

Limited edition

NEW LAVORO MAGAZINE

July 2013

With Contributions By:
Harry Burke, Pablo Larios,
Toke Lykkeberg, Courtney Malick,
Elena Michael, Kari Rittenbach
and Agatha Wara



Wh at Eve rybody S a y s Mu st B e Tr u e



Val m egl i o esse re m att i in co mpagn
ia che savi d a s o l i

NEW LAVORO SOUNDSCAPE

featuring:

Daniel Keller/Aids 3D // Al Tariq

False Witness // Ilja Karilampi/h00dumentary

Colin Self // nightcoregirl

Nick Weiss/Nightfeelings // Slava

CLICK BELOW TO LINK TO SOUNDCLOUD:

NewLavoro
NewLavoroSoundScape - FullMix
4 months
▶ 2,888 | ❤️ 38 | ↻ 5 | 💬 3

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A black and white close-up portrait of a man with short hair and glasses, looking slightly to the right. The background is blurred. The text is overlaid on the left and top right of the image.

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Editorial



The advent of the reality show came a little bit after my time. Arising in popularity in the mid-90's and coming to prominence in the 21st century it has become a staple of contemporary television. While certain shows such as "Next Great Artist" featured young creatives completing absurd tasks for a solo show had caught my attention, I have been admittedly ignorant towards this phenomenon. A colleague of mine introduced me to **DORA BUDOR** a short time ago where she explained to me her project – *New Lavoro*, an alternative reality show. I was attracted by the multitudinous layers and complex nature of her project and felt compelled to participate with its publication, because the best way to understand something is to become immersed within it.

New Lavoro is a titanic project encompassing two continents, several artists, a mixtape, a fully functioning bar, and a publication. At the pavilion Budor brilliantly interprets the reality show as a clever exaggeration of the art world. By inviting young artists to participate with the hopes of winning a trip to the Venice Biennale she lampoons the exclusivity of fairs and biennials. Continually referencing in to itself with bizarre recipes for artistic works, asking judges to declare winners based on nonsensical criteria and more she displays the absurdity in the misnomer "reality" television. The end result is a comedic and shrewd portrayal of the art world in general.

The project's backbone is parallel to J. Baudrillard's theory of Hyperrealism. His position that 'the real becomes not only that which can be reproduced, but that which is already reproduced' is not only illustrated by *New Lavoro* but is also defied by the project's ability to escape this loop. By reproducing a reality show for the art world - referencing its autonomy and exclusivity - *New Lavoro* succeeds by dissolving Baudrillard's theory. With bartenders (who are actually art students and young artists) recreating works via recipes for viewers at the Biennale, the show reaches out to the audience and engulfs them within the 'reality' show. They are suddenly participants in the very work they are observing. The faux reality of the contest bleeds into the nonfiction of the day-to-day.

Within the publication artists and writers have submitted works as both compliments and adages to the *New Lavoro* project. **HARRY BURKE** presents an essay outlining his personal experiences with reality television oscillating between actuality and fiction. **AGATHA WARA** offers contemporary examples of stress and how to deal with them. A surreal poem by **PABLO LARIOS** follows the bizarre ethos of *New Lavoro* while an essay by **TOKE LYKKEBERG** examines how art and entertainment have been intertwined since their conception. And finally **COURTNEY MALICK** interviews Budor on her project and what inspired her.

It has been a great pleasure to be involved with this project. I'd personally like to thank my interns, **JAMES MICHAEL SHAEFFER, JR.** and **ADRIANA ELENA BLIDARU**. I'd also like to forward thanks to the writers and everyone involved with the publication. Most importantly I'd like to send a warm thank you to **DORA BUDOR**.

COMMUNISM IS NOT MERELY A CRITIQUE OF SUFFERING BUT THE REAL MOVEMENT THAT ABOLISHES THE PRESENT STATE OF THINGS

- MARX VIA @NANPANSKY <3

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I'm writing this on google docs and I haven't shared anyone into it. It's kind of silent here, the cursor's flashing. David Foster Wallace, in *The Pale King*, introduces a figure of a tax examiner flying across America to take his CPA exam. Sitting on the plane, amid pre-test anxiety and curiosity about the lack of expressions on the faces on the seatback safety card, he shares this quite beautiful observation about clouds: "Above and below were a different story, but there was always something disappointing about clouds when you were inside them; they ceased to be clouds at all. It all got really foggy."¹ I wonder what this tells us about power, about cloud infrastructure, about ourselves. I have different google docs that I update from my phone. I want to put secrets on all of them.

What is the state? One of my recent experiences of reality television has been via art. In September 2009 Ann Hirsch was cast on the Vh1 reality dating series *Frank the Entertainer*... In a *Basement Affair*. In this reality show, Frank, who lives at home with his parents, was gifted fifteen female contestants who were to live with him and participate in various challenges in order to vie for his heart. Ann (Annie to the Vh1 audience) was at the start modelled as an outsider - the "sweet underdog character who became friends with Frank" in the artist's own words - yet demonstrated audience-effusing staying power by making it through to the final seven contestants.² How far she might have gone, however, was left entirely to suggestion as she crashed out famously in the seventh episode, shocking both Frank's parents and her fellow contestants by breaking into an impromptu, explicit and non-suggestive rap when she should have been performing a much more sedentary ballad for her basement-dwelling suitor. Deviating from the script, Hirsch instigated a rupture of real reality upon the Vh1 formula, yet for this was both removed from the show and desexualised, cast back as pariah into the invisible world of auditions and having to pay rent.

Hirsch's twitter handle used to be @TheRealAnnHirsch but has now changed to @nnHirsch. I remember so vividly watching these episodes, in November last year. We were in bed, there were four of us, which is weird now if you think about it, and getting Ann to play them on her laptop. Ann has a big laptop, big in relation to her, and could remember the lines, and made watching it with her amazing. Most of all though it felt amazing to be four adults (+ Georgie :) reliving something I hadn't really felt since I was a teenager: hangout time, just watching things on a Sunday evening, sometimes maybe even flicking through books or making comments to each other. Thinking back through the

memory now, the closest I can find to it is Mary-Kate and Ashley's Gimme Pizza song, slowed down, in perfect sincerity. Most of all I can remember everyone with their shoes off, and how socks are the most obvious things. So full and flesh-like and white. Ankle-cut. Intimacy.

