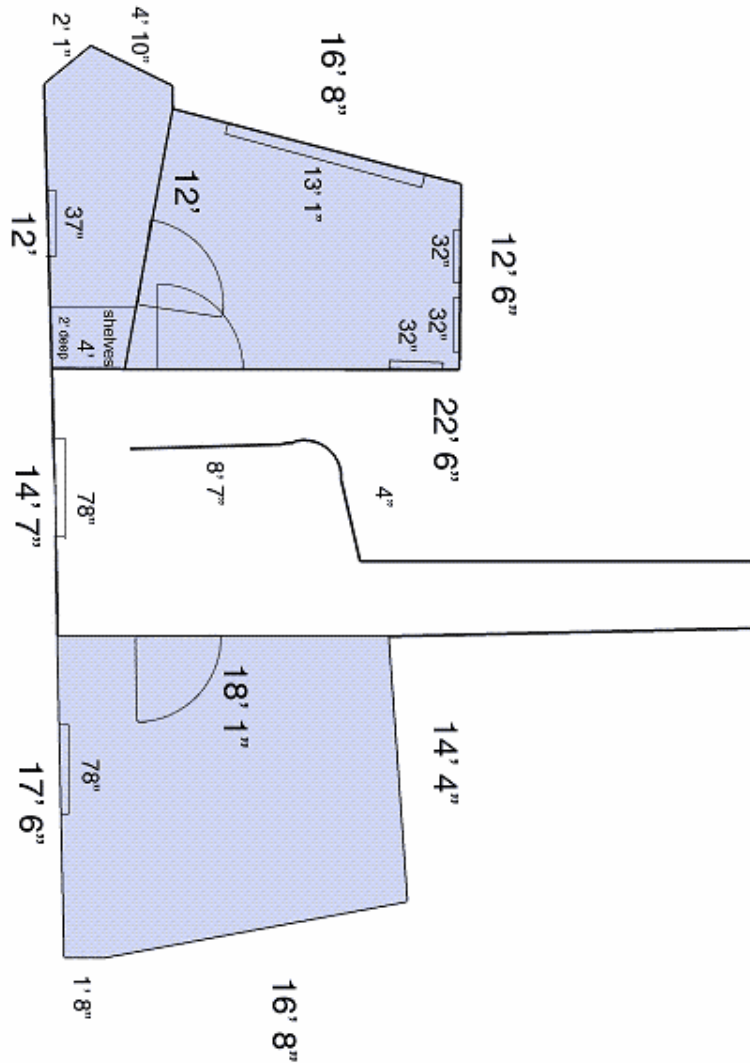
Shotgun Space has expanded its space to five times its original size in order to present structures installed by Clandestine Construction Company International (CLANCCO) on private and public sites across the United States, allowing us to discover for the first time in Los Angeles one of the multiple facets of CLANCCO corporation's oeuvre and life.

In each of the eight steps of this exhibition, the tour will reveal eight sculptures installed by CLANCCO between 2000 and 2007. Together with eight drawings, they form structural remains which deny the thrust of historical force, depriving events of both their form and meaning in such a context.

**SHOTGUN SPACE** Los Angeles

[www.shotgunspace.com](http://www.shotgunspace.com)

Shotgun Space:  
Actual Size



## 1. DETROIT

For decades, whites and middle-class blacks have left Detroit for the suburbs. Left behind are thousands of crumbling homes and buildings, a sight that's become a symbol of Detroit's economic decline. The city has demolished some of these buildings. In some cases, entire blocks have only one or two homes still standing, but some 15,000 more remain. Perhaps this was also due to the looters, which residents say came down singing "Hey, hey, it's Christmas day." Their carts were full of everything they could get."

