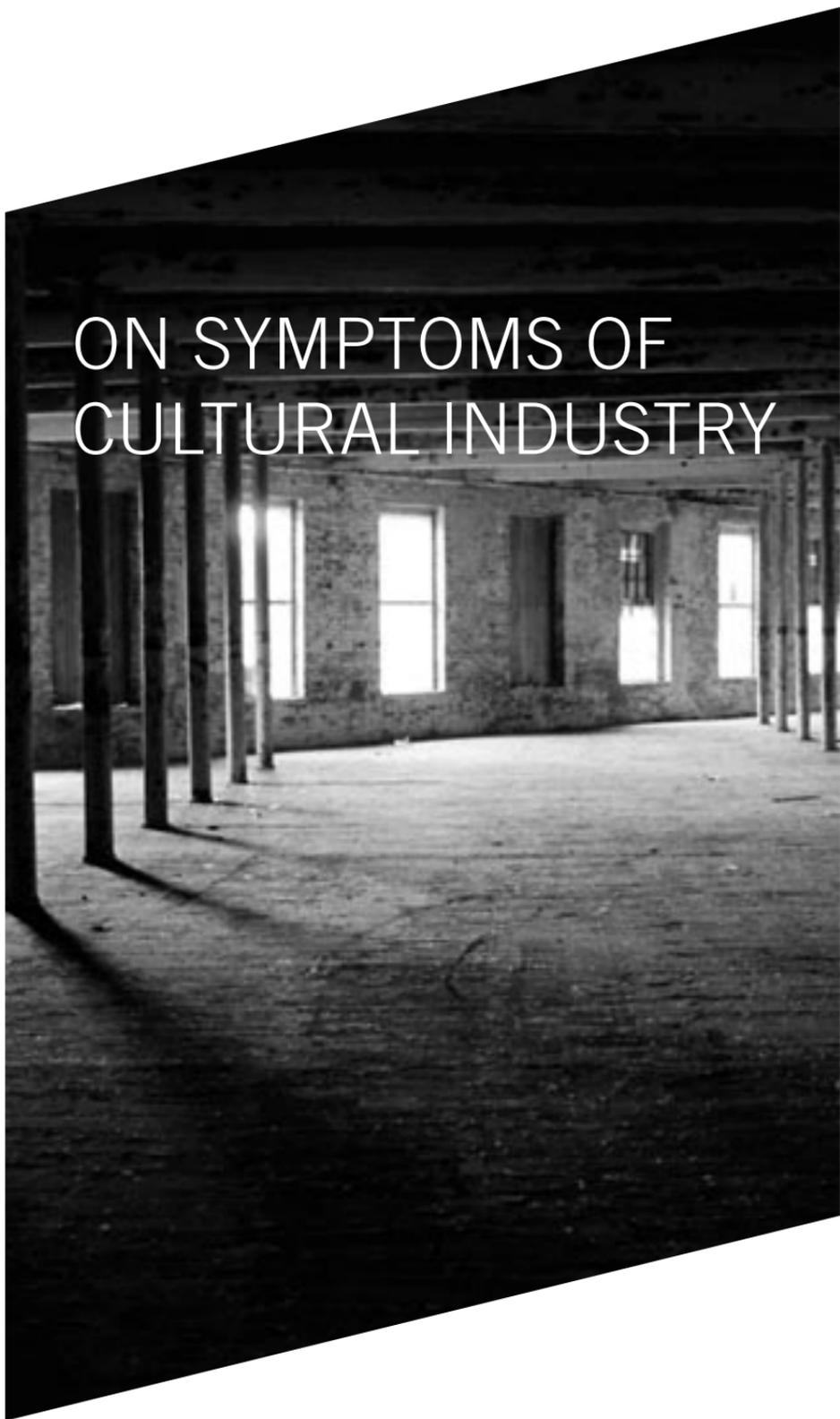


# ON SYMPTOMS OF CULTURAL INDUSTRY



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BUREAU FOR OPEN CULTURE

**WHY** is it we are so moved by decaying environments? What propels the creative and cultural, the spontaneous and unpredictable in response to the dilapidation, vacancy, poverty and hardship of crumbling capital? That's what it is, right? Maybe. These environments are evidently spaces where something, some thing happens. Some space into which a shim is inserted, propped precariously, leveraged and held there momentarily for us to scurry back and forth, in and out leaving traces of the work and the ideas and art and music and writing and boredom and laughter and love and sex. The aggregate reveals itself only to those within the midst of this storm while an altogether other layer of life exists, a specter of the capital that once dictated this space and that continues daily to move people through it, move them as if that capital was still a motivating factor in daily life. It is not, of course. That is why the other layer—even defining layer implies other—is there. These are symptoms of what happens in urban spaces on the long march of transformation toward new shapes, new pulses, new cultural and economic production—all within the shadow of and inside the infrastructure for what once housed manufacturing industries. We used to make things, you know.

The modern avant-garde has always had a relationship with crisis.

Disorder makes one scream: I've got the spirit!

There is an urgency.

