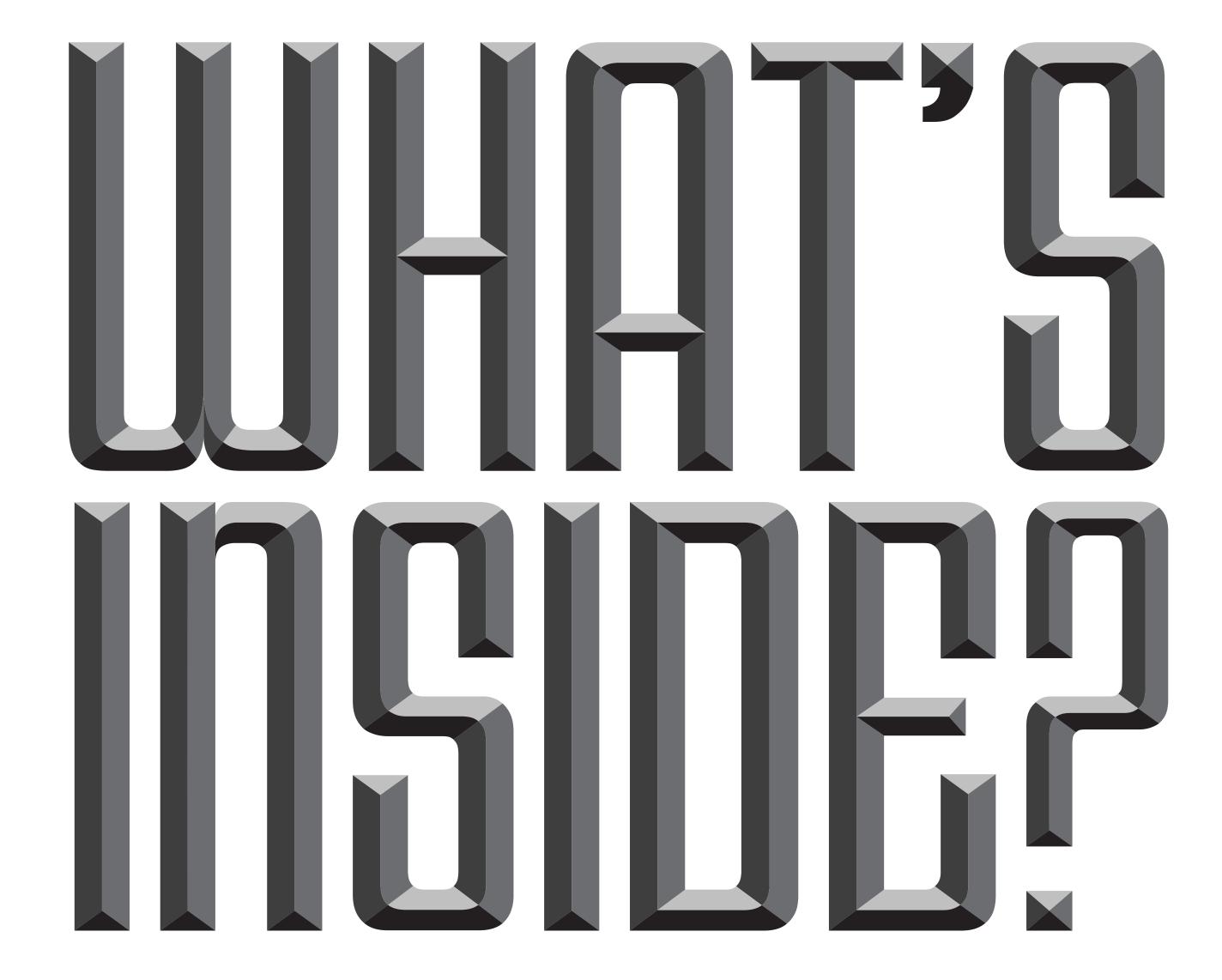




NGHBRS: What's Inside An exhibition at The Hand September 9 - October 7, 2017 601 Wilson Ave. Brooklyn, NY www.thehand.space





This newspaper is published in conjunction with the exhibition NGHBRS: What's Inside? at The Hand, in Brooklyn, NY, from September 9th through October 7th, 2017. The bulk of the text is an edited composite of several interviews between Taylor Shields, Trey Burns, and myself Ursula Sommer, a long-time friend, writes about her experience collaborating with Shields, as well as the participatory nature of being a NGHBRS fan.