I was the one to leave because I of course wasn't living there. If Annie singing her dick rap was the moment when reality crashed in on the reality tv show, then watching it with her there was the moment when reality tv crashed in on reality. What happens when reality television escapes the television? Us in the start of this week, in our own bed, sharing our own reality, no socks, only describable in shapes, curves and stretching. Foucault in the last chapter of his *History of Sexuality: vol. 1* describes a shift in power from sovereign to disciplinary power as societies move from feudal to industrial regimes. Sovereign power is the power exercised by a king, ruler or president, based on his elected or inherited or violently won "legitimacy". Disciplinary power, or biopower as Foucault introduces the term, is rather "the administration of bodies and calculated management of life", inducted not by a single ruler but by the rules and surveillance established in his virtual presence.³ If Frank's authority is sovereign, then the regime that defines us right now is clearly and more comfortably defined as biopower: we normalise its behaviours and enact them in ourselves, somehow and subtly each other's authority. The state is this simulacrum of sovereign power, most evident on Vh1, and what we watch as we perform our own administration. This time the whole day was spent scrolling, sleeping in various content, sharing it washing over us, so perfect in the way that it was private. I could ache for you, but don't need to. Probably unrepeatably, but perfect for it.

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How then to abolish the present state of things? If the sovereign ruler is he who is transcendent - outside of the system of his own rule and as such a god-figure to it - then what biopower describes is a condition of immanence, of being within and analogous to that which defines you. One of the most amusing albeit most male things Deleuze ever did was the title of his last essay: "Immanence: A Life". Funny how he filters through all of ours, too.

What if that which we are immanent to is an environment structured around patriarchy, financialism and capitalism hegemony? Bloomberg clearly isn't a sovereign entity. Hannah Black recently wrote a poem titled "Karl Marx's Pussy", published on dazeddigital.com as part of their "Sex Week". "could it be,

¹ David Foster Wallace, *The Pale King*, London: Hamish Hamilton, 2011.

² Karen Archey, "The Real World of Ann Hirsch" in *Arcadia Missa Open Office Anthology*, edited by Arcadia Missa, pp. 114-116. London: Arcadia Missa Publications, 2013. p. 114. Originally published on the ARTINFO blog "Image Conscious", February 2011.

³ Michel Foucault, *The History of Sexuality: Volume 1*, London: Penguin, 1998. p.140.

⁴ Hannah Black, "Karl Marx's Pussy". Source: <http://www.dazeddigital.com/blog/article/16121/1/karl-marxs-pussy>. Originally published in *Arcadia Missa Open Office Anthology*.

thinks Marx / that the dialectical movement of history can / be understood as the unfolding self-abolition / of the totality to which it is immanent?⁴ Marx's route out of this problem was a belief in proletarian uprising as a necessary and historically evident response to the inherent internal contradictions of the capitalist system: in a word, revolution. His pussy flexes at this. What does it mean for Marx to have a pussy? Is it simply the inevitable and teleological development out of the internal contradictions and frank problematics of his own Germanic masculinity? "Becoming-woman", as Deleuze might have said lol. Whatever it is it is not enough, however. The poem finishes before it has really begun, and beautifully, Marx not wet enough for the historical penetration that comes in the form of the promised proletarian revolution. The deep promised wetness of wanting, to paraphrase. The wetness of a necessary love.

It's difficult to create poetry out of such precise and academic language. Yet where Black succeeds is in revealing to such an extent the dryness of this language. The poem is effective because it replaces terminology with desire; both dismantling and surpassing it, a desire left so indeterminate, so unfinished, so wanting. The wetness of the pussy is both an abstract concept and deeply personal experience. The cameras that surround us are similarly so. One of my fantasies is to film it, perhaps the camera just in one place, and probably on a phone propped up against the lamp or something, so amateur, skin so tonal. We wouldn't watch it but upload it, in the most obscure and distant place, the file name impossible to find. It wouldn't come back to us, but we'd wonder if it might. We'd wonder if the people who knew us had seen it, had consumed it, maybe without knowing who it was. Some people definitely would have. Intimacy. Reality.

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The first two letters of men = me. The first four letters of Venice = veni, meaning "I came" and spouted by Caesar upon his victory at Zela. The second letter of fuck = u.

Clearly upholding any of these categories is problematic. The point is not to rearrange them but to interrogate them at their foundations. This is why our toes curl when we touch each other, why you push so firm with your foot against my leg as we lie watching television. Foucault's abiding argument in the *History of Sexuality* was that power dynamics are inherent to all social relationships. Power is not an institutional structure or personal strength, nor can it be acquired or seized. Through self-examination and normalization rather than punishment and law, this mode of power gains and disseminates its authority. I wonder how we hold each other, therefore, how we fall down each other's

legs. I walk through Venice, hungover, again, tired, trying to somehow valorise it. I'm walking along the side of the canal and I'm on my own. My trainers feel like I've been wearing them for too many days. Someone said I mixed visual arts and poetry in a way that was reminiscent of the 20th century avant-gardes. This is patently bullshit. There's no transcendent, sovereign or disengaged autonomy of the medium of art, especially when that medium's life. We exist in a cacophony of social relations that basically hurt people. My pores are soft and around me is a network of canals.

Whatever it was was amazing, silent when it happened and half obscured by duvet. You wrap your skin on me, it's a perfect fit. I lie there with a layer of skin all over me, static so as not to breathe, you quiver next to me. I give you all my skin in return. We walk round Venice, having secretly swapped skin. We hold each other's hands, so alien, so unknowable, so familiar. This is what it's like to touch ourselves. We have no concept of ancient, only our eyes and our brand new eyelids. Nobody notices, even when they touch us. We can feel each other's throats entwining. As they do so we hiddenly giggle. When it happens all it is really noise. It lasts as long as we want it, and then we just hold each other. Afterwards we go to the shop and I buy orange drink and an apple and a muesli bar. We sit by the canal for an hour and mostly talk about how shit it is. It's night and it's warm enough to stay there. Like back in London sitting in parks taking coke and talking about politics. There's no apology, only accident. We had mosquitoes round our ankles sharing us. It was love by protocol I think, a standard procedure for regulating data transmission between couples.