There is an urgency. It seems so prescient, the rush accentuated by an awareness of our mortality but also by the economic lifecycle of a society on the precipice of going somewhere fast while that somewhere rarely makes itself apparent. This has happened time and again. We know it. We've witnessed the passage from industrialism to the information-producing age of digital networks and consumerism and the momentary colonization of ruined urban industrial spaces. We can see it, for instance, in the photos of the beautiful Gordon Matta-Clark. 1971. There he is on the corner of Prince and Wooster, looking out at us as he stands in front of the building that would be home to FOOD, his restaurant-cum-art thing. It drew people into today SoHo. Yesterday it was not SoHo. There he is leaning against the wall. He braces it. He holds that space that we all know by now the home of rapacious, unbridled capital. Apple. Another food. Another industry now on another nearby corner. Matta-Clark is the temporary occupant, the precariat, literally the avant-garde, moving in, burrowing, making way, making culture in the former space of a different kind of capital, laying new cornerstones for

a future kind. Lifestyle. Consumer. There he is the beautiful Gordon Matta-Clark in that transitional space between the garment-producing warehouses, the cast-iron facades of buildings in which floor upon floor was home to seamstress upon seamstress—those makers of garments—and today is home to we all know exactly what.

To the center of the city where all roads meet, waiting for you.

1978. The young Thomas Struth walked those same New York City passageways. His photographs of Crosby Street show us a completely empty, deserted thoroughfare, deserted by that capital to become a temporary space hovering, paused. Waiting. Struth shows us the space Matta-Clark and his partners-in-crime trolled for their creative sustenance, that was their cultural production, their immaterial-material work. Their FOOD. That space is not only playground to the precariat, the immaterial worker but those long, quiet streets, receding into the distance with snow, soiled and pushed to the curbs, are the environments where some thing happened. The pause is fertile, so green and rich with nutrients, a ground for new cultural production, a wood shed in a space between capitals, as the twilight of manufacturing rises and our star sets behind the brick walls and smoke-

stacks and sawtooth roofs. Those roofs now collapsed. Heavy snow did it just this past winter. Those roofs once had skylights so the weavers could put together the textiles made just across Union Street. The red and blue dye used to color that textile once flowed down the river Hoosic, a river today channelized into a concrete chute.

There is a moment, an opening that stimulates a zeitgeist—a collision of forces, energy, interest, time to think and to do and not to do. Time to make something, to talk about making something and to talk about doing something. It happened in Manchester when Ian Curtis and Joy Division appeared like a comet, whose tail we only see now in the fleeting but intoxicating sounds and lyrics we buy from Apple but whose mark is indelible and permanent as it continues to hover like a sun-filled cloud so bright. 1979. Unknown Pleasures. It proves what a space, a moment, an environment that is transitional, an environment of decay can produce. That space of industrial wasteland is somehow a source for making and doing and for thinking and laughing and for enjoying and loving. We are moved by the decay of industrial capitalism. Why does it make us strong to produce something that we know will be swept up by another capital that brings on the decay of that which originally gave its phoenix? Or will it? It's a space for

# UNKNOWN PLEASURES

the social to slip in and take something from capital with an awareness that it will rise above the heads and hover long enough to open a bright clearing but swing back down with a force that sucks the thing out of it. SoHo. Hackney Wick. Manchester. The list could go on. It swings back down onto that space as we scurry about on what was fertile ground before we see the shadowplay of the hammer as it starts to fall with such force to extinguish the lifecycle.

So is there an urgency now? Or are we too aware of that history, too slotted into the model of urban transformation, creative economy and the occupation of industrial ruin where we see Matta-Clark—standing there? These are monuments. They are buildings that affected the behavior of those who originally used them to make something. Today, the buildings are caught in between that ghost and the ghost of utopian ideals of Matta-Clark and Ian Curtis—set up by us. We are performing those moments within a cultural sphere of production that is tied so intricately to capital that we don't even realize how relentlessly tight it has us tangled. There is a collision of unconscious action but the constant rehearsal of the spectacle Debord warned of are too integrated into our (un)awareness of what we are doing. We still traffic in the spatial organization of

these industrial ruins. Now, however, they are just further and further removed from the traditional centers of urban production. 3 1/2 hours north of New York City, in fact. The culture industry has subsumed the gentrification process. Oh. Bad word. Can we detect an underground at the periphery in this arena where the very digital communication technologies—the new industries—that brought down the industry industries and now allow us to boomerang out further and further from the streets of Apple and FOOD. Maybe. There is a conscious aestheticization of this environment of industrial ruin. It is sexy.

I did everything, everything I wanted to.

Environments of transition are still producing culture. And they are connected to a certain amount of freedom from work, from the boredom of everyday life and the routine that capital has laid before us. Odd juxtaposition to be situated inside, near and around infrastructure—massive brick buildings with big windows, space and light, built for work, real work—lifting, making, moving—not this immaterial stuff. But, the remoteness from the center of urban production and the abundance of industrial space means cheap = less work = more time to do something. You see in it the warehouses formerly home to assembly of textiles and semi-conductors and

energy transference research. Sprague. Home to 20-minute coffee breaks and rows and rows of tables with hundreds of women laborers putting together tiny electrical components, some destined for the atomic warfare machines. Those spaces today have art and artists, freelancers writing and designing, working away, knowledge workers sending off their ideas across the communication networks that find their genealogy in the industries which formerly occupied those vast spaces in the first place. Sprague.

The ground is still fertile in the unknown pleasures of playgrounds amidst industrial ruin and neglect—our pulsars. In these spaces of transition of this post-Fordist moment, a moment when the organization of the production process—the factory of the assembly line—is invoked to try to gain some understanding of how we work today, long after the assembly line process has begun to slow. The way we live now, the new order. Keeping some lineage to that history. The immaterial laborer in this post-Fordist scenario (these are the current darling terms of the art world...those culture makers) is that which faces the public. Today the labor performed in this playground of the factory-city is not one that produces a finished work but an ongoing negotiation with cultural capital that speculates on the increasing enjoyment,

quality and experience of that urban space of ruin for a future site of bobo chic, tourism and the consumerist dream. The field character is gradually altered and the routine of everyday life gradually changed. The timed traffic signals on River Street that once funneled workers into and out of the factory were just removed. 20-plus years after the factory closed. In this uncanny space tucked into hills named after a county in southeast England, layers of workers engage with the specter of the industry that once dominated this small New England town North Adams and the emergent cultural capital that slips in to drive the economic onward, always onward. The immaterial factory of experience and art and culture will not leave behind the obvious physical residues that we have from industrial manufacturing. No way. Not in this creative economy and aggressive consumer capitalism. 2011.