## 2. FIXTURE

A few years ago a house was sold with a beautiful rose garden. It was sold in the summer when the roses were blooming at their best. The seller had planted the beautiful rose bushes in large pots buried in the ground. The day of closing, the seller's gardener removed all the beautiful rose bush plants. Plants and trees growing in the ground are considered to be fixtures, which are included in the sale of real estate because they are attached to the ground by roots. The seller was entitled to remove those rose bushes because they were still in their large pots so the roots never legally became attached to the ground.

## 3. CONCRETE

Concrete is used more than any other manmade material on the planet. As of 2006 about six billion cubic meters of concrete are made each year, which equals one cubic meter for every person on Earth. Concrete powers a 35 billion dollar industry which employs more than two million workers in the U.S. alone. More than 55,000 miles of freeways and highways in the U.S. are made of this material. The People's Republic of China currently consumes 40% of the world's concrete production. Concrete barriers are also used for safety and protection from terrorist attacks.

## 4. PARADISE

In certain cities there always remains (at least it seems that way), an irrepressible energy throughout the calendar year for copious amounts of cultural consumption. The argument has been made that "culture" is ordinary, thus facilitating any and all cultural appropriations, be they commercial or illegal, so long as the consuming individual believes that appropriation as bringing joy and a more true understanding of their identity and subjectivity. This is not to confuse this theory with previous mass consumption or identity politics theories. This is another, new, and more pessimistic view of paradise. This is better.

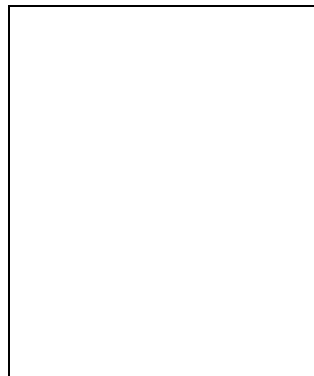
## 5. CARRIAGE

Carriages and carts play a major role in any economic infrastructure; particularly those of looting and theft (see Detroit). Carriages and carts allow for the transportation of goods, human individuals, animals, and artworks from one point to another. Although carriages desired are usually those pulled by beasts, the 20<sup>th</sup> Century has provided carriages driven by new technological inventions. Carriages also need to be stored or housed. Closely tied to carriages are containers (see Container).



## 6. OTBC

Object to be constructed.



## 7. ALPHABET

"I don't think they play at all fairly," Alice began in rather a complaining tone, "and they all quarrel so dreadfully one can't hear oneself speak - and they don't seem to have any rules in particular; at least, if there are, nobody attends to them." This of course was written by Lewis Carroll. It is now believed that Carroll did not understand the nature and dictum of lawlessness. Although alphabets are seemingly always made synonymous with language, this is a mistake. Alphabets and linguistic structures have nothing in common. This is where the misunderstood desire for fairness, justice, and rules comes from. We now know.

## 8. CONTAINER

A key factor to a well organized system is that of containers. Containers help in keeping certain desirable objects from others, until the undesired objects are desired. Although this process facilitates transportation and access, it also promotes the exclusion of certain materials. Construction sites depend on containers for the placement of refuse materials and objects. These objects are then discarded onto larger containers, where they are either salvaged by roving individuals, or else disposed of in compactors or incinerators.

## PRACTICAL INFORMATION

Shotgun Space Los Angeles  
2121 San Fernando Rd. Ste 11  
Los Angeles, CA 90065  
www.shotgunspace.com

**OPEN TO THE PUBLIC**  
From 9.8.07 – 9.30.07

Open Tuesday and Thursday from 6 to 9, Saturdays from 12 to 5, and by appointment

## EXHIBITION

**CURATORS**  
Star Rosencrans  
Ian Hunter

**ARCHITECT**  
Sergio Muñoz Sarmiento

**PRODUCTION**  
Wu Ming

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## AROUND THE EXHIBITION

### TOURS

Saturday:  
12pm in English  
1pm in Spanish  
2pm in Mandarin  
3pm in German  
4pm in French

Thursday:  
6pm in Japanese  
7pm in Korean  
8pm in Portuguese

## ABOUT CLANCCO

www.clancco.com