

parlour

Bureaucracy Now!

May 29 – 30, 2010

Bureaucracy Now!, Parlour No. 15, is the first Parlour exhibition to take place outside of New York City. The show is guest curated by Elysa Lozano for Autonomous Organization and hosted by artist Jon Meyer in his San Francisco live-work space. It features the works of Amy Balkin, Anthony Discenza, Daniel Eatock, Josh Greene, Jonn Herschend, InCUBATE, Packard Jennings, Pil and Galia Kollektiv, Leo Marz, Jon Meyer, Kristin Neidlinger, Nancy Nowacek, and Royal NoneSuch Gallery.

Bureaucracy Now! opens Saturday, May 29, 2010 from 7-10 PM, and can be viewed on Sunday, May 30, 2010 from 12 - 4 PM by appointment only. For more information or to make an appointment, please contact Leslie or Ciara at parlourinfo@gmail.com or visit www.parlourdoor.com.

Introduction:

Titled after the exhibition *Utopia Now!* at the CCA Wattis in 2001, *Bureaucracy Now!* references this drive for a better society by:

- Bureaucracy as a medium for individual agency
- Management as self-management
- Bureaucratic engagement as opening a space for debate and negotiation
- The aesthetics of the office reconfigured or re-invented
- Examining how organization occurs, and how it can be co-opted

Art Historical Precedents:

1. Artists utilizing standard bureaucratic practices to create a new space:
 - Yves Klein sold zones of immaterial pictorial sensibility for gold, which he would then toss into the Seine while the buyer burned the receipt.
 - Sol LeWitt often sold his work as a set of instructions and a certificate of authenticity.
2. Artists commenting on exclusionary or authoritarian modes of practice:
 - Marcel Broodthaers created the fictive Museum of Art, Department of Eagles, which featured representations of eagles and financed through gold ingots stamped with eagle insignia.
 - Hans Haacke's *Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971* exposed the fraudulent real estate dealings of a Board Member at the Guggenheim, where the piece was supposed to show.
3. Artists creating new organizations to function 'better' than current ones:
 - Artist collaborations and collectives, e.g. the Bureau of Surrealist Research, the Situationists
 - Dada Associations such as the detective agency, medicinal department, and advertising department.
 - Alternative educational institutions, e.g. Black Mountain College, the Bauhaus
4. Artists as organizers:

- The Art Workers Coalition successfully lobbied the MoMA for among other things better relations towards artists, to take a stance against the Vietnam War, and to institute a free admissions day.
- Andrea Fraser and Helmut Draxler organized *Services*, a convening of artists and curators to discuss how to protect the artist's position in the face of art markets and large institutions.

Artist Plans:

1. **Anthony Discenza** has created a visitor exit survey form to help the curators improve our exhibitions, drawing attention to the standards of evaluation of an art institution as derivative of a service-based economy.
2. **Amy Balkin** posts two formulaic responses from Nancy Pelosi addressing her concerns about the erosion of civil liberties and wire tapping.
3. **Daniel Eatock** provides a six-foot-long bookshelf that sags under the physical and conceptual weight of the books it bears so that the tops of the books are perfectly aligned.
4. **Josh Greene** is creating a site-specific piece, which will stem from the personal organizational systems of the host.
5. **Jonn Herschend** projects his *Self Portrait as a PowerPoint Proposal for an Amusement Park Ride*.
6. **InCUBATE** is distributing Pilot Studies: booklets on 'how to organize and support noncommercial, grassroots community-based creative projects.
7. **Packard Jennings** emulates a consultant to probe the corporate approach to contentment in the workplace.
8. **Pil and Galia Kollektiv** will show their film, *Co-Operative Explanatory Capabilities in Organizational Design and Personnel Management*, which follows the development of an experimental approach to worker productivity into a religious cult.
9. **Leo Marz** puts the curators of this exhibition to work singing songs about bureaucracy and organization in *Karokator*. (Guests are welcome to join in.)
10. **Jon Meyer** has created a set of rules for generating 1000 different ways to fold a piece of paper. Pages will drop onto the visitors from a printer suspended from the ceiling throughout the exhibition.
11. **Kristin Neidlinger** will wear her technologically-advanced *Galvanic Extimacy Responder* suit to externalize her emotional state.
12. **Nancy Nowacek** stations her portable fold-out office/studio in the space.
13. **Royal NoneSuch Gallery** will create an interactive filing system by which the visitors can share their knowledge and experience.

Autonomous Organization is an art practice emulating a Not-for-profit, whose projects are subject to the oversight of a Board of Directors. It is a device for fragmenting the authoritarian vision of the artist through a collective process, and investigating what it means to work in the public interest. Director: Elysa Lozano, Board Members: Helen Craggs, Clare Cumberland, Tom Dale, Pil and Galia Kollektiv, Alex Lockett.

Parlour is a nomadic exhibition space started in 2008 that presents weekend-long exhibitions in people's homes. Its impetus is to showcase the work of contemporary artists in a unique and dynamic setting. Though primarily based in New York City, this year Parlour is expanding its programming to include shows in different cities throughout the country and around the world.