"We'll be watching you," I was told, presumably as we all go round and round in the night and are consumed by fire.

# DOWN PLEASURE



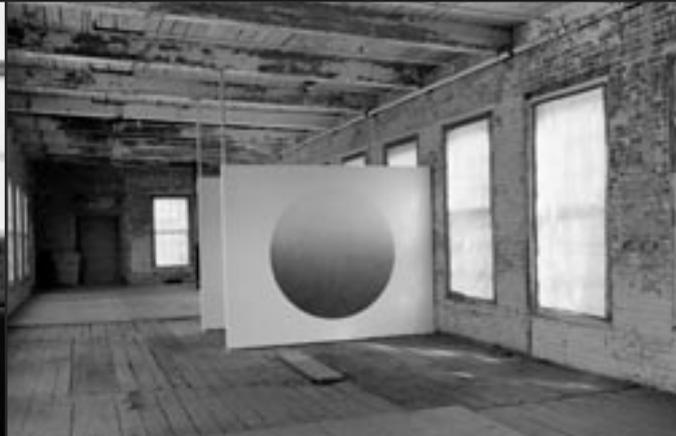
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**THERE IS ON**

**PAUL GARNISH** This is the Arnold Print Works. They were the first in the country to make printed cloth, as it went through the mill...It was screened as it went through the machine. (*sound of clock chiming*). These went through huge long tanks of chemicals, and the aluminum foil went through it at a slow rate, and as it did, it deposited aluminum oxide onto the aluminum foils, which became part of the capacitor...These are powered by another machine at the other end, this is the motor and it is driving two DC generators, and that is one shaft going through there... **1861** Arnold Print Works is established under the name Arnold Harvey & Co. **1870** Arnold Print Works has one hundred employees. **1872** Fire breaks out, resulting in destroyed work and loss of profit. It was the morning of December 27, 1872 when Arnold Print Works was visited by a destructive fire. The principal building of Arnold Print Works was burned down. Instead of it being ruined, the company rose from the ashes. After the fire, Arnold Print Works moved forward with steady and progressive strides under the influence of a master financier and scientific skills. Labor continued. Labor was triumphant. Those elements combined made Arnold Print Works an industry known throughout the commercial world. **1874** Albert C. Houghton bought into company. **1876** Name changed to Arnold Print Works. **1883** First piece of calico printed. **1905** City's largest single employer, 3,200 employees. **1942** Arnold Print Works closes. **1942** Arnold Print Works turns into Sprague Electric. After the closing of Arnold Print Works in 1942, it became Sprague Electric. Sprague Electric was a major component to the city of North Adams and the lifestyle of its employees. It employed 4,137 workers in a community of 18,000. It

was the towns' highest employer. The plant prospered during World War II and for a long time afterwards. There is no longer any way to distinguish between work and leisure, or between economic activities and other aspects of human life. The predominance of affective labor means that we have moved to what Marx calls the real subsumption of labor under capital, as opposed to its merely formal subsumption. It wasn't until 1985 that sales started to decline, which caused the plant to shut down all operations. **PAUL GARNISH** I was sort of the caretaker after Sprague Electric had moved. So they had to have somebody who would set up a security force so we wouldn't have people wandering about. Then, we had to get rid of them, because they just walked out of the plant. They left tons of desks, tables, filing cabinets, metal chairs, and you've probably seen some consoles, power type consoles that slide into frames. We put them out in the yard, and we sold them. Five dollars a file cabinet. Fifteen dollars for a table...It was probably because I was involved in the boiler room, and then I had enough knowledge of all the facilities and also the building itself cause I was always wandering around for different things. So I knew every nook and cranny of the place, so they figured I'd be the one to close it down. **JOAN TOMPKINS** The southern part of Main Street is all gone. Northern part right on the corner where it turns into Marshall there is a whole new building there. The rest of the street is pretty much the same as it was where the old Newberry's was, and little stores and big stores, and those building are all the same, the other side of the street is completely gone. Eagle Street is the same. Ashland Street has been changed. I'm telling you, it was like a parade up there on pay day, plus, twice a week.

Everyone did well in the stores. Everyone did well...There were several drugstores with long counters, and you would hustle up there so you wouldn't have to wait, otherwise you would have to wait for a stool to free up so you could have your lunch. Then you went to the bank, and got your money, then you went to your clothing stores, and you paid a little bit of money on that, or \$5 for a dress... **DEE GARNISH** I can remember coming through Adams, with all the houses that mill workers used to live in, and we came into North Adams and it was like the same thing, but the mountains were beautiful, it didn't take us long to get into it. The people were great. The old hotel used to be in North Adams. Why they tore that down, I don't know, it was a shame...Thursday night you could go downtown and the streets were full of people. **CHARLES TOMPKINS** When I went to work on the top floor of building #10, under the clock in 1971, and I was there until about 1978, and in that time frame, we would see that river change color Friday afternoon. Not every Friday afternoon, but I can remember it being red, and I can remember it being blue, and white. And that would have been as a result of somebody dumping from Adams. **PAUL GARNISH** North Adams at that time was busy, you could go down and walk across the street from the plant to the main street and do all of your business...In the early years, when Mr. Sprague came from Cambridge to set up business, he had to have capital, so he went around to all the merchants and to the business people and told them what he was doing, and they kicked in enough money to get him started. This was inside the Beaver Mill in '38. **MICHAEL HUTCHINSON** He would go around to every branch plant, at least once a year to see what was going on. He kept a good tight reign,

