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For Public Record: On the Artwork as Lobby

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Abstract

The main aim of this thesis is to readdress the historical paradox of complicity facing institutionally critical artistic practices in the current day. These paradoxical practices often make use of institutional support in order to critically question its very conditions, thereby appearing contradictory by association. This situation will be readdressed through the logic of the lobby. The lobby will be discussed both in architectural terms and in its political application, that is, *to lobby*, arguing for a relocation of critique to the edge of the frame – where the simultaneously public and private threshold of the lobby resides. The discussion will travel through a determination of the art institution as both a cultural and administrative body, attempting to find a way in which artistic critique and institutional policy could be held and enacted in common. This proposition will be defined in the methodology of the 'artwork as lobby'.

Foreword: The Lobby

The relationship between the artwork and the lobby is a historical one. This was made clear when, on March 22, 1969, twenty-five artists gathered at the Museum of Modern Art, New York, and distributed counterfeit admission passes with the inscription 'Art Workers' printed boldly on the front.[1] This action materialised in response to MoMA not meeting the thirteen demands of the Art Workers Coalition, previously submitted on January 28, 1969, which, among other things, demanded admission to the museum be free at all times. At this event, a protesting artist was ejected from the museum lobby for taking photographs of the demonstrators. This event – the initial protest as well as the removal of the artist – introduces the lobby as location for political action. The protest highlighted the performativity of the lobby as a space publicly in motion, while the attempts on the museum's part to prevent the circulation of documentary images alternatively imbued the protest with a level of legitimacy. It had successfully entered institutional space while still being safely within the realm of the public – this is evident in the fact that the protest went undisturbed until the photos were taken – and thusly demanded attention.

Later in 1969, the Guerrilla Art Action Group 'set four people fighting in the lobby of MoMA until they were covered in animal blood concealed in their clothing, a protest against MoMA board members, the Rockefeller family, whitewashing its involvement in weapons manufacture for Vietnam via art.'[2] The following year, on December 2, 1970, the Whitney Museum, New York, opened an

1 The Art Workers Coalition was a coalition of artists, filmmakers, writers, critics and museum staff established in 1969 with the aim of accomplishing economic and political reform within art institutions, though most consistently within the Museum of Modern Art, New York. Notable members of the Art Workers Coalition were Lucy Lippard, Lee Lozano, Seth Siegelaub, Wen-Ying Tsai and Hans Haacke. Judy Walenta, a registrar at MOMA at the time, was also a member of the coalition, a fact that denotes the clash between the institution's administration and the artistic intentions of its artists. Such a clash is of particular interest to this thesis and therefore seems fitting to preface Judy Walenta's involvement now.
2 Martin Herbert, *Tell Them I Said No* (Berlin: Sternberg Press, 2016), 203.

exhibition of eleven paintings by Lee Lozano in its lobby gallery. The conditions defining the accessibility of the Whitney's lobby gallery in 1971 are not so easy to find, though it is perhaps no assumption to assume that on the occasion of the exhibition of Lee Lozano's eleven paintings, the lobby gallery was as it is now: 'accessible' and 'free of charge'.[3]

In anticipation of the exhibition, the Whitney Museum published a press release on November 11, 1970, announcing the 'special' exhibition of Lozano's works. This press release now circulates as an edited version in which Lozano states that the original was published 'without the artist's inspection', and as her handwritten edits would have it, much to her dismay.[4] The original is covered in question marks, crosses, blanked-out sentences, written clarifications and additions. Through this graphic act, Lozano rejects how the Whitney has categorised her work, and re-presents it by literally illustrating the press release's inaccuracies. It could be argued, then, precisely because of the continued circulation of this press release on the backdrop of the museum's letterhead that Lozano's exhibition became a lobby in a lobby; her exhibition was marginalised in an already marginal exhibition space. Lozano's attempt to publicly call to account the removal of her artistic agency – within the same location that it was supposedly attributed to her – produced a very specific relationship between the institution, the artist and the artist's critique.

3 Whitney Museum of American Art, 'The Building,' *whitney.org*, accessed March 13, 2017, http://whitney.org/About/NewBuilding.
4 Whitney Museum of American Art, 'Press release with artist's annotations,' in *Lee Lozano*, ed. Iris Mueller-Westermann (Berlin: Hatje Cantz Verlag, 2010), 51.

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WHITNEY MUSEUM OF AMERICAN ART

946 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

For Release ~~11-20-70~~ WITHOUT THE ARTIST'S INSPECTION
On receipt

A spécial exhibition of eleven ~~"sound wave" panel~~ WAVE SERIES paintings by the New York artist, Lee Lozano, will open at the Whitney Museum on December 2 and continue through January 3, 1971. The works will be installed in the Lobby Gallery.

The ~~image,~~ METAPHOR upon which ~~Miss Lozano's~~ THE IMAGE OF THE paintings ~~are~~ IS based, is that of the ~~sinuous pattern of sound waves as recorded visually by electronic devices.~~ EXTENDED ELECTROMAGNETIC SPECTRUM; THE SIZE OF EACH PANEL, 96"x42" (ANY OF THE 4 WAYS IS UP); THE SIZE OF WAVELENGTHS, EVEN FACTORS OF 96 (EXCEPT LAST PANEL); THE MEDIUM, OILPAINT; THE PRINCIPLE, WHAT HAPPENS WHEN WAVES OF PAINT GET SHORTER & SHALLOWER; THE METHOD, USE SAME BRUSH FOR EACH WAVELENGTH & PAINT EACH WAVEAREA IN ONE SESSION; THE BRUSH, 3" WIDTH HOUSEPAINT BRISTLE (MELLOW); THE RESULTS, LENGTH OF WAVEPAINTING SESSION INVERSELY PROPORTIONAL TO LENGTH OF WAVE, METHOD STRINGENCY CAUSE OF ELIMINATION OF 2ND COLOR AFTER FIRST SIX PANELS, PATCHINESS OF PAINT IN SHORTER WAVELENGTHS; STATE OF ARTIST, STONED ON GRASS THROUGHOUT ENTIRE SERIES. ~~The repetitive curves of pulsating sound became a theme, which the artist explores in variations. The pattern of the image is enhanced by the finely wrought texture of the painted surface.~~

~~Miss~~ Lozano's work has been shown in the 31st Biennial Exhibition at the Corcoran Gallery of Art in Washington, D. C., '69, at Bennington College, '66 (SHOW) and in other galleries, GREEN & BIANCHINI (SHOW, '66) IN NYC, RICKE (SHOW, '69) IN COLOGNE, GERMANY. ~~Her work is currently on exhibition at the Ricke Gallery in Cologne, Germany.~~

~~A native of~~ BORN IN ~~Newark~~, N. J., NOV. 5, '30, 4:25 PM (APPROX), Lee Lozano ~~received~~ her B. A. degree at the University of Chicago, '48-'51, ~~and a~~ B. F. A. ~~from the~~ Art Institute of Chicago, '56-'60. Her studio ~~is~~ in New York.

IDENTITY: NOV 5, '30, APPROX 4:25 PM, NEWARK, N.J.
PRESENT NAME: LEE LOZANO
\# # # SCHOOLS: UNIV. OF CHICAGO, '48-'51, B.A.
ART INST. OF ", '56-'60, B.F.A.

FOR INFO~~RMATION~~ ABOUT THE FUTURE, RAP WITH THE ARTIST.
For ~~further~~ info ABOUT THE PAST: Leon Levine 249-4100 (PUBLIC RELATIONS)
Ronni Roland

PANEL IN SERIES	NO. OF WAVES	WAVELENGTH	LENGTH OF PAINTING SESSION FOR WAVEAREA*	DATE FINISHED		COLOR
1	2	48"	8 HRS	MAR 12, 68		2 COLORS
2	4	24"	8 "	DEC 14, 67		" "
3	6	16"	9 "	FEB 5, 68* / MAY 16, 70		" "
4	8	12"	10 "	FEB 16, 69		" "
5	12	8"	12 "	MAY 9, 68		" "
6	16	6"	14 "	JAN 15, 69		" "
7	24	4"	18 "	MAR 19 ?, 69	(NOTE LOSS OF INTEREST IN KEEPING RECORDS)	MONOCHROME*
8	32	3"	24 "	JULY 26, 69		"
9	48	2"	2 DAYS	FALL, 69		"
10	96	1"	3 "	1970 ?		"
11	192	½"	—	(UNFINISHED)		—
			*CONTINUOUS, I.E., NO BREAKS LONGER THAN A COUPLE HOURS	*ORIGINAL VERSION OF 6-WAVE DESTROYED DUE TO BAD COLOR (SEE SAMPLE FOR TOUCHING)		* ADDING A 2ND COLOR ON ONE EDGE OF WAVEAREA WHILE PAINT STILL WET BECAME TOO DIFFICULT...