Metahaven have called DSG "cloud communists"⁵ Is this true? Can you communise the cloud? Can you communise television or reality? Can we communise each other? Foucault never really talks about reality, but was mainly concerned with how our power position affects how we see reality. By power position he means all forms of subjectification as well as subjection. We make ourselves even as we impose upon each other. We can unmake ourselves too I think. In this way I want a new architecture for living. Whatever it is, we're inside it. Imagine us inside each other too. I wonder how we undo ourselves. •

⁵ Metahaven, "Cloud Communism: A Conversation with Deterritorial Support Group." *PRINT Magazine*, The Identity Issue: special section designed and guest edited by Metahaven, October 2011: pp. 67-70.

Brief History

I

What am I doing with my life
Broadcasts rhetorically
The 80% summer night.
Pathetically, he means it.
As if the world's bleakness were
swelling with flashing Japanese men
Tellingly sweaty and full of yen.

Until suddenly the dark room all Arab Spring/Summer.
Pilates get whiter and whiter and more tectonic. Blank checks
periodically blanker and less negligent. One blinks
And yawns, one longs for those days long gone
Where Heraclitus said all was e-flux
Next to a bong. Long ago
there were old men writing a poem;
they are dead now, the end, go home.

II

It's late and pearly here at World Television Festival, Inc.,
Also known as Intern Camp, Int.
Father of art in heaven, projector of life,
Buddha or child slave or whatever,
Thine eyes are rein gaga.
Thou speakest to me light, eternal
the way a baby might
decide to grace or pluck a cabbage
in a still life. That is, if babies decided
anything at all, or if they
had actually ever been featured
in still life form
shucking a cabbage
that's lacking life.

Harald Szeemann never curated prosciutto, he was a waiter.
The critic was not on television, he was too busy waiting.
The tables waiters crackers. Kippenberger couldn't wait
To take a shit once, amen. Driver of slaves, out in
in a country where you could never waltz
into the same waitress twice
as you still can today in Venice
beside coxswain, mule, hysteric.

Shorts Pablo Larios

I am that cabbage
in boxer shorts
mooning the Taliban, AP News, Fukushima.
Provocation is no biggie
if you are a clueless baby in a thong
of estrangement, finely suited as a Japanese man
who's famous in Japan.

Dennis the Menace stared at a man once in Venice.
Naomi Wolf was mad at him as penance
For she heard "gaia" when he just meant "faggot."
Before she questioned the communal penne,
persona non gratin.
In Europe this all went down on TV
while Dennis dozed off on a feuilleton.

Today, the spaghetti-haired
women of Amazonia kindle my
fire mythically everlasting forever
as just figments can.
But if the cosmos liked me enough,
An exhumed world adds, drawing life
from its second promethean cigarette,

No maker of shorts or films
In combination has ever explained
to me in the dark why everything is
literally backwards here, as in Ytali:
Amen Icy Cinema;
Boot Camp Mac Boot;
Lonely Tylenol.

it would endow me with a thousand inches
more paparazzi. Would I divorce it thereafter
and get 'Where do we go from here' a million times?
In bed naked? Surely,
In Western Union form.
But where do we go from here

The list is longer.
Laminated E.T. Animal.
Civic Dudu.
(Herstaria, BigMac Pro, the Masculine
Mistake, the lovely slippery film on my teeth, the Art
of Makeup Branding with Special Appendix on
Making/Alienating People, etc.)

Venturing and rowing out submerged
within our great soggy pink communal
billabong, paddles wet
and fret with frumpy grit?
And inevitably someone points out

ries

ort

What Am I Doing With My Life
is not a even question being chiefly
a confession, an admission of known
unknowns, as Donnie Darko or Bill Clinton
put it thornily one time on television
between blow jobs. Microphones are
an ice cream cone. The balls in Men
in Black go round and round.
After this break a brief history
of very short shorts.

III

In the newspapers in Germany
Germany likes to pretend
that it pretends nothing happens,
that the world outside is like a
naïve tangelo where nothing
happens, plucked at by some bonobo
who does not know how to eat it

and chucks it out into a mossy jungle
in a universe far, far away.
Above the newspapers in Germany
Ice creams devour parents.
Ice creams devour parents decoratively, carnivorous.
In Germany I lick my lips and have no desire
for chile con carne, or a lady.
I have ice cream made of spaghetti.

In short I am bonobo.
String theory was a pretty lady.
Chile con carne drove me once crazy.
Scientist primates these days are moving up
From orange Tang to BBC to BCC to PETA pizzas
As we all wait for elements to get unruly.
Compared to a microwave,
TV is a correctional facility.
How is these days anyway
your erectional facility?
Asks my man J. Mumbasa Kelsey.

Well, the children are still frozen on swings
like overgrown balls of sperm.
Upside down we are all lax kites.
Way back before Manhattan porridge
Is the cosmic pubic cesspool
Was when money launderers first
refined their husbandry of the
earth's toy parrots. This was after

their decided-upon potlatch of foreign lottery
tickets and an exchange of beans,
condom-heads and watches,
3D monocles for which
wars became purchased,
or dreamt of, or staged on TV.
That precipice, dear,

where collusion was wrought
from resistance
and sold off as pleasure,
vanquished alarm.
There is no legal concern
Anymore as in porn
in viewing the world upskirt,
all for a tiny picture
on a camera mascara.

Next time I am asked to write
I will say "Haiku."
"Hai-Come?" they will reply.
And I will flap my hands
And gesture toward the pink meaty stuff
that continues to roll down
a waffled edge of a plastic cone
larger than u or i
the way terrible nights are
still spent languishing
on some unibrow far, far away.

Once art was afraid of being “eaten up” by mass culture. Then it became clear that mass culture was also consumed by art. Today, the gap between the two is as wide as the distance between two lovers during intercourse. Here is the full story on what is so interesting at New Lavoro about art, entertainment and food altogether.....