There is no easy explanation of NGHBRS. Geographically, it is a meteoric hospitality center that caters to intergalactic miners. Materially, it is a constellation of videos animations, 3D renderings, physical models, props, scripts, and a radio play. Part anthropological study, part repository of tall tales, it is the result of many years of collaboration between two friends. NGHBRS is a Sci-Fi sitcom that bypasses the Utopian (dysor otherwise) and presents a profoundly mundane future where science no longer functions in the service of progress, but rather in perpetuating a comfortable status quo. Temporally, NGHBRS never ends.

The Hand likes projects that never end. Art that is all-encompassing, spinning outward with open arms, embracing everything in its path. There is no final form, only a sprawling universe and whatever it cares to manifest. NGHBRS is best experienced from the inside out: amidst the dialogue that is its primordial SOUD.

So we present to you a colloquial map of the NGHBRS universe. Because much like Zen, or The Matrix, no one can really be told what NGHBRS is. You have to see it for yourself.

Maren Miller The Hand August 29, 2017

ZAZZLE

TS: So you've got the NGHBRS station. Giant rock with a greenhouse stuck in the middle of it. And Zazzle resides halfway in the rock and halfway in the glass. He is a wild card — that's what his location says. TB: He was the Architect's

assistant. TS: He was working on a new space called the Holosphere. The Holosphere is a space that melds to your body. You can walk down the road. Kick a ball. Fall on you back. Sit on a bench. Do whatever you want. That was part of the solution...this is early design stuff. Architect's on site. There are no neighbors. There's no neighborhood. It's just Architect and Zazzle, and maybe Adgoblin is there

building up the commercial He was hired as a cultural consultant/ product director.

As if they needed a "street team" to make it like "Brooklyn" or...not Brooklyn...I mean...murals everywhere.

They needed someone to put some culture in the space. So that was Adgoblin's position.

And Zazzle was there to kind of work with him, to make it enjoyable in some capacity. Instead of it being a prison.



TB: Also: for the miners, there's 'Cation-Station. TS: Yeah! They can't have a waterfall there — you can't do that - but you could literally go swimming in a Holosphere waterfall.

You wanna be a girl in a shower? You can do that. You can go to 'Cation-station. Maybe that's all people do at caystionstation. They just turn into girls in the shower MM: What is 'Cation-Station? TS: We'll get to 'Cation-Station.

MM: OK.

is to shopuns

GARDENER

ROSE

new dad, has got a foot. hun pop man hin

SOY 'SOY 'POP MOU hun pop man hu

... how won ,banaggod tuspisso no thoin and atal tatigzon Working in the . Snim top svuop problems, babe, and vuop sud I lisu

Stil tuodo owt I know a thing or

> philtsmoz vop list sm tel

(sɓuịς) **:81** .**τι** Μείι, they're nemeses. .noijqəcxə

ne z'əd that əyil əno **Τ2:** Υεαή, but he's the only .eldenoseennu os s'ti eki the space station...don't act πο πίζαος ε ε'εηεήτ ίλω **:8**Τ .ϱnidtemoz

no tnetum e s'ad axil ton oN **:2T** ,emutsos e s'לו ,oN face? ε τοτ τοοτ ε ອνεά γιλευτοε

τμε απλ ωμο blays the Foot Dad read foot. I can't remember, does e si yug rəhto əht bne ,ləbom ם הי האסמלפלא אד**ו: בו**כא לאסחל ב . Υηύήτ Ι