Figure 1. Whitney Museum of American Art, *Press release with artist's annotations,* 1970. Published in *Lee Lozano*, edited by Iris Mueller-Westermann (Berlin: Hatje Cantz Verlag, 2010), 51.

Introduction

In 1985 the Real Estate section of *The New York Times* published an article titled 'Lobbies with Stellas. The developer's choice', which discussed a series of recent events that led to a 'dialogue' between painting and the lobby.[5] The first of these events had been earlier that same year when Frank Stella was commissioned to make a work of 'public art' for the lobby of a Lexington Avenue Building, and the second when an office building at 199 Water Street was built around three large works by Stella, housed in the lobby. Of particular note in this article was the framing of these works as public art. While they were installed in (and made for) an enclosed and semi-private space, the nature of the lobby itself deemed that these works resided in the so-called space of the public. Were this very artwork to be shown in a museum, as Stella's paintings have been many times, it would not be considered a work of 'public art' in the same sense. The architect of 199 Water Street did in fact claim that 'he had created what he regard[ed] as a formal museum space for the paintings above portal height by splitting the space horizontally.'[6] Yet the replication of the formal qualities of the interior of a conventional museum space cannot be seen as what characterised the Stella painting as a public work. As made clear by the Art Workers Coalition, the circumstances of the museum are semi-private at best. Instead, it is the lobby space itself that positions the artwork as public. In this sense, and of importance for the argument within this thesis, the lobby space is one that operates as a threshold between public and private, internal and external, centrality and marginality; it is, by necessity, at the edge of the frame. What then, does this consideration say about the potentiality of art's relationship to the lobby?

Such a proposition raises numerous questions. The first being, what in fact is a lobby? We know that architecturally speaking, the

5 Dee Wedemeyer, 'Lobbies with Stellas. The developers choice,' *nytimes.com*, accessed February 1, 2017, http://www.nytimes.com/1985/05/12/realestate/lobbies-with-stellas-the-developer-s-choice.html.
6 ibid.

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lobby is considered to be transitory. It is an entry point made useful by extension; its purposefulness revealed through its proximity to the rest of the building. The lobby is to be passed through. Yet it is also a location of transferal – a space that can be entered from both the street side of a public building and the internal cavities of its administration, resulting in an access point for a public otherwise kept at a remove. For the lobby is also a place traditionally used to influence legislators by catching them in a fleeting moment of public access on the way to chambers; hence the term 'lobbying'. In this use of the word, a lobbyist is considered a 'third party'. One that may sit outside legal obligations to parties with whom they seek to intervene, yet make their intentions known publicly so as to be on public record. Essentially, lobbyists focus on the influence of administrative power – on directors, organisations, representatives, and people of the public sector. A lobbyist therefore works to influence legislation and regulation, as well as other government decisions, actions or policies. In both of these definitions of the term, the lobby – as in, the act of lobbying and the space of a building – is marginal. The lobby sits at the edge of the frame spatially and politically. This edge is garnered from the proximal relationship to administered power, but also from the semi-private public determination of the space. It is both part of the action as a whole, but also marginal within that precisely because it is not seen as the location or activity of the main event. 'And by so doing', as Ian White writes in his essay 'Foyer':

> [the lobby] becomes a situation as well as, or even instead of – a location that is architecturally, culturally, or socially determined. A place that slides between positions, potentials, instructions, openness, closure. Say, the site of language rather than inscription.[7]

The significance of the semi-public nature of the lobby is something that could locate the proposition in this thesis within the genealogy of institutional critique. Earlier iterations of this

7 Ian White, 'Foyer,' in *Here Is Information. Mobilise. Selected writings by Ian White,* ed. Mike Sperlinger (London: Lux, 2016), 215-223.

legacy were concerned with a 'pursuit of publicness',[8] based on 'an interpretation of the cultural institution as a potential public sphere.'[9] Such an approach deemed public space as being concerned with what is visible and what isn't. Within Chapter One, this dichotomy of visibility and invisibility within the public sphere will be discussed through the practice of Christopher D'Arcangelo. In the spirit of this wave of institutional critique, and for a short period of four years running between 1975 and 1979, D'Arcangelo engaged in a critique of the art institution and its contradictory claims of accessibility. As Hito Steyerl noted, the thinking at the time was 'why shouldn't the cultural institution be at least as representative as parliamentary democracy?'[10] Yet, through working with a notion of 'public' in relation to parliamentary democracy a discourse was produced that relied on 'political participation in the nation state and therefore a fordist economy, in which taxes could be collected for [art institutional] purposes.'[11] It is important to note this lineage of critique, as this incorporation of state funding and political structuring demarcates the current art institution as embedded within a neo-liberal reality.

Yet secondary to this, and before we can define the current state of the art institution completely, a shift occurred which moved on from a critique of institutions as not being structurally representative of their public toward a critique of representation itself. Of this period, Steyerl notes that 'in a sense, a process was initiated which is still going on today. That is the process of cultural or symbolic integration of critique into the institution, or rather on the surface of the institution without any material consequences within the institution itself or its organisation.'[12] Within Chapter Two, two artworks by Maria Eichhorn will be discussed in relation

8 Alexander Alberro, 'Institutions, Critique, and Institutional Critique,' in *Institutional Critique: An Anthology of Artists' Writings*, eds. Alexander Alberro and Blake Stimson (Massachusetts: MIT Press, 2011), 2-20.
9 Hito Steyerl, 'The Institution of Critique,' in *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, eds. Gerald Raunig and Gene Ray (London: MayFlyBooks, 2009), 15.
10 ibid.
11 ibid.
12 ibid.

to the aspirational nature of institutional critique of the late 1990s and early 2000s. Andrea Fraser once famously declared that we are all the institution during this time, marking a distinctly social determination of the institution.[13] Yet her declaration was also enunciated in order to make it known that institutional critique was never solely about a critique of the museum, but instead that through the act of critiquing the museum, the aim of artists was to generate a critique that could be extrapolated to all forms of living. It will be argued through Eichhorn that by considering the direct relationship artworks could have to rewriting cultural policy – to artists as legislators and the institution as a legislative body – that this representational effect of critique from the 1990s onwards, as defined by Steyerl, is negated through attempts to find ways where artistic critique and institutional policy can be held in common.

Critique that pursues this kind of commonality is perhaps possible only due to the existing legacy of institutional critique. Rather than discounting previous attempts for structural change as representational, it could be argued that the reconstitution of the art institution over the last forty years is what determines it as a legislative body today. The neo-liberalisation of the art institution – a result of aims for the institution to become a representative democracy, as Steyerl noted – means that it now has the structure and authority to make policy for the administration of its own production. It is tied to the authority of the state, yet able to use the state's resources with a level of autonomy. The art institution therefore operates as a political entity and the legislative is the institution's law giving modality. In this way, the sphere of the legislative is socio-political and it functions through the institution on a governmental level. That is, it manifests in the relationships between the art institution, the local council, the state government, the federal government, and including partner institutions and funding bodies. These are all forms of financial relationships whereby the institution becomes in some way compliant with other practices through legal implications and requirements (like meeting

13 Andrea Fraser, 'From the Critique of Institutions to an Institution of Critique,' *Artforum*, September, 2005, 281.

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the conditions of a grant). It is through this web of practices and geographic circumstances that the institution's constituency is collectivised; be they the 'residents' of the institution's metaphorical electorate. We will come to understand this in Chapter Three through a discussion of the work of Fiona Connor, which will highlight that these legislative capabilities move not only within the immediate and internal structure of the institution but become materialised externally by definition of the art institution as a 'public' body. In a hierarchical sense, the legislator presides over administrative and executive bodies, within which the directorship is seen as legislator, the curatorship as executive power (that is, the exercising and governance of the implemented legislation) and the managerial body as administrators. This dynamic reveals the internal legislative structure of the art institution, determining its social constituency – its audience, contracted and non-contracted workers, visitors, guests, critics, tax payers, uninvited artists, artists seeking inclusion, for example – as who and what is being legislated over.