as tight as he could, for being on the top...I don't think he would associate with those who punched the clock. He was very...how can I phrase it delicately...he was anti-union, and anti-having anyone else coming into the area who could be competition; I mean GE was bad enough for him down in Pittsfield. **CHARLES TOMPKINS** We sorta had the idea back then that if we were going to do something, we'd better do it then. So we traveled through Canada quite a bit, through New England, and down the coast, through North Carolina a decent amount. **JOAN TOMPKINS** Don't forget Newfoundland, honey. **CHARLES TOMPKINS** Yeah, well we, of course... **JOAN TOMPKINS** We spent more time in Canada than we did in the United States! **CHARLES TOMPKINS** We essentially in that timeframe went about as far east in Canada as you could go, and about as far west that you could go. We went from Montreal to Vancouver on a train. **OVERSIGHT HEARINGS ON JOB SERVICES FOR DISLOCATED WORKERS:** hearings before the Subcommittee on Employment Opportunities of the Committee on Education and Labor, House of Representatives, One Hundred Second Congress, first session, hearings held in North Adams, MA, December 6, 1991 and Eau Claire, Wisconsin, April 6, 1992. **CHAIRMAN PERKINS** Good afternoon. It is my pleasure to be in Western Massachusetts, particularly to join my friend and new colleague in his first hearing as the new Congressman from this area. This is the first in a series of hearings on the issue of economic dislocation of dislocated workers. It is fitting that this hearing be held here since, in the words of one witness testifying today, "this is an area that never experienced the Massachusetts miracle, but has deeply experienced its recession." Dislocation in the Northern Berkshires has been

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long and deep and its citizens can speak expertly and eloquently about the needs of dislocated workers. The unemployment difficulties in Massachusetts and other areas of the country are evident by the fact that applications for food stamps and public aid have skyrocketed across the country. For example, in Massachusetts, food stamp applications have gone up 20 percent since just last year, and in New Hampshire applications have gone up over 25 percent. Compounding the high rates of unemployment in this area and countless other areas across the country, is the low basic skills level of most unemployed persons. A disturbing recent survey of business conducted by the National Association of Manufacturers found that manufacturers reject five out of six job applicants because of poor motivational, reading or writing skills. Only one-third of unemployed persons collect unemployment compensation. I am committed to re-evaluating and expanding the dislocated worker program during the next year, and this hearing is the first step in that process. I welcome all of our witnesses here today. I look forward to hearing from each of them. I would like to extend a special thanks to our host of this hearing, the Charles McCann Technical School. I would like to call on my distinguished colleague, Mr. Olver, for any opening remarks he may be so inclined to give. **MR. OLVER** Thank you, Mr. Chairman. **CHAIRMAN PERKINS** You're quite welcome Mr. Olver. **MR. OLVER** Yes indeed, that's a fine tie Mr. Chairman. **CHAIRMAN PERKINS** Really? Why thank you. It was a gift from Mrs. Perkins after my last promotion. **MR. OLVER** Well, it suits you quite well and I am extremely pleased to have you here in North Adams, Chairman Perkins, and I want to welcome you to the Berkshires and thank the subcommit-

tee for holding this hearing here today. The people of Western Massachusetts are as fortunate as those of eastern Kentucky to have your leadership on the important issue of educating and training our Nation's workers. I, too, want to thank the McCann School. Unfortunately, Superintendent Brookner cannot be here, but the superintendent and Theresa Bellini have been very good with their hospitality. It is entirely appropriate that we should meet here at this technical school because schools like this are the bedrock of our efforts to ensure workers have the technical skills necessary as our economy moves into the 1990s and beyond. It is also appropriate, Mr. Chairman, because your father, when he was Chairman of the full Education and Labor Committee, Carl Perkins, some years ago, was one of the grand old gentlemen of assistance for vocational education in this county, and so I think that this location is particularly appropriate for that reason as well. I want to thank all of the witnesses, who are mostly constituents of mine in this 1st Congressional District, for being here, for braving the elements to come. The subcommittee and the staff will hear testimony from very good people who I believe will demonstrate the many reasons, both good and bad, why Western Massachusetts, and North Adams in particular, are the logical place to examine ways to improve services to our workers. **RUTH BERNARDI** Yes, we did talk to each other, and we could party while we worked too. Everyday someone brought in something that they had made, and we passed recipes around... You had a certain time that the cart came into your department and you stopped. When we first went into Sprague, they had a cafeteria, and you just went down when you were hungry and got what you wanted. **JOAN TOMPKINS** Then