, sizemen zid zi bed tool :2T .zīzəmən e zed əH **:8T** • √J ∍vol

ebnix ozle z'ed, toč . snov neča kinda him. He's the binder between dtiw ອ∫ϱnimາອtni zıອtocıcdo T5: And then the other ίπες Μείκ ετοπύα τε.

b'ed nedt tud ,enened edt wods b'uoY ".ອາອત ナતઘ્રંગ ອາ'עອતτ Cod, where are my keys?... Uh, γω d0" ,9λί .γίλοίυρ γίζεο is presented but it's over

tragedy or comedy. The tension on si ənəht əsusəd Asitzqalz **TB:** But it's the opposite of



.11 ni Abitzqala ehe s'eH :21 .JSJOW эdī ebnīy osle s'эН **:8T** .tedt poiob sexif 9H .Jobom bned e z'9H .doč **Γ**5: Lucky Neighbor...he has a of the story. Doribesh flat flat reading .beal **ΤS:** So Lucky Neighbor is the

TB: There was some cataclysm That's never really been defined

THE WAVE

TS: I can define it. A solar blast fucked everything up. Everything electronic dropped out. We dropped all our histories and nothing was maintained. What's a public library if everyone's starving because all the refrigerators

have shut down. Earth is a wasteland. **TB:** It's like what's underneath The Jetsons towers

TS: There's no civilization anymore. It's basically daycares, nurseries, and nospitals. You go to earth to have your kid. And raise it a little bit. And then: off to space. Mars ain't the kinda place to raise your kids. Infact it's cold as hell. You can't raise your kids in space, you have to raise them on earth

TB: NGHBRS is like an outpost. It's a truckstop for asteroid miners



TS: It's an outpost for leisure and normalcy. **TB:** The people are there to support the biome **TS:** They're employees **TB:** They're there to entertain asteroid miners when they come out from the cold. MM: Like a pioneer town.

Hat Such at the second se

the kitcl nse. It's machine † er" and

ieve we can encountered work before

ο ν ε

ъČ

to to

···.

has work his

A pi He w Which He w He s it. F but F but F the the the the the the sture pain

ADGOBLIN MM: What does Adgoblin do?

TS: He pushes products. So, if The T.H.E. maintains the health and the wellbeing of its citizens, then Adgoblin works on stimulating them. **TB:** And getting them to consume surplus material. Because NGHBRS also functions as part of a support nucleus for the miners. They make all of the food — these apple balls and banana sticks, the meat products, whatever goes into the Kitcher -TS: What is that?

TB: Goo. TS: Yeah. A white goo. **TB:** Adgob is pushing the surplus. It's a post-scarcity economy. You have to deal with the excess. So there's still a need for advertising in that economy. TS: You have to stay a consumer

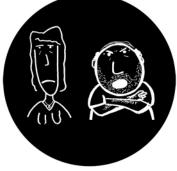
Mars ain't the kind of place to raise your kids

In fact it's cold as hell

And there's no one there to raise them if you did

And all this science I don't understand

It's just my job five days a week



TOM & BRENDA TS: Brenda signed up for NGHBRS, and she wanted a radio show after being there for a while. And one night her roommate – TB: Tom.

> TS: Tom asked her: "Can I come on the radio show one

day?" And he's been there ever since. Pretty much lives at the radio station. The radio station is WZZN. A lot of the Earth's audio got destroyed. Recordings have

been destroyed. **TB:** So it's all midi music. **TS:** She gets passed down these digital tracks from listeners. She holds around

"I got this from delta 2! Takin it home!"

in MIDI. If I was hoppin through the galaxy I think I would probably be into that.