The reality of the art institution as a legislative body is further formalised by its dually cultural and administrative nature. As Adorno states, 'whoever speaks of culture speaks of administration as well, whether it is intended or not.'[14] The task of administration, he continues, 'looking down from high, is to assemble, distribute, evaluate and organise'. Meanwhile, he defines culture as 'the manifestation of pure humanity without regard for its functional relationship within society'.[15] The relevance, and apparent inescapability, of the dialectic of culture and administration is characterised through the banal realisation that as well as being a site of cultural production, the art institution is also a workplace. Such a realisation allows for a denial of the perceived totalising force of the art institution, and instead provides space to approach it as a site of labour – a site that includes the production and mediation of art, but also too the physical labour, such as cleaning, maintenance and installation work, deployed under the banner

14 Theodor Adorno, *The Culture Industry* (New York: Routledge, 1991), 107.
15 ibid.

of the institution. The implementation of daily administrative tasks to oversee the labour performed means that the power of an art institution is also administered, and that in this sense, cultural production is forced into the organisational push and pull of administrative structures. Consequently, the site of the art institution is a site of power production and relations. If we are to think of the art institution as a legislative body then it becomes possible to consider how an artwork may operate as a lobby. While the artist being both a legislator and the producer of a lobby (an artwork) may seem contradictory within this argument, it is precisely the institution's susceptibility to its own critique – the artist legislator open to their own self-criticism – that allows for the practice of policy as being in constant negotiation. The artist is legislator in the sense that she can implement structural change through her artworks – this will be discussed through Eichhorn and Connor – yet the artwork itself remains a lobby on formal terms, in that it is contained, despite its lineage to the artist's signature.

It is on these terms that this thesis will develop an artistic methodology for an artwork that operates as a lobby. To reach this point, the characteristics of the architectural lobby will be used to determine the nature of the frame of art institutional action. This will be done in order to claim that the factors defining this marginal space are precisely what could be transferred into artworks to imbue them with lobbyist potential. Following this, the discussion will shift from the spatial lobby to a discussion of the political lobby. The question of proximity will be approached through both of these differing uses of the same term, resulting in the position of the 'artwork as lobby' as one that has both locational and political proximity to institutional administration. The spatial frame and the political momentum of the lobby allow for this. It will be contended that the artwork as lobby is a performative gesture. It is one that adopts a formal address to administered power within art institutional contexts, and which sees the art institution as a place that is susceptible to and capable of structural change. Such investment in the reform of art institutions is not to simultaneously act at a remove from institutions considered to be of more

political sway (or in current circumstances it could be argued as in need of more urgent address), but instead to acknowledge the legislative reality of art institutions, and their play within the wider government of institutions. Through marrying artistic labour with political labour, the 'artwork as lobby' is a proposition for acting from one's own constituent position within the institution of art.

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Fig 2. Exterior elevation of 199 Water Street, New York. Photo by Jeffrey Kilmer courtesy of Anita Jorgensen Lighting Design.

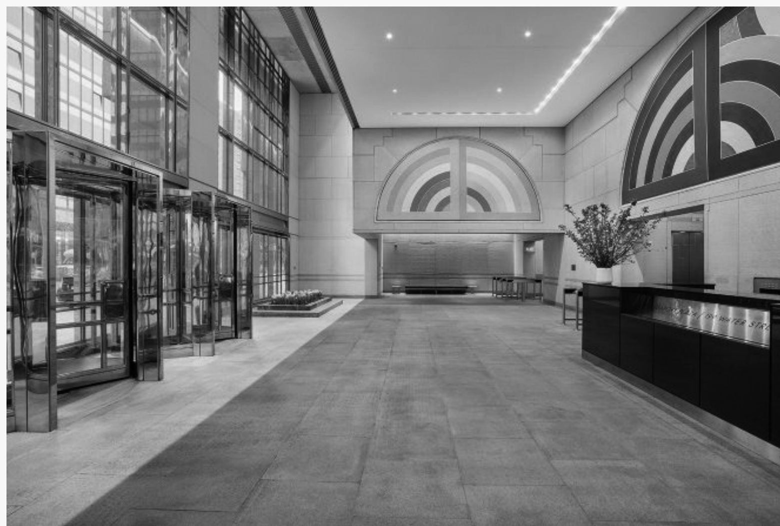

Fig 2. Lobby interior showing the 1969 Frank Stella murals installed at 199 Water Street, New York. Photo by Jeffrey Kilmer courtesy of Anita Jorgensen Lighting Design.

Chapter One: A Curatorial Problematic

The unavoidable paradox of institutional critique is that it has long been held to account against its own critique. In his recent book, and in a similar spirit, Martin Herbert characterises the question of Christopher D'Arcangelo's practice as 'how do you add something that is also a subtraction?'[16] Such a question manifests in various art institutional practices and is inextricably entangled within the production and presentation of artworks belonging to this genealogy. If this at once additive and subtractive act of making institutionally critical work were to be rearticulated in another way, we would perhaps arrive at the dialectic of culture and administration. While the production of artworks may be situated in a cultural realm, it is their presentation within institutions that leaves them simultaneously susceptible to the standardising force of the administrative apparatus. In this chapter, the role of the curator will be addressed as just one example of the coexistence of culture and administration in an institutional job description. It is from here that a discussion of D'Arcangelo's critique – and its proximity to the legislating curator – will be problematised in order develop the context for the methodology of the 'artwork as lobby', which will follow in Chapter Three.

As Kylie Gilchrist writes in her essay 'Errata: The Ends of Administration':

> [Administration] evinces the violently homogenizing logic with which 'rational' procedures justify themselves by equivocating all living particularities. This process of confinement and erasure manifests with particular force in the administration of culture, where an artwork's contingency, singularity, and delayed unfolding is effaced by the perfunctory operations, standardised schedule, and market-driven publicity of institutional work.[17]

16 Herbert, *Tell Them I Said No*, 92.
17 Kylie Gilchrist, 'Errata: The Ends of Administration,' in *Notes: On Administration*, eds. Kylie Gilchrist and Megan Stockton (Hudson: Publication Studio, 2016), 119.

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> The following chapter will attempt to think through the practice of the American artist Christopher D'Arcangelo from the perspective of the curatorial problematic it produces. While on the one hand the institutional curator is busy with the dissemination of artistic production, she is also preoccupied by the managerial processes this work is subjected to given its institutional location. While this subjection may manifest with particularly confining forces, as Gilchrist argues, the curatorial problematic outlined in this chapter could be resolved through addressing the dual job description of the institutional curator who could, at once, exhibit cultural work and structurally administer its critical demands.

Between 1975 and 1979 Christopher D'Arcangelo enacted a series of solo interventions within an institutional frame. In the earlier part of this five-year period, he claimed an obtrusive position of hyper-visibility whereby the interventions almost always resulted in very public arrests. In 1975 and 1976 he undertook a consecutive series of unauthorised interventions in New York at the Guggenheim Museum, the Museum of Modern Art, The Whitney Museum of American Art, and the Metropolitan Museum of Art, as well as at the Louvre in Paris and the Norton Simon Museum in Pasadena. On one particular occasion D'Arcangelo handcuffed himself to the doors of the Whitney Museum, preventing the flow of traffic both in and out of the museum's entrance; the handcuffs perhaps acting as an allegory for control that would later become realised in his arrest and temporary imprisonment. In a similar manner, he again infiltrated a state museum when he 'vandalised' a painting in the Norton Simon Museum by spray painting his notorious statement atop the plexi-glass that protected the painting's surface: 'When I state that I am an anarchist, I must also state that I am not an anarchist to be in keeping with (----) idea of anarchism.'[18] The act of doing so did not directly deface the painting itself, but instead revealed the measures through which the institution quite literally reframed the artistic work. As Annie Ochmanek noted:

18 Annie Ochmanek, 'Forcible Remove,' *Artforum*, January, 2012, 91.

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> These panels, used to protect the collection's paintings from defacement and natural decay, 'fundamentally altered' each work, D'Arcangelo claimed, by imposing on their surfaces a 'reflection of the viewer, the room, other paintings, and the museum. Now in the frame we have... a painting not painted by an artist but painted by the museum.' This situation clearly shows one of the many problems existing in the structure of the artwork and raised the question: What is vandalism?[19]

Perhaps in response, D'Arcangelo subsequently moved his practice to the edge of the frame. For the latter half of this five-year period, he shifted his project of visibility toward one more concerned with a position of anonymity. In 1978, when he was invited to be in a group exhibition at Rosa Esman Gallery, D'Arcangelo proposed that his allocated space be instead redistributed and opened up to any members of the public. When this was rejected by a fellow artist in the show, and his invitation subsequently retracted, he arrived at the opening and distributed a flyer that read 'What does it mean to be invited? What does it mean to be uninvited?' In a similar removal of the self, for a show at Artists Space also in 1978, D'Arcangelo erased his name from the invite as well as all other material circulating outside the gallery, left the pages allocated to him in the accompanying publication blank and pasted the four texts which would have filled the pages on the gallery wall as his anonymous contribution to the exhibition. As one of the texts read:

> It is implied in the brochure that Artists Space shows work that is not shown in galleries and museums. Perhaps this is so. But the support for Artists Space is, in an indirect way, the same as the support for galleries and museums. Artists Space receives its main support from tax dollars; galleries and museums from private money. The government invests our money to maintain itself, and, at the same time, to maintain the full social, cultural, and economic system (capitalism). [...] Once it is understood that the support of Artists Space and the support of galleries and museums are one in the same, that the systems are one

19 ibid.