of course we were involved in the strike too. Well when they lie down in front of the cars. I wasn't there then. **CHARLES TOMPKINS** I was. I was a guard during the strike. I was supposed to patrol the perimeter of the research building. Slept in the building a week. It was one of the highlights of the time...but it was also one the lowlights too, as the first lay-offs of salary people came about three months after that strike ended. We had gone on vacation, and there was no sign of anything, I came home, and I got a phone call on a Sunday night, and a guy Nick called and said *hey, your job's ok*, and I said, *what do you mean my job's ok?* And he said they had laid-off a significant number of salaried people, and that was in 1970, and then from then on...Sprague didn't move out, Sprague started to die. **CHARLES TOMPKINS** I'm a man of inaction. I had a lot of thoughts about leaving, but no follow through, otherwise, yes, I would have left. We would have been gone a long time earlier, definitely would have been gone after the first time they let me go...And to be honest about it I had to have had some guardian angels in the company that kept speaking up for me...They might not have been able to stop it, but if it came to a point where there was something that could be done, there had to be people speaking for me. I mean, I don't know who they were in particular, but I can guess. **MR. OLVER** We are here to begin what I understand will be the first in a series of hearings on the Education and Labor Committee to re-examine Federal programs to help train people who are out of work. This is ultimately an issue of national security, since our Nation's survival depends tremendously on our economic security. What we face is a very clear choice—whether we will have fewer jobs at lower wages or whether we

will invest in our workers and provide the training they need so our businesses can return to making the finest products in the world. The extension of unemployment benefits was a significant victory for those who have been hit hardest by the recession, and Chairman Perkins and I fought hard to extend those benefits. But today we are here to look beyond those 20 additional weeks and see what sort of real future we can provide for people who, through no fault of their own, have been laid off, with nowhere to go after 20 years, or even 2 years, experience at a job. I do not think I need to tell anyone here that the old answers simply will not work anymore. Our local economy is undergoing a structural change—many of the jobs which are leaving will not come back even when the economy recovers. It would be criminal—morally and economically—to turn our backs on these people. There are many faces of this recession and helping people find new jobs is not just the nice thing to do, it is the smart thing to do. We are going to hear today from workers and people who help train them for revolution; as “revolution is not for the faint of heart.” It is for monsters, you have to lose who you are to discover what you can become. **RUTH BERNARDI** Everybody's recipe was better than the next one, so we brought them in. We had a lot parties, and the company had parties for us too. Some were at the 1896 House, in Williamstown. They would have 10-year parties, 15-year parties, 25-year parties. They would give you a five-year pin, and then a 10-year pin, 15-years I think was the bracelet, and 25 we got watches. I gave my daughter my watch...a lot of people sold those when gold went up, and a lot of people were selling gold, my grandchildren played with mine, I don't know where

**(WE DO NOT KNOW)**

they went. **CHARLES TOMPKINS** I was brought back to do product failure analysis. This was the result of military contracts and military qualifications that they had to have certain things done, or they would lose the ability to sell this stuff. You have to have a certified product, and the only way you can have a certified product is to maintain a certain level of reliability, performance, and if anything does go wrong, you have to document what happens to it, why it happened. The second time I was hired back, because one of the engineers that they had was going to go to work for Pfizer, for Specialty Minerals down on the Curran Highway, he was leaving Sprague essentially to go across the street. There was someone available without the necessity for any training, being me, and no necessity to go out and look for somebody, and probably part of it was someone's who would work for cheap, because in all honesty, a newer person, it's just the nature of the salary business I think, that as you comfortably get into a job you get your raises, but they are nowhere near what they might have been if you were younger and just come on the job. So I think all of that entered in. **RUTH BERNARDI** Yes, there was a pension plan, but it was very low. I think you got \$9 for every year that you were there, which was not very much, but it's what we agreed to, so what do you do about it? Everybody said *oh my god that's terrible, that's terrible*, but it's what you signed for. **MR. OLVER** It is equally important to put people back to work as it is to avoid being laid off in the first place. Federal programs must be expanded to strengthen businesses, so we can reduce those layoffs. I am committed to helping our workers and businesses meet the challenges of adjusting to new economic realities. I intend to work with Chairman Perkins and

other leaders in Congress to turn around our economic destiny and this hearing is just the beginning. We must be successful in that effort because our economic survival depends on it. After this hearing, I know that Chairman Perkins and I will fight to turn around the traditional attitudes in Washington—the attitude that business does not need government assistance, when every one of our international competitors gets direct and indirect help from their government; the attitude that provides only enough funding for our most productive training programs to reach 5 percent of the eligible individuals; the attitude that has put our economy and our standard of living into decline. I strongly believe that bringing private industry, both labor and management, educators and government, together to increase training is key to our economic future, here in the Berkshires and across the Nation. And, so, today, we are going to hear from some fine examples of programs, which could well become models for other locations, and I would like to hear from the people that we have asked to give us their views on how these programs have worked in this area and how they can be improved in this area. And, lastly, I would like to thank my old friend from the State legislature, Dan Bosley, Representative from North Adams and other towns in the near area, for coming and joining us today. Dan, at the State level, was always a strong champion of programs to help with economic development and help people with their employment needs. Thank you, Dan. **THE PREPARED STATEMENT OF HON. JOHN W. OLVER FOLLOWS** Statement of Hon. John W. Olver, a Representative in Congress from the State of Massachusetts. **MR. OLVER** Thank you Mr. Chairman. I am extremely pleased to have you here in

North Adams, and I want to welcome you to the Berkshires and thank the subcommittee for holding this hearing here today. The people of Western Massachusetts are as fortunate as those of eastern Kentucky to have your leadership on the important issue of educating and training our Nation's workers. I would also like to thank the McCann School, and Superintendent Brookner and Theresa Bellini for their hospitality in having us here. It is entirely appropriate that we should meet in this technical school, which is really the bedrock of our efforts to ensure our workers have the technical skills needed as our economy moves into the 1990s and beyond. I would also like to thank all of the witnesses who have traveled in snowy weather, and everyone who has braved the elements to come out to hear them. The subcommittee will hear testimony from some very good witnesses that I believe will demonstrate the many reasons, both good and bad, why Western Massachusetts, and North Adams in particular, are the logical place to examine ways to improve services to help our workers. We are here to begin what I understand will be the first in a series of hearings as the Education and Labor Committee re-examines Federal programs to help train people who are out of work. This is ultimately an issue of national security, since our Nation's survival depends tremendously on our economic security. What we face is a very clear choice—whether we will have fewer jobs at lower wages, or whether we will invest in our workers and provide the training they need so our businesses can return to making the finest products in the world. If we commit our resources to helping American workers and businesses, we can ensure that our economy, and our standard of living, remain the finest in the world.