MM: What's the ideal wi viewer to experience i ops? Like the apple bi or example? s it's not for the po experience. It's to or e what a future like i ould be. ist devour one -- no r it devour one -- no r it acture how it would ist devour one -- no r it acture no getti it acture no getti it about. Peeling a bi is's about. Peeling a bi is's all these little : iments that you don't i perience but you can o cture. e. fast. fast. elon is appened elons ju elons ju in al in o eat an -- no r -can picti can pict nk that; ling a b ling a b ling that li

can get there seedless ready a thing, our lifetime stopped sensor get to easily

tt on ei

the ball

n apple d be to risk of ing rid ture 's what banana

80% of the remaining music

And it's the Monster Mash but

TS: The NGHBRS station is dysfunctional due to an outside force, and lack of

care.

technopoly.

blast hit.

TB:

TS: I think that the AI

engaged in when the solar

thing that manages this region

"Oh, I fucking hate

of space. Beyond neighbors.

TS: So some people are like:

The THE system.

wanna go to the

Ruckus Quadrant.

I just wanna like ...

"Where I can get

"Where I can get

laid. Where I can

MM: And the AI made the

TS: Yeah. It established the

TB: The open secret is that

TB: And Architect is the one

guy who sort of understands

the system, but he's totally

depressed. So things are

send a personalized email:

comes out and you can read

sounds pretty stupid but I

think after a certain point

we're gonna be sick of

scribe it out on e-paper and

then people have an envelope

they can open. A digital paper

your e-mail on real paper. It

nobody knows how anything

get yelled at!"

neighbors station?

TS: It just does.

to fix them.

no more of

much to do.

that.

that.

workflow.

Candy-goody. I

So you have this bonky world. Systems generally work fine. The company that runs it is The THE. T-h-e T-H-E. Like if Tesla and Apple

merged with Google as their backbone. I guess it probably follows Asimov's Laws TB: It's a monopoly. It's a

But somehow it grew into this

line. It would be seen I...au

"igmut "Do the thind! Photo:

Veah. Any sorta kids show **TB:** Wii Sports them test out the holosphere

ΤS: There's probably, like,

He keeps em in a dungeon. But ".πίου είλτ qээא

Τhey spend their days testing ·Jelugan δ's regular.

.dsəv ,ųlləį IA əאil :2T TB: Like AI. Holosphere based. It's the s'iI .Vílsč s'iI **:2T** Snoznag e porbloH :8T .vbod e s`iI .enidī .iodor e it's a boy. It's a girl. It's synthetic child. This body: e s'eno bne blido

MM: Everything is convenient so nothing is convenient. **TS:** It forces you to slow

I think it's also a way to occupy time. Depression is pretty high, so there are

.ην captor, my mentor .οΝ .οτοτος, ων captor. No. . 91zzeZ :8T .elderezim

but not so much. Τhey're not ίτ. Ι τhínk maybe they're Vd besitemuent os ton en'vedt TS: Yeah I don't know why

.selutuevbe bliw fo bniy əsədt no priop svewle en'vent bnA :8T Janj hocause they're racing each Αυπάοιε, but they enjoy it

exertion, stress tests. Jebizydd To zteel .yewynA don't know, maybe we'll render The idea is...Tekken-esque. I

τήθιεητε ε πί. Μιωε τευ[γεάτ

sport. It's like, - ナηອາອີ້ໄງ່ນີ້ Αρυοιάτ

sed of , si soob of tedw ol z'jedT !doroj e z'eredi jazzy color in there. Maybe emos s`ənədt ədvem...ti dtiw Done in the 90's, so they were ιίσεκ μαίζα σους τέαιζη μέτι. ρεταίμος .υούταξι πείσα

TB: It's like Scooby-Doo …si πosęnub sdi TS: With your kids!

ennop m'I .uov Abu'', ,bies ΑΓChιτect shut ιt down. So he τος της ποίοςρης στις της Zazle needed a way to test TS: After they got kidnapped MM: After they got kidnapped out the Holosphere.