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> system, a discourse for change may be opened that will lead to tangible results, i.e., unqualified space and/or revolution.[20]

Such a claim from D'Arcangelo implies quite clearly that engaging in a critique of art institutions is not to act at a distance from more tangible political work. He therefore reveals the necessity for negotiation between artistic and political labour – a negotiation brought into the same frame through his acknowledgement of the government's investment of capital in artistic activity.

D'Arcangelo went on to address these economic realities within his practice more overtly between 1978 and 1979, when, concurrently to his solo practice, he produced a series of collaborative works with Peter Nadin within a simultaneously private and public frame. The two generated a practice that saw them undertake contractual maintenance on artists' lofts, other homes and gallery spaces. The work was often only viewable after the completion of restoration and only alluded to via a flyer distributed by the artists, which linguistically claimed its existence through naming the work's duration and material form (compound, drywall, wood, nails, paint). As the flyer stated, 'the work shown in this space is a response to the existing conditions and/or work previously shown within the space', and that D'Arcangelo and Nadin 'have joined together to execute functional constructions and to alter or refurbish existing structures as a means of surviving in a capitalist economy.'[21]

In making materially clear questions around the performance of artistic labour, D'Arcangelo and Nadin directly bridged the separation between art and life through locating both within the same struggle for remuneration. Consequently, the conditions of their artistic labour became the same conditions of reproductive labour – through locating their work within the realm of maintenance rather than production – revealing the inherently reproductive nature of artistic

20 Christopher D'Arcangelo, 'Four Texts for Artists Space,' in *Anarchism Without Adjectives: On the work of Christopher D'Arcangelo,* eds. Dean Inkster and Sébastien Pluot (Artists Space: New York, 2011), 8.
21 Christopher D'Arcangelo and Peter Nadin, *30 Days Work*, 1978.

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work.[22] Through doing so, the two address the frame of artistic work – the institution of art – as the contextualising factor that separates artwork from 'real' work, therefore calling institutions directly to account in the exploitation of labour.

In comparison to D'Arcangelo's solo work, it is important to reflect on the simultaneous claim to (in)visibility present in his collaborative work also. While on the one hand his solo work deals with this concept in relation to subjectivity – putting his body in the way of Whitney visitors, or removing any claims to authority that his signature might produce, as noted in the removal of his name from promotional material – his collaborative work with Peter Nadin questions the visibility of artistic labour and artwork itself. Their work together addresses the institutional conditions of artistic production in their own right; the artist figure momentarily set aside in a quest to more clearly display these exploitative labour conditions from the perspective of a worker. In her book *The Artist at Work: Proximity of Art and Capitalism*, Bojana Kunst writes:

> If we wish to delve deeper into the topical closeness of art and capitalism, we therefore need to focus on *visibility*, an important characteristic of today's artistic work. The vanishing dividing line between artistic work and work itself needs to be rethought; in many artistic practices, the phenomenon is connected to the disappearing line between life and art.[23]

She continues to claim that while the disappearing line between art and life may have had its moment throughout modernism, it now stands as a rather routine way of intensifying exploitation. Instead, she insists that a reinstatement of the border between art and life, or art and work, is what is needed, as it is from this delineation that art's relationship to work can be problematised.

22 For a much more concise articulation of the relationship between artistic labour and reproductive labour see: Kerstin Stakemeier and Marina Vishmidt, *Reproducing Autonomy: Work, Money, Crisis and Contemporary Art* (Berlin: Mute Books, 2016).
23 Bojana Kunst, *The Artist at Work: Proximity of Art and Capitalism* (Winchester: Zero Books, 2015), 15.

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It is here where the curatorial paradox of thinking through D'Arcangelo's work forty years after it was made might reveal itself. From the perspective of the 1970s, this dissolution of the art/life border was partly important in dispelling the assumption that artistic critique wasn't real critique, and that it therefore sat separately from any political sphere, producing discourse for art's sake only. Alternatively, this period of institutional critique was interested in a pursuit of the public sphere and the integration of representative democracy into the practice of the institution itself. Yet, if we are to consider the work of D'Arcangelo in 2017 through Kunst's claim for a reinstatement of this border, how are we to curatorially proceed? If we were to accept her proposition, it would seem that thinking through D'Arcangelo's work now is unhelpful, at worst, irrelevant. Not only this, but the very materiality of his work requests quite fervently that it avoid re-exhibition.

The task of the curator, in this case, would then be to not exhibit D'Arcangelo's work, but to institute its demands. A possible curatorial reading of this work – given the distance of time between its initial exhibition and the reframing of it now – could administratively enact his critique, rather than represent it. An example could be the implementation of industry standard artist fees, the lack of which D'Arcangelo protested in his collaborative work with Nadin.[24] Or, a more permeable relationship between the institution and its public, as argued for in his solo work, say an assessment of the cannonisation of invitees' in relation to those historically uninvited. This could be done through simultaneously instrumentalising the cultural and administrative sides to the curator's job description; their interplay being crucial in the performative play between instituting and legislating. It is here

24 Working Artists and the Greater Economy (WAGE) is an activist organisation founded in 2008 in New York, which is 'focused on regulating the payment of artist fees by non-profit art institutions and establishing a sustainable labour relation between artists and the institutions that contract our work.' As an unofficial artist union, WAGE has developed a fee calculator determining remuneration for artist labour against the Total Annual Operating Expenses (TAOE) of the institution in question. Through adopting these standards, institutions are able to become WAGE certified. An institution implementing the advice of an organisation like WAGE is an example of how D'Arcangelo's demands could be enacted structurally now. See: www.wageforwork.com.

that D'Arcangelo's work is an example of the curatorial problematic addressed within this chapter. It materially refuses to be tied down through denying re-exhibition (it is difficult to imagine D'Arcangelo's performances or interventions taking on the same meaning and temporality without him behind them) which means that the work takes on new reformist intent. Through being in two places at once, so to speak, the curator is susceptible to the critique of the artist, both able to exhibit it and implement it simultaneously. This wouldn't neglect the materiality of the artwork – or the subversive potential of the aesthetic – in light of structural change, but could instead engage directly with a practice that materialises itself as being visibly invisible. Not only that, but it allows for D'Arcangelo's legacy to carry on beyond the 1970s without tokenistic inclusion into exhibitions as a relic of art's political past. His practice therefore offers itself up as an anonymous donation, without the subject of a signature and therefore eager for reconstitution; an apparent indicator of reformist aims. Not only this, but his work brings into productive collision the 'contingency, singularity, and delayed unfolding' present in the subversive nature of aesthetic production; a subversion that the bureaucratisation of administration does not have the capability to possess.[25]

25 Gilchrist, *Errata: The Ends of Administration*, 119.

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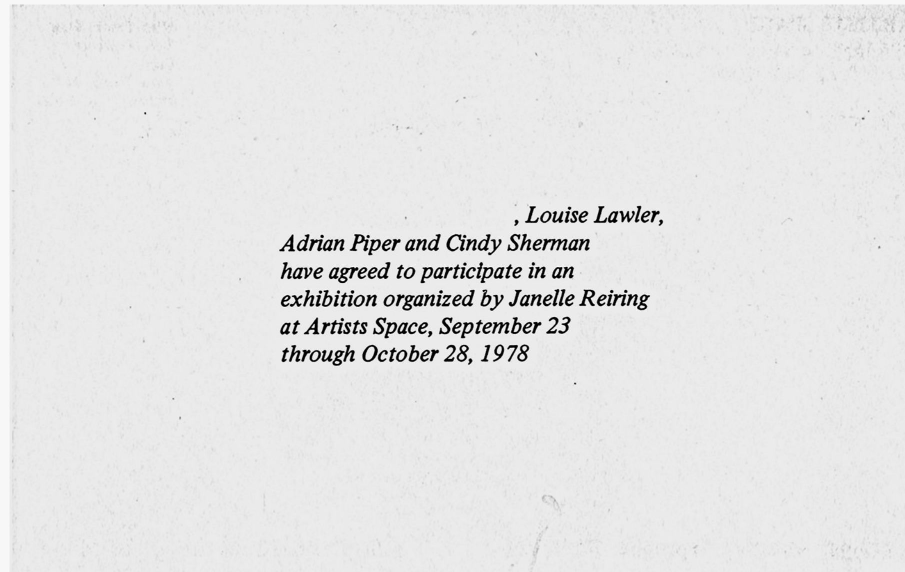

Fig 4. Exhibition invitation, Artists Space, New York, 1978. Courtesy Fales Library and Special Collections, New York University.