Today we are here to look beyond those 20 additional weeks—and see what sort of real future we can provide for people who, through no fault of their own, have been laid off, with nowhere to go after 20 years, or even 2 years, experience at a job. We have traveled through the night and we will be consumed/redeemed by fire. **RUTH BERNARDI** I never really got into it, except objecting to demolishing the train station, and the bank, it was such a beautiful building. It was all marble...I don't know. Of trying to make North Adams better, I guess... you'd go down after work, and you'd go down after school, and you'd go bowling, or you went to the movies, and you went to Jack's Hot Dogs first and got your hot dogs and took them to the movies. **CHARLES TOMPKINS** I started in the basement, I guess the stairs are still there, the basement, more or less under the tower, and I ended up right at the tower in that building. From the very bottom to the very top! **JOAN TOMPKINS** The American success story honey! **PAUL GARNISH** Six boys. Three girls. The first one was born in '51. And Tom was born in '70...The second boy is a micro-biologist. And then the third boy is a chemical engineer and got a Masters in finance. Our daughter right after him, is a chemical engineer, and she went to RPI, and they were both over there at the same time. And Jamie, went to MIT, and is a mechanical engineer. **CHAIRMAN PERKINS** Thank you, Mr. Olver. I think those were excellent remarks. Mr. Bosley, do you have any comments you would like to make? **STATEMENT OF DAN BOSLEY, MASSACHUSETTS STATE REPRESENTATIVE: MR. BOSLEY** Well, thank you, Congressman. I would just like to welcome you to the 1st Berkshire District, my district. I appreciate your coming up here, and I appreciate your concern, and it was quite an op-

# KNOW WHAT TO

portunity as we had lunch to talk over some of your ideas, and I think you are right on the mark. I would also like to thank my good friend, Congressman Olver. As a member of the Committee on Taxation, and John was the Senate chair, we worked on economic development plans and educational plans, because of UMass North Adams State College. And as the vice chairman of the Committee on Commerce and Labor, we deal with a lot of the same issues at the State level that you deal with on the Federal level. I just want to make a few points, and then I will be quiet, because I think that there are a lot of people here that are very good, and I am very impressed with the panels that you have this afternoon. But I would like to thank you, I guess, for taking a leap on the extension of the unemployment benefits. I think that is very important. It's a very important measure for us up here, because we are struggling to put our economy back together. But it's a stop gap measure. What we are struggling with up here, the kinds of programs that we are trying to create, combine both trying to create jobs and trying to create educational opportunities to train people for those jobs. And it is very important that one go hand in hand with the other, both from the fact that we need to be competitive on the regional level and we need to be competitive on a national level in trying to create jobs, in trying to keep the technology to create the technology that we need and that we have in this country to be competitive, and also to educate the people that we have who are in mature industries, or have been in mature industries and are unemployed now, to retrain them for the kinds of jobs that we have in the future in this country. So I think that your subcommittee is going to go a long way to-

wards establishing what our national standards are and are going help communities and regions like Northern Berkshire. Thank you again. I believe because it is absurd and because it is all we have. **JOAN TOMPKINS** Well I wasn't impressed about it, the first thing I thought was the last thing this area needs is a museum. We need some businesses. **DEATHS** Extracts from the diary of Josiah Williston of Boston, 1808-1814. **DECEMBER 10, 1808** His Excellency James Sullivan Esquire Governor of this Commonwealth in the 64th year of his age about 6 O'clock in the morning passed. **JANUARY 1, 1808** Mr. Jones, an English man, shot himself last week in a cellar near the market with a pistol. Heard by old Mr. Williams muttering about his poor nerves and cabbage. **RUTH BERNARDI** Some departments you had to wear gloves, some you had to wear your white coat, and your hat. You put your coat on when you got there. You left your clothes right there. You had your own. You had your name in it... You were told right off the bat what to do. **PAUL GARNISH** 20 minute breaks for the line workers. There was a coffee cart pushed by a man or a woman through all the tramways, and they had a big urn of coffee, and a bunch of sandwiches and donuts, and he would go up to a department and push a button, and a big klaxon horn would sound. And the workers would stop work, and go out to the coffee wagon and get their coffee, and we had break areas with tables. **RUTH BERNARDI** I lived on Tyler Street before I was married, and then after I was married, we built a home on Tyler Street. I lived there pretty much since I was 12... They are gone now... I am in touch still with one girl. My best friend just passed away last year. I talk to a few of the girls now, but not, I mean we don't go out together anymore or anything like