Those are the two kids. One's breaking but no one knows how TS: They just don't. We don't have cell phones anymore. You

> lecipoloid e s'eno...sbix sʻtəstidənA tedi si ΄μδηομη 'δυιμη Λυυη' εμι **:SI**

checking our email, and things like that. Texting or emails

down because there's not that

probably a lot of tactics that you use to alleviate

Asimov's Laws

I. A robot may not injure a human being or, through inaction, allow a human being to come to harm.

2. A robot must obey orders given it by human beings except where such orders would conflict with the First Law

3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

TS: Bird Zoo's pretty basic It's as if you went to a zoo and they didn't have big animals, they just had birds Storks where there should be bears, that kind of thing. TB: Only the birds survived. **TS:** I think...birds are all they can have. TB: Lucky neighbor likes to go there a lot. TS: Oh yeah, he takes pictures of birds. He goes to bird zoo. It's also a play on "Bizou", which is "kiss." TS: We mainly use it as an outlet to bump into people, o play different music. Or change the scenery. It's a backdrop. It's the answer to the question, "Why does Lucky Neighbor have that huge picture of squawking bird in his living room?"

He takes pictures of them

when they're calling.



said about Architect? TS: It's mostly that the tv and the answering machine serve as a medium to the outside world. They are him. **TB:** He's just watching television all the time. That functioned as the "toy box" for off-the-wall media ideas. Like My New Dad. MM: Yeah! Tell me about some TS: I can pull up the list. TB: It's a good list.

TS: There's one called Fancy That. Fancy That is people going around and saying: "Look g at this!" With antique shows, it's not about the content it's about the texture. MM: That sounds like a really good show. **TS:** You're looking at the morning light catching on a beautiful piece of wood. "Oh! Look at the

way the light comes through the screen!" **TB:** It's a person moving

their hand through the light. "Wow....Ooh. There's a lot of dust on here."

TS: Don't make it so silly **TB:** That was too silly?

TS: Here's a g in My Mouth? TB: Kinda like TS: Trey you w quick? TB:
Uhhh Cra
Mmm-mm TB:
Toy car.
TB:
I was clos
Die-cast?
ts: Mm-mm. tb:

Building brick? TS:

Mmm. M? Maybe they don't know what's in their mouth either!

Plav and conversation are inextricable when communicating with Taylor and Trey: creating specificity out of thin air. histories real and imaginary, and in general, locating life within real and imposed situational comedy. These traits pervade even the most mundane activities with this duo.

Four years ago, Taylor conceived of a plastic board, much like a skimboard in shape, size, and function. When thrown on certain types of asphalt and concrete aggregates and then jumped on, it could be ridden down the block. Taylor was first inspired when one night, he told me, he found a discarded cutting board in Chinatown and threw it onto the street. It skidded across the asphalt and soon Taylor found that he too could skid across the asphalt And thus, the concept of boarding was born.

URSULA SOMMER on Skimboards, NGHBRS, Collaboration, and Play

Like NGHBRS, the art and sport of boarding took shape for Taylor first and foremost in his mind. Taylor developed theories of best practices on the board, a mapping project that he undertook to locate the best aggregate in the city for prime coasting, and a manual he put together to teach boarding to a wider audience. But it was through dialogue with friends that boarding took on a clearer form. By taking me out on the streets, two CNC-cut boards in tow (with customized sizes and insignias), and teaching me how to run and literally take a leap of faith onto a ¼" thick piece of careening plastic down Broadway, Taylor saw the importance of education in his boarding practice. His willingness to teach me not only the surface dynamics, but his own personal theories of experiencing this newfound sport, gave our nights out on the streets in

search of perfect untapped patches of aggregate a feeling of world-building. In this new world, boarding would quickly become a sport that all of Brooklyn would soon take up. It helped that when we boarded, people would stop on the sidewalks to watch us timing our rides between traffic flows. Boarding felt like an incredibly personal expression of Taylor's mind and physicality that he wanted