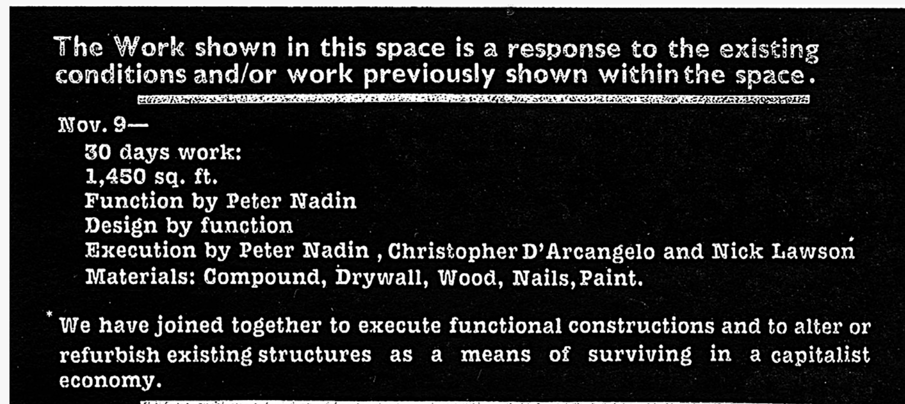

Fig 5. Christopher D'Arcangelo and Peter Nadin, *Thirty Days Work,* 1978, announcement, 13.5 x 34.9cm. Courtesy Fales Library and Special Collections, New York University.

Chapter Two: Culture and Administration

In his paper 'Putting Policy into Performance Studies?' Brandon Woolf writes that there needs to be 'a more productive permeability between policy and critique'.[26] He continues, 'we should begin to think the possibility of a politics which might take the form of an administrative program, and so too think also of a type of cultural studies that will aim to produce knowledge that can assist in the development of such programs.'[27] In light of the increased management of art institutions under neo-liberal conditions – a transference on a focus from goods to services within the modern workforce, and the 'separation of manual labour from mental labor as one of the hallmarks of managerial professionalisation'[28] – Andrea Phillips argues that there is a need to 'foreground management – of institutions, of social processes, of personal and public lives – as a site of contemporary struggle.'[29] She underlines this urge with the clarification that she does not mean struggle:

> [i]n the sense that 'managers' oppress 'workers' or that enforced micro-management and self-policing are forms and affects of contemporary capitalism. These claims have been well-theorised and debated. But in the sense that the management of institutions – be they arts, educational, social – is key to institutional transformation.[30]

The power held by management is further articulated by Kylie Gilchrist who writes that 'it is the administrator herself who holds center stage. These reviled and pitied writing machines exhibit the terrifying potential to be at once mechanistic and manic, to operate

26 Brandon Woolf, 'Putting Policy into Performance Studies?,' in *Performance Research: On Institutions*, eds. Gigi Argyropoulou, Hypatia Vourloumis (Oxford: Routledge, 2015), 106.
27 ibid.
28 Helen Molesworth, 'Work Ethic,' in *Work Ethic*, ed. Helen Molesworth (Pennsylvania: Pennsylvania State University Press, 2003), 25-53.
29 Andrea Phillips, 'Museum as Social Condenser', Lecture, The Museum as Battlefield: Alternative Models of Museum Practice from Contemporary Art Society, London, May 2 2017.
30 ibid.

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as dully repetitive automatons or with the monstrous spontaneity of sovereign power.'[31] Stefano Harney and Fred Moten name the connection between management and policy as one having been produced because through 'the new uncertainties in how and where surplus value is generated, and how and where it will be generated next, economic mechanisms of compulsion have been replaced by directly political forms.'[32] They continue:

> [w]hat we are calling policy comes into view now not because management has failed in the workplace, where it proliferates as never before, but because economic management cannot win the battle that rages in the realm of social reproduction. Here management encounters forms of what we will call planning that resist its every effort to impose a compulsion of scarcity through seizing the means of social reproduction.[33]

Moten and Harney juxtapose their definition of the command of policy with what they call 'planning', defining this as 'self-sufficiency of the social level, [which] reproduces in its experiment not just what it needs, life, but what it wants, life in difference, in the play of general antagonism.'[34] They therefore deem policy as a resistance to this planning from above, as 'the act of making policy for others… is at the same time an audition for a post-fordist economy that deputies believe rewards those who embrace change but which, in reality, arrests them in contingency, flexibility and administered precarity.'[35] In comparing Woolf's positive view of the permeability of policy to the rejection of policy by Moten and Harney, it needs to be stated for the purpose of this argument that policy is not to be taken as an object, in the sense of Harney and Moten, but as a proposition. It is not so much that there is this object policy that people view, but that policy has the potential to function differently, to turn this relationship between policy and

31 Gilchrist, *Errata: The Ends of Administration*, 117.
32 Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (New York: Minor Compositions, 2013), 74.
33 ibid, 75.
34 ibid, 76.
35 ibid.

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critique, as proposed by Woolf, into a critique of policy. Therefore, if the previous chapter worked to propose a more tangible collaboration between culture and administration, it seems necessary for this chapter to work toward an understanding of the way in which artistic critique and institutional policy could be held in common.

Maria Eichhorn's exhibition *5 weeks, 25 days, 175 hours* at Chisenhale Gallery, London, running from 23 April to 29 May 2016, could stand as an example of this. The exhibition manifested in two parts. The first was a one-day symposium held at Chisenhale, whereby ideas raised in the project surrounding contemporary labour and artistic production were explored at length. Following the symposium, Eichhorn requested that all staff at Chisenhale Gallery 'withdraw their labour' for the duration of the exhibition, 'implementing free time in the place of work'.[36]

Eichhorn's exhibition temporarily surpassed the stereotypically speculative proposition of earlier generations of institutionally critical work – therefore negating its determination as an act of representation – in that it directly implemented structural change.[37] This change had material implications for the staff at Chisenhale, offering an alternative to the idea of management as the organisation of people for productive means, and instead redefining it as the organisation of production for people's means. Applying this beyond the scope of theory – the gallery was closed after all – allowed for a criterion of assessment to reveal itself within the institution. How much labour was being performed? How was it compensated and how was it distributed? On these terms, Eichhorn operates as 'a collaborator who intervenes in

36 Katie Guggenheim and Polly Staples, eds., *Maria Eichhorn:* 5 *weeks, 25 days, 175 hours* (London: Chisenhale Gallery, 2016), 9.
37 The permanence of the changes implemented by Eichhorn's exhibition is difficult to measure given the short time between the exhibition's conclusion and the writing of this thesis. While internal restructuring may have taken place, the results are publicly unknown and further research into this is currently beyond the scope of this argument. Yet the fact that employment appeared to resume as normal at Chisenhale following Eichhorn's exhibition means it is possible to speculate on the representational nature of her intervention after all.

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order to have the labour expended recognised and compensated.'[38]

Attesting to the dual job descriptions of institutional employees, as addressed in the previous chapter through the discussion of the institutional curator, Staples noted that the work also 'raises many interesting questions for audiences about the visibility of the work that the staff does as curators and administrators, how the impact of its withdrawal will be visible and how its impact can be measured'.[39] Calling itself definitively an artwork, *5 weeks, 25 days, 175 hours* is at once private and public. It materialises directly as internal policy change while at the same time making itself paradoxically visible on a public scale through an act of removal. On these terms, Eichhorn's exhibition adopts the characteristics of the architectural lobby set out earlier, operating on the threshold between public and private while also being a support structure for access to the rest of the building, or instead, in this case, the administration. It is through this work that Chisenhale's audience was able to get an inside view into the daily running of the institution, and medium scale institutions in general. This is evident in the accompanying exhibition publication that had an extensive interview with gallery staff, whereby job descriptions, daily tasks, expectations and employee backgrounds were all discussed and made visible in print. As well as making the gallery momentarily more public, Eichhorn also worked with the access provided by her proximity to the gallery staff upon commission; another characteristic of the lobby as at the edge of the frame. In this way, Eichhorn positions herself as a collaborator, opting not to adopt an oppositional stance to institutional practice and instead offering up her critique to be held and negotiated in common. This attests to the possibility of performing a fiercer permeability between artistic critique and institutional policy as it recognises that, as Woolf articulates:

> [p]olicy is not a completely bound and determined activity. Rather, it is also something that can happen in action,

38 Woolf, *Putting Policy into Performance Studies?*, 108.
39 Guggenheim and Staples, *Maria Eichhorn: 5 weeks, 25 days, 175 hours*, 9.