Artists working and displaying art here at New Lavoro - which is a bar and reality show in one - is so entertaining! And then again, it might also be seen as SO entertaining that it is close to being unfeasible. How can art survive this descent into such a mundane setting? Entertainment is often thought of as completely different than art - if not its opposite. In the art world this is often seen as quite fortunate because: If entertainment is as bad as many intellectuals have told us throughout the 20th century until today, art might as its very opposite may be better than we thought.

The gray zone

It is really difficult to still believe in this opposition, however not long ago the opposition was as clear as day is bright and night is dark. At one end, we had people walking around freely in preferably a white cube, looking at art that did not move. At the other end, people were imprisoned in the black space of the cinema, swept away by entertaining films, and moving like real life. The conservative art space was for contemplation, enlightenment and emancipation whereas the other was reserved for seduction, manipulation and serfdom. Well, these were the days - but they are no longer.

In the 60's many artists migrated toward film. While these films were shown in art spaces, “black cubes” soon replaced some of these “white cubes”. As films were later progressively shown among other objects, white and black cubes grew into gray and gradient cubes. So now the cultural landscape - like the art space - is a gray zone in itself, where fair is foul and foul is fair.

Reinventing boredom

However, much has been done to keep the opposition between art and entertainment alive. As one video art pioneer, Nam June Paik, pointed out in the 1970s, artists have constantly reinvented the opposition between art and entertainment: “Art always does what mainstream doesn't do. And since Hollywood is making so many interesting shows, artists have to make boring shows. And suddenly if Hollywood starts making boring shows, we will start making exciting shows.”

For a long time, artists have apparently found Hollywood so entertaining that they did not make entertaining stuff themselves. Even Andy Warhol dodged entertainment with boring films like the 5 hour long *Sleep* and the 8 hour long *Empire*.

In the 90s, when everybody could make their own videos, often boring or boring-looking, art once again ingeniously reinvented itself in opposition to “the mass”. With *24 Hour Psycho*, the artist Douglas Gordon not only made a longer film than Warhol, but a boring show out of an interesting show. What a way to stay in opposition, while still original and fresh. However, new problems arose: Alfred Hitchcock's films were soon exhibited in art museums, but luckily for Gordon their audiences did not behave alike.

What cannot disappear

The audiences of Hitchcock's and Gordon's films might overlap, but they watch the two films in two different ways. The philosopher Hannah Arendt sees these two types of experience as mutually exclusive. Entertainment products of “mass society” are not simply used, but consumed; “they are consumer goods, destined to be used up, just like any other consumer goods.” Art, on the other hand, such as books by Shakespeare or master paintings are, according to Arendt, not consumed but merely used. Arendt traces this mode of experiencing proper to art back to what she calls “good society” which “disposed not only of wealth but of leisure time.” The good society used things without using them up: “Even in their most worn-out shapes these things remained things and retained a certain objective character; they disintegrated until they looked like a heap of rubble, but they did not disappear.”

The inconsumable artwork

Arendt's contradistinctions seem old-fashioned now. Nevertheless, in the 1990s the opposition was still relevant for Gordon, whose work was seen as new. Hitchcock's film, though artistic, could still be consumed as consumer goods designed to fill in what Arendt called “vacant time” between labor and sleep. Gordon's piece, on the other hand, could hardly be consumed and used up - unless it was used as an instrument of torture. Even in this case - if people were forced to watch Gordon's piece from beginning to end - his work would rather consume its onlooker than being consumed itself. There was an aspect of torture to *24 hour Psycho* - hostility about its slowness. Gordon thus arrived at making an inconsumable art work, which was not only unentertaining, but resisted being used up - at reinstating Arendt's opposition between “the ordinary durability” of entertainment and “the potential immortality” of art.

A small mass

The historical problem with this is that art did not always have to be boring to be art. If entertainment – as Arendt has it – is a new thing, then boring art is too. Shakespeare, one of Arendt's examples of immortal art, was never boring as the potentially immortal art of today. However difficult it might be to read Shakespeare's writing today, it was easy to grasp in its day. His plays were so popular and entertaining that though their public was numerically smaller than today's mass of people, they appealed to all classes and were thus mass culture. Since it was not experienced by the public while they were at work or asleep, Shakespeare actually filled in vacant time.

Shakespeare's double-dealing

Another historical problem with Arendt's theory of art's role in society is that it is not simply historical, but idealist and moral. It is not about what an artistic experience is, but ought to be, namely what Immanuel Kant called "disinterested". Of course, Arendt talks about how art has always served various purposes, social or practical, but that is not important to her. For her, history does not tell us about the art in art, namely art as an aim in itself. Therefore, Arendt's account of the development of art is not shaken up by new research as of 2013. Apparently, it is not a problem that neither Shakespeare nor his audience had difficulties being disinterested in his writing. As a Shakespeare scholar now points out: "*It's one of the things that we've forgotten about Shakespeare: As well as writing for people who were experiencing hunger, he was exploiting that need himself. As a writer Shakespeare addressed starvation and as a merchant he was prosecuted for amassing grain in times of shortage.*" He was using his role as a playwright and the public playhouses, gathering coin, in order to take advantage of the market when it's at its most profitable, and selling food at inflated prices to secure the long-term future for his family.

Very biological life

For Arendt, the great thing about art is that it pulls us out of "biological life." Here art is the opposite of entertainment products, similar to food, "*even though they may not be as necessary for this life as bread and meat.*" But how does that apply to the double-dealing Shakespeare? His plays can be said to have pulled a lot of people out of "biological life" as true art does, but in a morbid way - not Arendt's way. If Shakespeare's plays were enveloped in interest rather than disinterest, were entertaining and left his audience to a miserable biological life, were his plays art? Would it not even be stupid to consider it art in the way Arendt and Paik understand art – as stupid as watching *24 hour Psycho* from the beginning to the end as if it were entertainment? If we look at the historical conditions under which great art is created, then great art is sometimes lost on us. And what a loss...