that. **SEPTEMBER 27, 1809** Mr. Armstrong shot himself, said "*burry, more light*" the moment before leaving. **NOVEMBER 3, 1809** Mr. William Copper Town Clerk died age 89 while drinking wine with dinner, replied, "*Ab, that tastes nice. Thank you,*" died thereafter. Had been town clerk for 49 years. **JULY 20, 1810** President Webber was buried at Cambridge; great procession. **CHARLES TOMPKINS** Well, when Sprague had really pulled out of the space, and before MoCA moved in, in that timeframe I'm quite sure, there were a number or articles in the paper about demolition. That it was supposed to be torn down. Then what I do remember, is back about 1986, that's when I was hired back, and that was an operation I was hired back into, and they were still in the big building, and remembering hearing somebody say, that they had to get a whole set of blueprints together of everything that they knew about to send to Germany. And uh, I don't know that the German connection was, but what I do know is that was the beginning of the whole MoCA thing. **JULY 24, 1810** Young Carnes hung himself on account of a young woman. **JULY 29, 1810** Mr. Hodges buried. **AUGUST 4, 1810** Mr. Gould carpenter fell from Doctor Baldwin's meeting house and killed himself. **AUGUST 11, 1810** Doctor John C. Howard died age 38. **AUGUST 25, 1810** Lewis Hayt died age 46. **AUGUST 27, 1810** Mr. Perry found by Mr. Baker drowned Sunday last. **CHARLES TOMPKINS** I had my opinions, and in retrospect you look and just say well, what would have happened? And what happened is obvious, it happened this winter. This particular winter got back to the way winters were here in the 60s and 70s and then a series of twenty years or so without much. I told you last time about City Hall is on the corner where it is because of renewal... I think

you can find buildings today that are operating, but hey, how many more years is someone going to be holding those buildings back together, hold them literally up? **SEPTEMBER 4, 1810** Joshua Lincoln of Hingham died Age 73 suddenly, after hearing the bad news of Benjamin Willington's death, in Martinico, St. Pieres, in Captain Barker Baker age 22. **SEPTEMBER 30, 1810** Mrs. Hays died last night age 71. **OCTOBER 10, 1810** Captain Crombie buried yesterday aged 56. **OCTOBER 26, 1810** Mr. Jenkins, he was a baker, died age 77. **NOVEMBER 28, 1810** Joseph Russell died the age of 27. **DEE GARNISH** It was exciting. When they first closed the plant, he took me up to his office, because he was the last one in the building, and we went up to the office and it was eerie because the building there were no people in it except him, and we had to go up to the third floor, and way back, and as we're walking through, once and a while you'd see a chair, or a board or something and it was like ghosts were watching you, and the floor creaked, and there were wild cats in there, and I said *abhh, move your office downstairs, what are you doing up here?* **CHARLES TOMPKINS** When I was working down the highway, I started to go to Adams to do banking. And I still go to Adams to do banking. But when I was in North Adams, I did it all in North Adams. I can honestly say, except for something like the registry of motor vehicles, and... **JOAN TOMPKINS** The library! I go to the library! **CHARLES TOMPKINS** Yeah, well that's you! Maybe a trip to RadioShack, very, very, rarely, I don't trot the streets of North Adams anymore and I'm only 4 miles away. **JOAN TOMPKINS** They even took Movie Gallery away from me, I used to go down to Movie Gallery and that closed down because of these other businesses doing the same thing by mail. My

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daughter does that. She gets them by mail, and then she sends them back. They closed, and they used to have two in town! One in the center of North Adams, one in the big parking lot there. **CHARLES TOMPKINS** I go to Burger King about once every 6 weeks. **DECEMBER 18, 1810** Seth Wells died age 42. **DECEMBER 20, 1810** Mr. Trench's daughter died age 26. **DECEMBER 23, 1810** Captain Smith married to Mr. Wilbys daughter. **DECEMBER 27, 1810** Edward Gray hung himself, he buried his son yesterday. Left a letter writ, "Do you bear the rain? Do you bear the rain? Quickly." **MICHAEL HUTCHINSON** So I went to MCLA and got another Bachelors, this time in Fine and Performing Arts, majoring in Music and Arts Management...I spent three years instead four, and I graduated on the Dean's List, not the Dean's other List, and I graduated *Summa*. So I thought armed with that, I would go out and become a church musician, as part of what I had done was taken formal pipe organ lessons and I had written stuff, and I am a published composer of music for the church...But my muse has kinda dried up. I started writing a piece about a year and a half ago, and I can't figure out what to do with it. And I say, ok, I'm just not gonna fret about it, we all have things that happen when we're 70 years old, some things don't work anymore, if you get my drift. **JANUARY 6, 1811** Mrs. Robins died at Bradford last month age 91. **JANUARY 12, 1811** Edward Edes died age unknown. **JANUARY 12, 1811** Captain David Bradley died very suddenly at age 71. **JANUARY 13, 1811** Reverend Joseph Clay died at age 46. **MARCH 31, 1811** Mun-go Mackey died at age 29. **MICHAEL HUTCHINSON** The churches were packed every Sunday, which is not the case today, as you know... The services were always packed. The choir lofts were always packed. All the churches around

the square were full every Sunday. And of course, today you know, the Methodist church is empty, and the few people left have staggered services with the Congregationalists at their place of worship. And the Catholic churches have all shrunk down to one Parish. One building. There has been a tremendous decline in the activity in the city. **APRIL 7, 1811** Died Eliza Bagnall carried into New Methodist chapel & sermon done by Mr. Sevens buried in the north end of the town cemetery. There is already new moss on the cold stone. **APRIL 29, 1811** Rev. Joseph Eckley died age 61, buried May 3 and carried into old South meeting house. Sermon done by Doctor Lathrop—very large funeral—about 40 carriages present. They were the only silence. They cloaked the land. **MAY 16, 1811** Buried at age 42, died Reverend William Emmerson, there were 56 carriages. His death not greater or life more revered, but the town rides still the swell of mourning from previous passing of Reverend Joseph Eckley. Small creaking wooden flock. Horse hooves echo for miles. **RUTH BERNARDI** Desmond Sprague. He came once to the plant. That was at the Brown Street Plant. We were doing brazing, we were brazing the bombs, the casings for the bombs, and he came in and he shut the brazers down and sent out for ice cream for us because it was too warm to work. We brazed the bottom to the bombshell with a heavier piece. It went down a line of fire. It soldered the bottom to the shell...During that war, it was a lot different. Everybody was for the war. You didn't object to anything.