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> inadvertently, 'on the run', in response to unpredictable pressures. It is a practice of participation and intervention within the institution that is uniquely poised to help us rethink how the institution itself is organized – to avow, in other words, the administrations that govern while also imagining, and perhaps even enacting, their undoing.[40]

However, a more recent work by Eichhorn could perhaps get us closer to the task of defining a methodology for the artwork as lobby. In her work titled *Employment Contract between the City of Cologne, Represented by the Mayor, and Ms. Maria Eichhorn* (2016), Eichhorn, as the title suggests, negotiated an employment contract in cooperation with the City of Cologne for the duration of an exhibition at the Museum Ludwig, Cologne. The material form of the work is a collection of all the documents produced during this process, exhibited in rudimentary wooden vitrines and protected under glass. In this way, and as the wall label states, the paperwork is the 'subject and result of her artwork as well as her contractual work as an employee'. In order to realise this work, Eichhorn used her entire production budget to secure part-time employment between the Museum Ludwig and the City of Cologne. As stated in the employment contract, Eichhorn was hired by the City of Cologne from May 1, 2016 until July 31, 2016 as a research assistant at the Museum Ludwig.[41] Eichhorn subsequently received two sums of money through this project: the first being the exhibition budget, which assumedly went toward the licences, travel and paperwork required for securing the contract, and the second being the salary she earned through her research position, payed by the Cologne city council. Following the completion of her employment

40 Woolf, *Putting Policy into Performance Studies?*, 108-109.
41 The terms of Eichhorn's employment were reached under the TVöD legislation, which in part regulates the working conditions for municipal workers while going into collective agreements with the relevant public service unions. The title of the legislation translated from German to English is the 'Collective Bargaining Agreement'. Through this, the City of Cologne is able to outsource their employees to other public service institutions when requested or 'bargained'. It is through this clause that the City of Cologne hired Eichhorn out to the Museum Ludwig for research purposes, a move known also as 'the collective agreement for the transfer of employees'. See www.vka.de for further information on this legislation.

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she then donated the salary she accumulated to a German union that fights for workers rights and social revolution named Freie Abeiterinnen – und Arbeiter – Union [Free Workers Union]. Through doing so, Eichhorn emphasised the administrative structure of the museum by taking the budget and using it to displace the centrality of her artistic practice within the space allotted to her by the institution. Eichhorn therefore moved the institution as well as her political aims and their larger web into the frame.

In his essay 'Instituent Practices: Fleeing, Instituting, Transforming', Gerald Raunig writes that the new wave of institutional critique, what he labels as 'instituent practices', 'will impel a linking of social criticism, institutional critique and self-criticism.'[42] He argues that the link between these three poles:

> [w]ill develop, most of all, from the direct and indirect concatenation with political practices and social movements, but without dispensing with artistic competences and strategies, without dispensing with resources of and effects in the art field.[43]

On these terms a comparison between Eichhorn's Chisenhale exhibition and her work at the Museum Ludwig could take place. On the one hand, *5 weeks, 25 days, 175 hours* demonstrates 'cultural policy as a transformative rather than functionalist sphere' through the direct impact the work had on the lives of the gallery's employees. [44] It also operated within the realm of the viewing experience, disrupting expectations of physical access to the gallery through generating a blockage in administration and production. The effects of this rerouting would have been felt not only by the

42 Gerald Raunig, 'Instituent Practices: Fleeing, Instituting, Transforming', in *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, eds. Gerald Raunig and Gene Ray (London: MayFlyBooks, 2009), 3-13.
43 ibid, 11. Within this paper, Raunig writes that 'flight and exodus are nothing negative, a reaction to something else, but are instead linked and intertwined with constituent power, reorganising, reinventing and instituting.' From here it can be extrapolated that his use of the term 'instituent' refers to constituent power that is in the process of instituting; a constituency that is 'escaping the art of governing', yet not escaping governing itself.
44 Woolf, *Putting Policy into Performance Studies?*, 108.

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wider constituency whose conventional viewing experience was disrupted – one can't help but think of the unknowing gallery frequenter arriving to the locked doors of the Chisenhale – but also by larger logistical networks within which the institution is imbedded. The city council, institutional partners, funders and stake holders, public program participants like local schools, for example, are all public institutions of political nature imbedded within the same larger social and geographical web of Chisenhale. This constituency would have had to indirectly accommodate this shift in performance by the institution to some degree. Yet on the other hand, Eichhorn's Museum Ludwig work directly sought this web through proxy of the city council by moving her artistic labour out of the confines of the exhibition and gaining employment literally within a bureaucratic sphere. In this way, while Eichhorn's Chisenhale work drew this web in toward it, her Museum Ludwig contribution worked to efface the centrality of the institution itself in aid of aligning with workers from different professions through the Union; thus producing 'collective agreement' between institutions rather than only within the institution.

It could be argued that a distinction between an artistic project and cultural policy has not been made here, yet this is precisely the point. Through redirecting her wage to the workers union in *Employment Contract between the City of Cologne, Represented by the Mayor, and Ms. Maria Eichhorn*, Eichhorn positions herself as a funder, begging the question of what happens when funding for public organisations comes through informal and unexpected routes. What does Eichhorn's ability to do this say about the legislative potential of the artist herself? Through this act, the artist becomes mediator of public funding, and the public funding for this organisation in turn becomes part of the work, enacting a channel between an artistic project and a cultural policy, or, marrying the writing of legislation and the enactment of its administration within an artwork. It could be concluded then that policy is the formalisation of legislation. It is legislation in action, and an artwork becomes cultural policy through enacting its own critique. Eichhorn therefore more concretely moves beyond the frame of the art

institution, offering the accumulation of its resources to the Free Workers Union and thus thinking toward the 'political practices and social movements' to which Raunig refers.[45] From here, and in the following chapter, we could start to imagine a work that is imbued with the publicness of Eichhorn's Chisenhale work, one that uses the resources of the art institution provided through its proximity to it, while at the same time one that straddles the line articulated by Raunig between this art institutional location and wider social movements. This would be a work that is, by way of practical implementation, the artwork as lobby.

45 ibid.

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Fig 6. Maria Eichhorn, *5 weeks, 25 days, 175 hours*, Chisenhale Gallery, London, 23 April – 29 May 2016.

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Fig 7. Maria Eichhorn, Museum Ludwig director Yilmaz Dziewior, Nadine Gester from the City of Cologne and Leonie Radine assistant of Yilmaz Dziewior upon signing the contract for *Employment Contract between the City of Cologne, Represented by the Mayor, and Ms. Maria Eichhorn*, 2016. Photo: Ulrich Tillmann

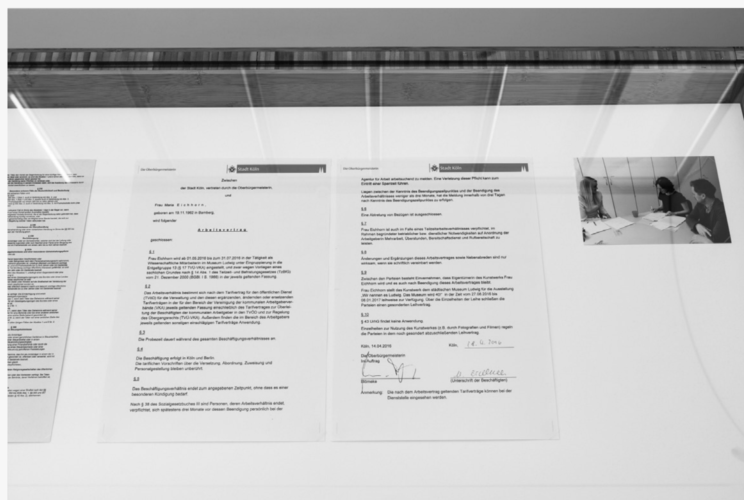

Fig 8. Maria Eichhorn, *Employment Contract between the City of Cologne, Represented by the Mayor, and Ms. Maria Eichhorn*, 2016. Photo: Rheinisches Bildarchiv, Cologne.

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Chapter Three: Toward an Artistic Methodology

In the previous chapter the administrative side of the art institution was framed in relation to its cultural output. In this chapter, however, it now seems important to distinguish the production of art from the presentation of culture. This can be done initially by referring to what artist Jon Mikel Euba delineates as the difference between art and culture. He writes, 'it is said that art is what one does, [and] culture is what is received. Culture is a standardising effect… Culture is the norm and art is the exception, culture is dissemination and art is production.'[46] If this is to be taken up here, it seems also important to distinguish the shift being made from the framing of the structural position of the curator as policy maker toward the framing of the artist as producer. It is for this reason that we arrive at the space of art in this chapter, where a discussion of aesthetic form will take precedence over the previously cultural and structural discussion of the institution. As Euba goes on to state, 'the sphere of art is artistic production. [But] this is in collision with other spheres: legal, managerial, and so on.'[47] This chapter will aim to define a working methodology for the artwork as lobby as it relates to artwork form, and by extension to aesthetic production.