The unwanted savior

Yet can we still consider Shakespeare and other great art great art? Well, the savior here is Pierre Bourdieu - although Arendt would rather drown than accept his lifeline. As this sociologist suggests, our ideas about art as great and noble is based on a purification of art. In the artistic sphere we cultivate pure taste on the basis of a "*refusal of 'impure' taste and of aisthesis (sensation), the simple, primitive form of pleasure reduced to a pleasure of the senses, as in what Kant calls 'the taste of the tongue, the palate and the throat.'*" So this implies that Shakespeare is typical of great art for a new reason: Because he did refuse to satisfy the most basic needs of starving people. We may conclude that what is disinterested and does not serve a purpose can as such serve many purposes. Bourdieu thus agrees with Arendt that great art is great, because it is above the masses with its filthy sex and food. However, whereas Arendt finds this noble, Bourdieu finds it hypocritical. Shakespeare and the like can now be seen as art, because the disinterest in such work is interesting. Art can thus both be disinterested and interesting at the same time.

For us here, this is notable because today it seems less relevant to be boring to make art. Today art can be social, sensual, consumable and even eatable and still be art. Therefore, we can still believe in Arendt's idea of art if we misunderstand it. While she actually talks a lot about eating, food and sensorial pleasure in order to make us understand that this has nothing to do with art, we cannot help hearing it - like Bourdieu - as if it has everything to do with art. When Arendt was excited about the right way of having "*intercourse with a cultural object*" she thought about one thing: A way of engaging with art. Today this idea of intercourse with art excites us for other reasons.

Art as addiction

Though most people still distinguish between art and entertainment, art is often hailed by many people for dishonoring this said distinction. At the 54th Venice Biennial, artist Christian Marclay won the Golden Lion for his film *The Clock*. Here Marclay spliced together thousands of movie scenes, so the real-time of each film corresponds with the real-time of Marclay's. Of course, the film is 24 hours long, but not boring. As critics put it, it is "addictive". *The Clock* is similar to *24* starring Keifer Sutherland. This TV series from 2001 unfolds a captivating story in real-time in such a manner that the commercial breaks are part of narrative time. Marclay's and *24*'s audiences are now alike. And the irony of that is: Today we may hail art for all the qualities associated with entertainment, while still thinking art is so very different.

Literal eating

Once, entertainment was art's worst enemy. Arendt articulated that even today weirdly widespread idea that mass culture will "*literally consume cultural objects, eat them up and destroy them.*" Well, in 2013 there is no reason to be afraid.

It is obvious that what we call great art is also eating entertainment. This is what a lot of modern and contemporary art is about. But should entertainment then be afraid of being eaten up? No, neither should be afraid. What goes in one way, comes out another. Nothing disappears. The reason why this is overlooked in the spiritual realm of art might be due to the fact that eating has served as a metaphor, no matter how “literal” this act of eating has been said to be.

Ways of watching

Well, what we have to rethink now is the old idea that art is about production, i.e. creation, and entertainment about consumption. Today it might be more relevant to say: When you produce something, you consume something and vice versa. Karl Marx said production involves consumption of materials. Today we must add: Consumption involves production in so-called “consumer society”.

Instead of thinking of consumers as passive victims of consumerism, social thinker Michel de Certeau has suggested to think of them as active “unrecognized producers”. We might believe that people who watch television are formatted into a big anonymous mass. But then we forget that television can be used in various ways - in order to fall asleep, undertake a sociological study or keep out the noise from the neighbor.

A product might be imposed on consumers through commercials, but it does not hold true for the use one makes of it. A 1999 Nike study showed that 80 % of their consumers used their products in unintended ways. A cap might be turned 180 degrees and a t-shirt worn inside out. This led Nike to allow personalized customization.

This development finds its echo in reality shows. Here viewers, once seen as simple recipients of the wisdom of extraordinary people, now follow the lives of ordinary people like themselves on-screen. This model has also been used by artist Dora Budor behind *New Lavoro*. The staff working in the bar has been selected among art students by a committee in a reality show competition. The episodes of the *New Lavoro* reality show, unfolding in Venice, is presented in the bar and online.

Prosumption site

Since Michel de Certeau’s 1990 book, “The Practice of Everyday Life”, the unrecognized production of consumption has become more visible with social media like Facebook and YouTube. Therefore we will have to let the opposition between production and consumption implode into “prosumption” – along with art and entertainment. Art is thus not less similar to food than entertainment. We have moved a long way from the torture of the inconsumable *24-hour Psycho* to *The Clock* re-shown at MoMA next to an around-the-clock espresso bar - a long way since Balzac’s 19th century portrait mocking a cook as a wannabe artist to contemporary artist Rirkrit Tiravanija as would-be cook.

Confusion as pleasure

Prosumption is not above biological life. As a creative process it is so much like a biological process that a bar seems a more natural place to stage it than an art space. This is why the pleasure offered at the bar at Palazzo Peckham at the 55th Venice Biennial is confusion. Here we clearly see that what is made by artists and non-artists is hard to distinguish. One moment we are served by a waiter - the next a waiter as a would-be artist or an art student. The bar recalls 19th century Paris, where artists convened and dreamt up projects in bars, but today it is embraced differently. *New Lavoro* is a place, where ideas are not simply conceived but set into production and consumption. *New Lavoro* is an enterprise, which unashamedly takes over the following mission statement of Whole Foods Market: “...we seek out the finest natural and organic foods available, maintain the strictest quality standards in the industry, and have an unshakable commitment to sustainable agriculture. Add to that the excitement and fun we bring to shopping for groceries, and you start to get a sense of what we’re all about...”.

Pretty vacuum

Other artists have been invited to deliver recipes, which the staff at *New Lavoro* will materialize for the bar. Brad Troemel gives instructions on how to make vacuum-sealed objects from Biennial ephemera. Debora Delmar proposes a warm fridge with a handbag full of Venetian ice creams, dripping onto scarves hung around *New Lavoro* as lazy Italian action paintings. Josh Kline is behind nutrient gel dispensers based on the cultivation of bacteria from Venetian canal water and Albanian, Nigerian and Turkish immigrants. The dispensers confer probiotics on the users of the gel, which might endow its new hosts with health benefits. At *New Lavoro*, what happens in the kitchen, at the tables and toilets is part of the same process.

So what is it that makes today’s art so different, so appealing? Well, maybe it is the idea that art is not so very different and more appealing than other things - a basically generous idea.