*On Symptoms of Cultural Industry* investigates the role of artistic and cultural production in relation to the economic and social life of North Adams, Massachusetts. Through original research interviews with employees of Sprague Electric—the manufacturer that originally occupied the massive industrial complex that is today MASS MoCA—and in response to living in this city, the work comprehensively manifests as performance, video, installation and a book. It forms an intimate portrait of a city that has transformed from an economy of manufacturing goods and materials to increasingly manufacturing culture and information.

*On Symptoms of Cultural Industry* was produced by Bureau for Open Culture in collaboration with the artists Timothy Nazzaro, Nate Padavick, Rachel Sherk and Cassandra Troyan.

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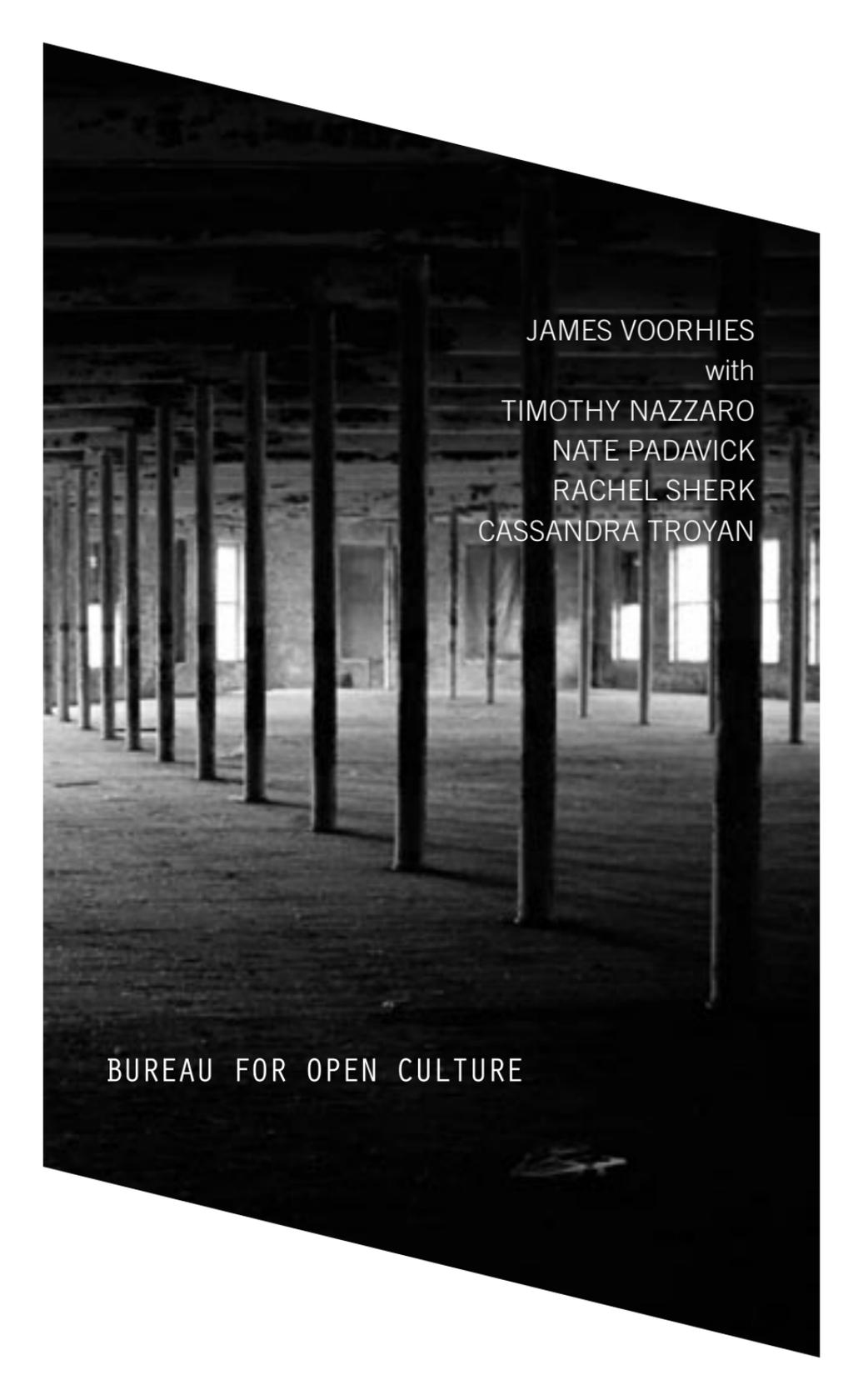
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In Memory of Paul Garnish (1924-2011)

Bureau for Open Culture is a nomadic institution for the contemporary arts operated by James Voorhies. Its shape-shifting critical practice seeks to re-imagine the art exhibition as a means of social connectivity and learning. It utilizes art as a vehicle for initiating relations among individuals, initiating new institutional behaviors.

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RACHEL SHERK  
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