In order to lay out the practical framework of this proposed methodology, we could take as an example the work *A letter, office move and a book* by New Zealand artist Fiona Connor for an exhibition at Adam Art Gallery Te P taka Toi, Victoria University of Wellington, held in 2009. One part of this three-part work materalised as a request in the form of a letter, within which Connor wrote:

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46 Jon Mikel Euba, *Writing Out Loud* (Arnhem and Amsterdam: The Dutch Art Institute and If I Can't Dance I Don't Want to be Part of Your Revolution, 2016), 16-17.
47 ibid.

Dear Adam Art Gallery,

As a component of my work for the exhibition 'The Future is Unwritten', I hope to instigate permanent changes to make the gallery as energy efficient as possible and move it towards an environmentally conscious operation. The realization of these ideas depends entirely on the gallery's commitment to change and collaboration with Facilities Management, Victoria University of Wellington. It would be great to get your support. Below I have summarized the gallery's energy consumption and have made clear recommendation as to how you may reduce these levels…[48]

Of primary importance in any lobbyist practice is the articulation of a demand. It is through this demand that a direct address to policy reform can be made. In the case of *A letter, office move and a book*, Connor emphasises the importance of operating on environmentally sustainable terms, and underlines this by drawing attention to a worldwide campaign in universities for such changes, making a plea for sustainable measures by locating her demand within and beyond the scope of her work – it is both formally confined yet strategically positioned. Within the letter, Connor offers a number of recommendations in which energy efficient and sustainable practices could be more proactively implemented. This section of the letter is divided into a number of subheadings, namely 'lighting', 'paint', 'solar' and 'travel'. Through addressing both the material conditions of exhibition making (lighting and painting) and the logistical realities surrounding these ventures (power and travel), Connor brings into collision the dialectic of

48 Fiona Connor, *A letter, office move and a book*, 2009, Adam Art Gallery Te P taka Toi, Victoria University of Wellington. In an email that Connor wrote to me she noted that the project has continued since the completion of the exhibition and now has an ongoing presence online. Fiona Connor, 'A Letter to an Unwritten Future,' March 31, 2017, E-mail. A website tracks the letter and the implementation (or lack thereof) of her suggested sustainability changes. It is annotated by those involved in the development and implementation of the sustainability strategy for Adam Art Gallery; Christina Barton, director of Adam Art Gallery, Micah Sherman, an electrical engineer who specialises in the installation of Solar PV systems, Andrew Wilks, Environmental Manager at Victoria University and Connor herself. The letter can be viewed at www.alettertotheunwrittenfuture.org.

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culture and administration laid out earlier in this thesis to address the material realities of artistic production. On these terms a distinction is made between the task of art as one of production and the realm of culture as being concerned with dissemination. Connor produces a demand, and leaves its implementation in the hands of the institution to quite literally complete the work.

Moving on from the demand – the first criteria of the artwork as lobby – Connor's invitation to participate in the exhibition brings with it a confluence of proximity and compliance. These are the second and third elements of the artwork as lobby and they are not so clearly distinct from each other, yet together determine the breadth for its political influence. On the one hand, Connor makes use of her temporarily proximal relation to Adam Art Gallery by using the space that she has been allocated to enforce a form of institutional accountability – it is now on public record that Adam Art Gallery has been urged to become more energy efficient. This element of proximity is considered as a spatial relation. The discussion of the architectural lobby as frame (rather than focal point) set out earlier in this thesis attests to this. Through invitation, Connor had access to the administration of the gallery. This is concretely evident in the second part of this three-part work where Connor relocates the office into the space of the gallery. Yet when it comes to compliance, by accepting the invitation and participating in the exhibition Connor could be seen as being unavoidably complicit with the insufficiently sustainable practice of the institution thus far. As it has historically been, her critique would then be supposedly debased by critics while being simultaneously absorbed under the guise of a self-critical institution, genuinely or otherwise, and thus running the risk of falling again into the symbolic realm of past institutionally critical works. But it is here where a distinction between complicity and compliance needs to

be clearly set out, for it is arguably a question of compliance now facing contemporary institutional practice, rather than what has previously been deemed as complicity.[49]

It could be argued that institutional complicity is no longer a sufficient way to frame or critique artistic practices that are at once critical of the institution, yet which also situate their work within them.[50] Instead, compliance is a more suitable term as it denotes the artist as employed by the institution, however temporarily, under the managerial conditions that this entails – a burgeoning necessity, for example, to demonstrate contingency, flexibility and adaptability toward the minimisation of risk. This potentially foregrounds management as a site of struggle, as Phillips urges. In this way, the artwork as lobby complies with institutional requirements, but is not necessarily complicit in these practices – the managed space means that such agency is not attributed to the artist or their work in the first place. On these terms, compliance is behavioral. Or, to put it another way, it is behavior that is pre-structured by protocol, while proximity is a spatial criterion. Compliance therefore becomes a new paradigm that applies both to the artist and the institution within the logic of the lobby. It has two sides: what the artist demands of the institution and what the institution demands of the artist. This duality means that critique moves beyond complicity as compliance engages the infrastructure of the institution, addressing the rule making or policy-making side and therefore recontextualising it beyond being just a site

49 The term 'complicity' has long circulated within discourse surrounding institutional critique. Raunig articulates its legacy well in his text 'Instituent Practices: Fleeing, Instituting, Transforming' when he writes that 'what is needed are practices that conduct radical social criticism, yet which do not fancy themselves in an imagined distance to the institutions; at the same time, practices that are self-critical and yet do not cling to their own involvement, their complicity, their imprisoned existence in the art field, their fixation on institutions and the institution, there own being-institution.' Raunig, *Instituent Practices: Fleeing, Instituting, Transforming*, 11.
50 The text on the invitation to Louise Lawler's 1995 exhibition at De Appel read: 'Recently some critics have questioned her critical role, implying that she merely reflected the art world she portrayed, and was herself part of it…' The criticism for Lawler mentioned in this text denotes the hypocritical way by which institutional critique came to be perceived. De Appel, *Louise Lawler: a Spot on the Wall* (Amsterdam: De Appel, 1995), Exhibition invitation.

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of representation. This is done through the legal implications of laws, contracts, regulations and policies through which compliance objectives are required to be met.[51] Thus, since participation is managed – we could even go as far as to say governed given the use of the term lobby and its relation to representative politics within this thesis – such a situation leaves us in a position where we could actually 'participate in the processes of instituting and in political practices that traverse the field, the structures, the institutions'.[52] And we could do so as a constituency collectivised by the legislative institutional body.

On these terms, the artwork as lobby operates through critique to participate in 'a permanent process of instituting.'[53] It could therefore potentially negate the risk of performing criticism, as it instead proposes tangible reform. It is concrete in its suggestion – as in the case of Fiona Connor's work – and goes further to implement it through the form of the artwork. This form also has the potential to become permanently incorporated into the everyday running of the institution in question. This occurs through the mechanisms that the work puts into practice, which reveal how structural change could manifest otherwise. Connor's sixteen recommendations within the letter are examples of this. In essence, it practices this 'more productive permeability between policy and critique' mentioned earlier in Chapter One.[54] In this way, the aim of this methodology has not been to claim a distinction from institutionally critical practices and their historical waves, but to formalise a method of engagement for institutionally located practices – for practicing *with* institutions – which could marry artistic labour with political labour through acting from one's own constituent position within the institution of art.

51 Companies and organisations often employ compliance officers to ensure that standards are met or, as in the case of regulatory compliance, that protocol is being implemented to ensure that they are met in the future. These standards are set both internally and externally, which results in legal accountability. An example of an external protocol could be Occupational Health and Safety policy; a government policy that organisations like art institutions must implement and comply with.
52 Raunig, *Instituent Practices: Fleeing, Instituting, Transforming*, 11.
53 ibid.
54 Woolf, *Putting Policy into Performance Studies?*, 106.