Generousability

In the art world and amongst intellectuals, there is a tradition of detecting great potential in art through theorizing. The hallmark of art theories is their generosity towards their object, but today this object might not only be art, but also food and entertainment. This is what the project Generousability, signed Janus Høm and Tøke Lykkeberg, aims at. At *New Lavoro* guests can watch videos found on the Internet - not made by artists, but nevertheless wrapped in the rich vocabulary found in the art world.

At *New Lavoro*, a lot of work has been put into re-distributing art, entertainment and food in a way, which makes us sense and thus think these anew. In the sphere of prosumption, producers such as artists and consumers such as the public become more indistinguishable. So while we might lose some handy binary opposition in this bar, we might also discover finer nuances. •

- *“My phone battery—much like my time—is always running out”*
- *“I know my preferences are being calculated and used to predict my next moves, but I still don’t feel like I can take my hands off the joystick”*¹
- *“I worry that I’ll never see the payoff”*
- *“I am always compromising”*
- *“am I (still) happy?”*

... Are all phrases we might hear from someone with an aspirational lifestyle. The first step in learning to deal with these thoughts is to recognize whether aspiration is a problem for you.

Isn't it normal to feel aspiration?

Nowadays, we find ourselves wanting to achieve more. We Aspire. We, “the creative types, who invent jobs for ourselves by exploring and exploiting our talents to perform small artistic and intellectual miracles on a daily basis.”²

Under conditions of post-Fordist productivity our time does not divide itself neatly between work and leisure, instead we are pretty much constantly “on,” never sleeping enough, and amassing more debt than our pieced-together paychecks can cover. Aspiration is a lifestyle; a type of life that chases the good life. And all the while we endure conditions of misemployment, questionable pay, and even more questionable payoff. But life in the continuous hustle and never knowing if we are doing the “right” thing takes a toll on physical and mental health.

What keeps aspiration going?

Aspiration can be understood as a psychological response to the sneaky feeling that there may not be a carrot at the end of the stick, or that the “exposure” we were given in exchange for our labor will actually not cash out. Aspiration is what steps-in to shelter us from the threat of failure. When it is continuously demanded of us to perform, and our bodies want to give in, aspiration is the trigger response that helps us cope.

As far as we know, aspiration is a uniquely human experience. Other animals clearly have a will to survive, but human aspiration involves an ability to use memory and imagination to move forward in time. Moreover, a large portion of human aspiration is produced by anticipation of future events and experiencing one’s own future potential.

This “experience of potentiality,” argues philosopher Giorgio Agamben, can be “for each of us, perhaps the hardest and bitterest experience possible.”³

In this moment of existential reflection, life’s boundless possibilities all stop by to say “hiii.” Void of any criteria telling us what the “right thing to do in each and every future situation,”⁴ the experience of potentiality can be as liberating as it is paralyzing: should I take a sertralin today; finish this essay; should I sleep more; make work; read more theory; charge my phone; reply to that email; work more; work less; quit art; network more; be funnier; get drunk; buy that flight; say yes; try harder; masturbate twice; be intuitive – In that moment of possibility, how does one choose what to do?

In order to cope with potentiality against the conditions of every day life, aspiration turns this experience into goals: you can achieve anything, as long as you keep your eye on the ball. Aspiration, in other words, creates a spectrum of success that prevents us from facing our true desires. And against aspiration, Jan Verwoert asks “Tell me what you want, what you really really want?”⁵

When we are finally able to break away from the “should” and into the field of “want” we may experience a feeling we get when our body responds to a frightening or threatening experience. It has been called the fight or flight response. It is simply your body preparing for action either to fight danger or run away from it as fast as possible. It is described by those who experience this as being “scared,” “nervous,” “ jittery,” or “uneasy.” The physical symptoms are there to prepare your body to cope with threat of potentiality and desire.

¹ K-HOLE, ISSUE #3: THE K-HOLE BRAND ANXIETY MATRIX, 2013

² Jan Verwoert, *Tell Me What You Want, What You Really, Really Want*, 2010

³ Giorgio Agamben, *Potentialities - Collected Essays in Philosophy*, 2000

⁴ Jan Verwoert, *Tell Me What You Want, What You Really, Really Want*, 2010

⁵ Ibid.

Coping with the terror of facing your desires.

How can I manage my aspirational lifestyle?

How we maneuver the many obstacles of aspirational living in order to perform the work we love, for the life we aspire, is up to each one of us. The often-repeated legend of Jean-Paul Sartre, for example, is that he took a mix of amphetamine and aspirin tablets every day, more than ten times the recommended dose, whereas Descartes did most of his thinking and writing while lying in bed.⁶

The fear thoughts of aspirational lifestyles - How to cope

Fear thought:

“I worry that I’ll never see a payoff.”

Cultural critic Diederich Diederichsen addresses the question of “payoff” when he states that artists are mandated by society to create objects or gestures that are in some way “exceptional.” So naturally, under the exploitative conditions of aspirational living, artists ask themselves “what’s the payoff for doing the exceptional things an artist does?”⁷

Coping:

In order to reduce the severity of the physical symptoms of worry over seeing a “payoff for the “exceptional” work that is expected of you, it is useful to “nip them in the bud,” by recognizing the early signs of tension. Once you have noticed early signs of tension such as tightness in your muscles or racing thoughts you can prevent the symptoms from becoming too severe by using relaxation techniques. Some people can relax through exercise, listening to music, watching TV, or reading a book.

Fear thought:

• “My phone battery—much like my time—is always running out”

Verwoert reminds us to ask “who sets the urgent pace according to which all others are measuring their progress?”⁸ In other words, don’t believe in the drama-of-art that has led to the normalization of bad sleeping habits and turned the hustle into a badge of honor.

Coping:

You’ve been struggling with anxiety and panic over feeling like you’re constantly racing, running out of time and you’ve tried everything: medication, progressive relaxation, meditation, exercise, deep breathing, herbs, and watching TV till your eyes glaze over in a stuporous fog. And still you’re feeling nervous, irritable, unable to focus, panicky, and tense. What are you missing? You could be suffering from lack of sleep. Following these simple sleeping rituals may help.