In this way, the practice that created NGHBRS and boarding are similar. Both have their own set of vocabulary, rules, and hyper-specificity that make them seem almost like the world we know, but they both served as witness, muse, sounding board, and of Taylor's interior creative co-created, binding their

practice manifest in physical conversation seems central to the creation of a space station in which needs no longer exist, where everything is a skewed next-step to the reality we currently inhabit. Back stories are created as needed, and often only through being asked, "What is a UNI?" or "How did Tom and Brenda years (certainly since before

order to see it. People who know Taylor and Trey know about NGHBRS. It is an expression of their friendship -- a world

minds to each other in an alternate reality that both Taylor and Trey have described to me as quickly becoming shockingly similar to the world we live in. When they first conceived of how food was grown on the station, it seemed an absurdity, a perversion of our very real genetically modified meats. Now, meat grown in a petri dish is almost expected certainly no longer a fabricated alter-reality. Taylor and Trey's prescient

ideas for NGHBRS are called forth through dialogue, by hitting the ground running with an idea, eager to see how invites us to hop on, ready to show us a way to navigate and mundanities and those of the surrounding world through a prism of situational comedy in which the absurd and the real are inextricable.

۰wid Joj zey Jaded Sitti Baske a little paper han τhe little paper city. I'll there, he'll crawl around on cut-outs, I'll put him in I'll make little paper ,nuf ed ll'tl .enoitetoeqxe bed I .seqod bed Jzuč I .90enem Jl'əd Anidi I **:2T** 2J9W WW: Do λοη υεεq το keep τμεω . Aleb ədə ni pnibid ənədwəmos qu in the house. Probably dried TS: Well yeah he's somewhere iers'sH **:8T** ..•no/. Jeznevinu edt tneem I :MM .eno eved teuį I **:2T** .donud e Juode Anidi Vileuzu uoY .joppem don't usually think about one uoY ?yug əlttil əno tzul :MM .979i sew ti deiw I .emod tA **:2T** TB: At home? Or here? .nwob ebni' mʻI bnA ·pədeɔsə ҵοδбеω ʎω 'мουϡ լլ,eʎ

ΤS: By the way, just to let

fee 53 your pads fella, you like that dog. . He gets of lotion ts it on tl , det , Tue o to the r t and dog eep squat: dog and † s little p lotion don't and sho comes c your your Dog ì it. SO SO back (s at CREED fel e, he winc big sic c say y eave the with iakes ir an accen u ne ybe my c the iter E's I Kr and scene the the dog vo okay, ol Sorry, l Cre the his Σv es o Dog Kind Nayb Wri's n Wri't Coh, t yo yo DOG

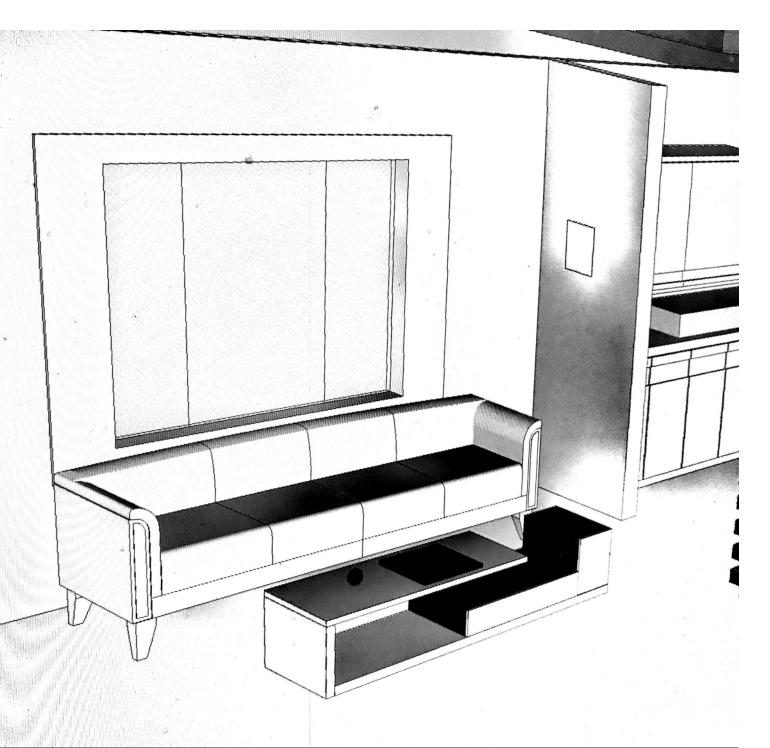
forms. The role of

to teach the world. require a translator and quide to get inside. Trey and I have collaborator to making aspects