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While institutionally critical practices have been consistently deemed representational, this could be, in part, due to an inability to locate their travel of influence. When engaging on structural terms, and with the notion of 'change' in mind, there must be ways in which the effectiveness of this engagement can be measured. Since this discussion has played out on predominantly administrative terms, it seems fitting to establish a set of criteria through which the artwork as lobby's effectiveness can be traced; in essence, a performance evaluation. The first criterion of significance would have to be the aim for structural change. This is obvious, and has already been set out in the form of a 'demand', yet on what temporality can such change be measured? While *A letter, office move and a book* proposed instant change, and went as far as to implement it within the constraints of the exhibition, it is difficult to measure its permanence. After all, once Eichhorn left Chisenhale the staff resumed their usual working habits, perhaps with some minor changes. However since 2009, Connor has maintained the work with its online presence. The letter remains public but has, throughout the years, been added to online by those involved in the implementation of the sustainability strategy. In the additions to the letter Connor noted that five years after making the work she returned to the gallery 'to see whether any of the recommendations made in it had been implemented.'[55] On this note, Christina Barton stated that:

> [r]ecently the gallery received funding to change their lighting to an LED system. The proposal outlined a range of reasons for doing so. One being that it would be more energy efficient. Although this new system would mean expensive up-front costs, the ongoing costs for replacing the bulbs is decidedly more economical.[56]

55 Connor has since noted to me in email correspondence that she is currently working on getting more funding to return to Adam Art Gallery 'to do a further round of interviews and update the project'. Fiona Connor, 'A Letter to an Unwritten Future,' March 31, 2017, E-mail.
56 Fiona Connor, 'A Letter to an Unwritten Future,' *alettertoanunwrittenfuture.org*, accessed May 18, 2016, http://www.alettertotheunwrittenfuture.org.

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Therefore, while we shouldn't aim to establish a general and universalising criteria for measuring the influence of the artwork as lobby, it is within the works themselves where the terms are set for their own performance evaluation. The temporality is not only in the after affect but also in the envisaging of the life of the work – as in the case of Connor where the work is thought of as a duration and its exhibition only an initial point of actualisation. A work may run into administrative hurdles like boards, local political problems or access to money, and therefore into critique that the work itself didn't incorporate, yet an artwork that is lobbyist explicitly deals with these conditions in its make-up. A critique of the critique doesn't operate on the same temporality – it is at once reactionary and expectant, often printed in magazines considered out of date even before the exhibition may be over. Yet works that take the responsibility for the enactment of their own critique become a way to negate the contradictory temporality of the time between the exhibition of institutionally critical works and the measuring of their influence on structural change. In some senses, this urgency for the result of critique, and for the critic to produce their own, could be a result of the highly administered space of the institution – one making big claims that leave their constituency eager for results and thus constantly evaluating performance. The artwork as lobby therefore, as in the case of Connor's work, doesn't just propose structural change (as well as manage it during the duration of the work), but extends its durability through ongoing institutional engagement. It inherently avoids representation, as it negates stasis through its durational form; and is effective to the extent that it is materially, structurally and temporarily absorbed.

Fig 9. Fiona Connor, *A letter, office move and a book*, 2009. On view in the exhibition *The Future is Unwritten* at Adam Art Gallery Te P taka Toi, Victoria University of Wellington, 11 July – 30 August 2009.

Conclusion

In May of 2005 Australian artist Elizabeth Newman held an exhibition at Mir11, Melbourne. The gallery, which ran for two years, was situated in the lobby between the offices of an architectural firm named ARM and the lift well on the eleventh floor of 522 Flinders Lane. During the exhibition Newman's work was removed by the ARM architects upon the arrival of 'some important clients' and replaced with a single painting. In a short review of this turn of events, written by Australian artist Bianca Hester and published online on *Speech*, the work was described as:

> An aggregate of furnishings, producing a doubly real and imaginary waiting room complete with water cooler. The supply of water was sucked completely dry by the time of the opening, and the fountain sat strangely empty for the duration of the show, kept company by a bin full of plastic cups at its foot. It imparted the work with a slightly depressing ambience, edged by lack, and absence; and of a disappointment that you get when arriving too late… Arresting the free-flow of sweaty couriers and well dressed architects between the ARM architectural offices and the lift well, the work hooked into the context of it's foyer; creaming together the corporate with the abstract and offering itself up, almost masochistically, as a zone of service provision.[57]

Over the following days a rigorous discussion played out in the comments section attached to the review. Within this many local artists worked to confront ARM architect Jan van Schaik (who was active in the conversation) with the firm's relegation of art to the realm of decoration. They questioned the failure of support offered by ARM, claiming that the value-adding nature of the gallery – the

57 Bianca Hester, 'Lizzy Newman,' *speech2012.blogspot.com*, accessed June 5, 2017, http://speech2012.blogspot.nl/2005/06/lizzy-newman.html.

'fringe benefits provided by this contemporaneousness' – was ignored in light of the veto power executed by ARM over the removal of the artworks.[58]

Yet above all else, this conflation of interests in the shared space of the lobby revealed the essential nature of the lobby as a site of business. ARM defended their actions in light of the logistical and financial sponsorship they offered Mir11, claiming that:

> Mir11 sponsors pay rent on Mir11 floor space. They provide Mir11 with an office, a computer, and an email address and internet access. They fund 50% of all incidental purchases for the gallery such as paint light bulbs etc. They house flyers for Mir11 and Kings and UN Magazine in their own office lobby (which is separate to the gallery). They provided tables etc. for the serving of drinks on at openings. They provide storage for artwork not on display.

It is perhaps no coincidence then, that all of the artworks discussed throughout this thesis have, in one way or another, through their various lobbyist qualities, a financial relationship to the differing institutions in question. It is through this realisation that the characterisation of the lobby space as a place of business has come to be understood. While a discussion of Christopher D'Arcangelo's practice revealed the inseparability of culture and administration through the dual job description of the institutional curator, it also worked with proximity and publicness as key characteristics of lobby space. The two elements allowed for the nature of D'Arcangelo's critique to be consistently concerned with access. His claim was grounded by the neo-liberal reality of the art institution, one that is public by definition of being publicly funded by the government. As expressed through the discussion of Maria Eichhorn's two projects, and as Harney and Moten have noted, 'management encounters planning in social reproduction, not in the economic realm. Planning resists every effort to impose compulsion through seizing the means of social

58 ibid.

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reproduction'.[59] While Eichhorn engaged with both the Museum Ludwig and Chisenhale Gallery on financial terms – both projects evolved around the performance of labour and its compensation – and, in a similar manner to D'Arcangelo, she embraced her proximal position to institutional administration, her methodology was to engage in negotiation within the staff body. On these terms, Eichhorn produced a situation in which she herself as an individual party and the employees as a managed body were in collaboration, able to operate collectively under the auspice of the institution's resources. While D'Arcangelo's practice revealed a way in which artists practicing institutional critique could strategically position themselves in relation to institutional space – he operated at the edge of the frame, embodying the physical lobby in its contained separation – the discussion of Eichhorn's practice moved toward the lobby as a political act, one actualized in the performativity of political action and the collaboration of the lobby as a collective noun. It is here where, through the discussion of Fiona Connor's work, a methodology for the 'artwork as lobby' came to be developed. This methodology merged the spatial determination of the lobby expressed through D'Arcangelo and the performativity of it as a political act as expressed through Eichhorn, commandeering institutional resources – capital, public platform, staff – with the directness of formal address and the assertion of political demand to lodge a lobby that had as its aim permanent structural change. It is on these terms that the lobby is a space of business in two ways; it is both a financially determined space as well as one slipping between public and private, access and restriction, marginality and centrality. These slippages attest to the lobby's performative nature and reveal it as a space that requires purpose upon entrance; intention is required to move through it. It is therefore the lobby, in both senses, that could act as a resolution to institutional critique's representational past.

Jan van Schaik went on to state that 'the Mir11 space is two things simultaneously. A gallery *and* an office lobby.'[60] He continued to

59 Harney and Moten, *The Undercommons: Fugitive Planning and Black Study*, 74.
60 Bianca Hester, *Lizzy Newman*, http://speech2012.blogspot.nl/2005/06/lizzy-newman.

note that 'within this type of simultaneous existence there is always a risk of a clash of interests.'[61] Schaik's further comments claimed simply that such a clash of interests was avoidable through setting in place a system to deal with risk. In this case he defended the fact that Mir 11 curators were aware of, and originally agreed to, the fact those who use the lobby to run their business had veto power over the exhibited work. One contributor denounced the rigidity of a systematised and therefore regulated space by noting on aesthetic terms that 'to deliver a complete image means that there are no openings for us to enter.'[62] This attests to the subversive nature of aesthetic practice, and therefore reveals the performativity possible in rethinking policy and legislation through the artwork as lobby. Yet Geoff Lowe's categorisation of Newman's work is perhaps the most fitting allegory to end on. The work, which, as described earlier, took the form of a kind of mirror image, 'is one foyer inhabiting another and the water cooler suggests some sort of shared social space that is almost too familiar.'[63] This overlay of the lobby onto itself, its default state as public space eternally being forced into the private realm of commercialisation, is precisely what activates its political potential; its nature as a site for action. In this way it is the lobby space that offers the contested opening that institutional reform requires. It is at once a concrete physical space, politically in motion, housing its own performativity.

61 ibid.
62 ibid.
63 ibid.

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Figure 10. Entrance with new rear illuminated signage, 199 Water Street, New York. Photo by Jeffrey Kilmer courtesy of Anita Jorgensen Lighting Design.

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