UNDERSTAND YOUR FIGHT OR FLIGHT RESPONSE

- CARDIOVASCULAR EFFECTS
(RAPID BEATING OF THE HEART)
- RAPID BREATHING
- INCREASE IN PERSPIRATION
- INCREASE IN MUSCLE TONE
- DECREASE IN DIGESTION
- DECREASE IN SALIVATION
- WIDENING OF PUPILS
- COGNITIVE/PERCEPTUAL
SEARCHING FOR DANGER
- DRIVE TO ESCAPE
 (“I’VE GOT TO GET OUT
OF HERE” FEELING)

⁶ Mason Currey, *Daily Rituals: How Artists Work*, 2013

⁷ Diederich Diederichsen, *On (Surplus) Value in Art. Mehrwert En Kunst*, 2008

⁸ Jan Verwoert, *Tell Me What You Want, What You Really, Really Want*, 2010

Relaxing bedtime rituals to try for better sleep

- READ A BOOK OR MAGAZINE BY A SOFT LIGHT
- TAKE A WARM BATH
- LISTEN TO SOFT MUSIC
- DO SOME EASY STRETCHES
- WIND DOWN WITH A FAVORITE HOBBY
- LISTEN TO BOOKS ON TAPE
- MAKE SIMPLE PREPARATIONS FOR THE NEXT DAY

Fear thought:

- “We know our preferences are being calculated and used to predict our next moves, but we still don’t feel like we can take our hands off the joystick.”⁹

For the aspirational worker who is always plugged-in and “never-not-working”¹⁰ this is a common source of anxiety. Echoed in a 2010 essay by John Kelsey for Artforum where he states that “We are the mobile components of an abstract machine that integrates our gestures and potentialities within the automatic intelligence of its feedback loops...Meanwhile, the machine becomes smarter about us. Meanwhile, we use and participate in this machine intelligence.”¹¹

Coping:

If you become aware that you have a realistic worry or problem that is causing you anxiety about “taking your hands off the joystick,” a problem-solving approach may help.

A good way to begin is to write down the problem. Define it as clearly as you can, for example “I am an instrument to the machine,” is too vague, something like “my daily instagram use is being measured,” is more helpful. Next, write down as many possible solutions as you can. It doesn’t matter how silly you may think the solutions are, the point is to think of as many as you can. Choose what seems like the best solution and write down all the steps it would take to achieve the solution. If you can think of a plan to cope with this, your anxiety might reduce.

Fear thought:

- “I worry that I am compromising too much”

Verwoert asks, “When is our commitment elicited under false pretenses to enforce the ideology of high performance and boost someone else’s profits? How can we tell the difference? And who is there to blame, if we choose to exploit ourselves?”¹² As aspirational workers, we sacrifice ourselves wholly in order to deliver what is expected of us, but never feel that the kick-back is enough to make up for all that we have sacrificed.

Coping thought:

It may be helpful to practice “rejecting sacrifice” by “not giving yourself whole but rather just giving a part of you.”¹³ To change your approach to the work you do for someone else, try and recognize when you are truly putting yourself on the line, whether it’s your personality or your creative capacity and set very small goals to give less. It isn’t always that easy to know what you are thinking that is making you feel worse. Try to keep a diary over the course of two weeks. Write down your own thoughts in situations where you are feeling like you are compromised. •

⁹ K-HOLE, ISSUE #3: THE K-HOLE BRAND ANXIETY MATRIX, 2013

¹⁰ John Kelsey, *The Year in Television*, 2010

¹¹ John Kelsey, *The Year in Television*, 2010

¹² Jan Verwoert, *Tell Me What You Want, What You Really, Really Want*, 2010

¹³ Jan Verwoert, *Breaking the Chain: Thoughts on trauma and transference*, 2012. <http://www.youtube.com/watch?v=pqYsyF8RbHo>

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New York, May 17, 2013

New York based **DORA BUDOR**'s commission for the **PALAZZO PECKHAM** project at this year's **55TH VENICE BIENNALE** is a multi-functional and multi-faceted conglomeration of people and variables, titled *New Lavoro*. This title stands not only for that of the restaurant and bar in which it will be exhibited in Venice, but is also the title of the art competition reality show at the crux of Budor's project.

Prior to the Biennale, Budor held a casting from which she chose a selection of contestants to participate in her show, *New Lavoro*. Those chosen were put to task by Budor, who conceived of each episode's challenges, along with other New York based artists and art critics that served as judges. As the most enticing of prizes, the winner of the competition, Los Angeles based artist **RACHEL LORD**, receives an all expenses paid trip to Venice to visit the exhibition as well as the rest of the Biennale's events.

Stemming from the somewhat quotidian, if not controversial, format of a reality show, *New Lavoro* will be presented not on the usual flat screens found in white cubes, but instead on the glass surfaces of the tables in the *New Lavoro* café within **PALAZZO PECKHAM**, where visitors can watch the episodes unfold as they enjoy a snack in what is now the common tablet screen surfing manner.

Not only will the reality show be "on view," but Budor has additionally invited a selection of artists (**DEBORA DELMAR CORPORATION, JANUS HØM & TOKE LYKKEBERG / GENEROUSABILITY, JOSH KLINE** and **BRAD TROEMEL**) to create "recipes" for works that London-based art students hired to work as servers and staff of the *New Lavoro* café will create on site. This aspect of the project thus allows for the questions about entertainment, service and ultimately branding that Budor initially raised by asking young artists to compete against one another like sportsman of sorts, to come full circle as yet another set of young artists carry out tasks imposed upon them by external sources. Budor also commissioned 8 musicians, (**NIGHTCOREGIRL, AL TARIQ, FALSE WITNESS, ILJA KARILAMPI/HOODUMENTARY, DANIEL KELLER (AIDS-3D), COLIN SELF, NICK WEISS** and **SLAVA**), to create a soundscape/mix-tape for the project based on re-using and re-mixing reality show music with contestants' interviews, as well as inviting writers (**HARRY BURKE, PABLO LARIOS, TOKE LYKKEBERG, COURTNEY MALICK, ELENA MICHAEL, KARI RITTENBACH** and **AGATHA WARA**) to contribute to this magazine that accompanies *New Lavoro*, curated by **ELENA MICHAEL (JAMES MICHAEL SHAEFFER JR. and ADRIANA ELENA BLIDARU)**. Fashion duo **ECKHAUSLATT**a was also incorporated into the project to make a *New Lavoro* collection - clothes that are used both in the reality show as costumes, and as work uniforms worn by the bar staff in the installation of *New Lavoro*, which is produced by **AMERICAN MEDIUM**.