meet?" The station and its moving parts have been compiled, arranged, and modified over the course of boarding was ever conceived) by telling others about it. When asked a new question, a new part of the station takes shape, as if Taylor had only needed to be asked about it in

it lands. Taylor coasts through his own mind and to conceive of our own

TB: What else needs to be of those



S: Here's a good one: What's B: Kinda like Guess My Name. S: Trey you wanna play real

hhh... Cracker?

Immm...hmm. Mm? was close!

to the dark ages. A lot of info got lost, so culture is already distorting itself. Like hippie halloween costumes. TB: What Earth looked liked in that era has somehow been lost over time. Now the vision of what everything looked like… It's similar to how the popular culture rendered the Native Americans, whatever they could pull out of a costume room, the vision of a

TS: So Earth Cop is...we went

culture got all smooshed together until it was some kind of chimera. **TS:** He's a cop and he wears two guns. **TB:** Texas ranger.

TS: He's got two guns. **TB:** His sayings are all wrong. TS: He mostly works desk jobs, but always says things like:

"Let's go get these bad guys!"

"You're gonna eat this!" And then shoots at them

"Get 'em, qun!' TB: Get em, gun. TS:

"Never try to outrun my bullet!"

that!" "We'll see! Get 'em.

aun!

Yeah so and maybe he has a snow-globe on his desk. He gets the bad guys.

TB: He's earth cop, so he's saving the earth. **TS:** He's saving the earth from bad guys by working in one city. TB: Then there are a lot of commercials that Ad Goblin has created

TS: Yeah. Very, uh, he's very business savvy because he's a aoblin.

TB: He makes commercials for M-meat, Apple Balls, and Banana Sticks.

TS: We don't have one for M-meat.

TB: We don't, but we should make one. This food is advertised all

over the place. And people eat it. But it's an important recurring product in the show. TS: Yeah Banana Sticks, it's... what do you want me to

say? TB: I don't know, just explain what they are.

TS: It's a banana... if you straightened it out.

TB: It's a straight banana TS: It's a straight banana.

TB: And apple balls? **TS:** Apple balls are balls,

they're apples if an apple was an apple but it's a ball and it doesn't have any seeds,

it's all apple through and through. TB: And they sell this stuff in a supermarket type place? TS: Yeah...there's one store.

But also shops. That's a perk of living in NGHBRS. If you want to fulfill a dream, you can do that, or you can go to the store. If you don't like it you can do something else.

If people want to use that service it can stay, you know, it's like way more information. **TB:** I think that's

interesting. I never really thought about it like that TS: Yeah if a service is

used, it just becomes analvtics. TB: There's no money, really. If you opened up a framing

shop and no one ever came into your framing shop - that's TS: That's okay. You can make

frames. I don't know, maybe they're not even made out of wood.

TS: The thing is, anyone can have a show on NGHBRS. TB: Oh right yeah! TS:

"I wanna have a show! It's called. uh.. Counting Ants!"

"Yeah OK! When do you wanna shoot that?"

"Today."

"Well let's meet over in the park We'll have Jimmy make some ants and we'll go from there."

"Do you need

anything?"

"Soda."

"For the ants? You want one too?

"Yeah...yeah. 2 cans of soda please. And then they shoot!

"That was great! Wanna do añother one next Wednesday?"

"Yeah. I think I

And now you have a show called Counting Ants. [clapping]

So that's what he does he's like ...moves the little stick around. Pushin the ants around.

TB: "That's one."

"That's two."

TS:

"I counted that one already