Complex and labyrinthine, with *New Lavoro* Budor moves contemporary art outside of any typical exhibition framework in order to invite audiences to approach her work from an entirely eschewed and unfamiliar angle.

COURTNEY MALICK: CAN YOU TELL ME A BIT ABOUT HOW YOU WERE INITIALLY INVITED TO DO BEGIN THIS PROJECT? I'M WONDERING IF PEOPLE FROM PALAZZO PECKHAM CAME TO YOU WITH THE IDEA OF USING THE CAFE, OR IF THAT WAS A SPACE YOU PARTICULARLY WANTED TO USE?

DORA BUDOR: The inspiration for using the space as a bar came from the initial conversation with *Palazzo Peckham*, when they suggested that all the exhibition spaces could have a functional aspect - and asked if I would be interested in doing the bar and restaurant. I was not especially inclined, but as we continued speaking I was informed that the bar would employ young artists and art students from London and I immediately felt that this could be a good beginning to my story. Since the curatorial idea behind *Palazzo Peckham* was to create a space for conversation, participation and events, while engaging with various models of creative work balanced on gray areas in between art and entertainment, interior design, online television, modes of distribution and networking, I felt it would be appropriate to think about the functional space as a surface for behind-the-scenes production methods and engage with a set of activities that surround or make art production possible, but are not necessarily stated as being apart of it.

I had a studio visit with a gallerist months ago and she asked me what my next project was going to be. Overwhelmed by the redundancy of studio visits becoming repetitious and telling the same story to everyone, I decided to delve into delusional answers - one of which was, "I'm shooting a reality show." She responded that she didn't think that was a good idea because art reality shows typically ruin people's careers, both creators and participants. I realized the doomed reality of the unsuccessful was a great starting point and could possibly become interesting.

CM: I SEE. SO, THE PEOPLE WHO MANAGE THE BAR WILL BE HIRING YOUNG ART STUDENTS TO WORK AT IT, BUT THEY WILL NOT REALLY BE INVOLVED IN YOUR PIECE?

DB: There are two different groups of participants - the cast of the reality show and the young art students whom the operator of the bar, Jackson Boxer, will be employing as staff. They will both be wearing the same clothes. The video content screened in the installation becomes sort of an advertisement, or promotional material for the lifestyle brand of *New Lavoro*.

CM: HOW DID YOU WORK WITH THE DESIGNERS ON THE COSTUMES? WERE THEY TAKING INTO CONSIDERATION THE FACT THAT THE PEOPLE WEARING THESE UNIFORMS IN VENICE WILL BE WORKING IN A SERVICE/FOOD SETTING, MORE SO THAN THINKING ABOUT THE CONTESTANTS OF THE REALITY SHOW?

DB: From EckhausLatta's side came a whole vision both for patterns, based on Thai fishing outfits and various uniform

designs, and for the use of materials – ones that are reminiscent of kitchen use, holding burning pots and structures that have rough finishing. They managed to find a balance and create a universal type of ‘uniform’ that could be used for any type of laborious activity, and incorporate the specific branding.

CM: CAN YOU EXPLAIN MORE WHAT YOU MEAN ABOUT HOW THE RELATIONSHIP BETWEEN THE TWO GROUPS OF PARTICIPANTS IS BRANDED? DO YOU MEAN BECAUSE THEY WILL BOTH BE COMPRISED OF YOUNG ART STUDENTS?

DB: The relationship between the cast of the reality show and the staff that will work at the café in Venice is, let's say, ‘pseudo-historical’. The cast of the reality show is a dislocated predecessor/ or successor of the staff in Venice. More simply put, ‘branded’ to be a part of a similar ‘invisible industry’. The cast of the show wears ‘uniforms’, that were designed by EckhausLatta, and the staff at the bar wears them as well. They start to form the branded entity of New Lavoro, or become subliminal employees of the same organization. At first glance the viewers may be unsure of exactly what these uniforms represent, but gradually the audience within the café will begin to see the connection between the reality show and the actual employees of the café/restaurant.

The costumes are visually recognizable, and also feature copywriting used within the branding, which is applied both in the space of the café and also served as titles of the T.V. episodes. They stem from idiomatic translations of old Italian proverbs that are related to work, laziness and boredom. Once translated to English they lose their proverbial meaning and become almost a weird form of haiku branding; such as *Good Wine Needs No Bush* or *The Hurried She-Cat Has Made Blind Kittens*.

I also wanted to emphasize the connection between the two different locations, two different languages and activities that then connect into a completely new lifestyle – and to me, as a foreigner, these mistranslations sounded like a new form of language that I was interested in using as part of project identity.

CM: I ALSO WANTED TO ASK YOU ABOUT THE ‘INVISIBLE INDUSTRY’? IS “INVISIBLE INDUSTRY” A TERM THAT YOU CAME UP WITH, OR SOMETHING THAT IS USED A LOT? I’VE NEVER HEARD OF THAT BEFORE, BUT IT MAKES PERFECT SENSE...

DB: I just checked and it’s not googleable – usually I am always unsure which idea is actually mine because everything exists in similar forms somewhere in the world... To me the “invisible industry” refers to all the operational procedures and daily activities that run in the background of art-making... sort of like how the computer or a company operates, where there are all these activities that you are not really aware of that enable the whole structure to work flawlessly.

CM: I MEAN IT MAKES SENSE BECAUSE SO MUCH CULTURAL PRODUCTION WAS ABOUT SERVICE IN LIKE THE 80S AND THEN THERE WAS A SWITCH TO THE INFORMATION INDUSTRY IN THE 90S AND THE MORE INTEGRATED THOSE

THINGS BECOME INTO DAILY LIFE (VIA TECHNOLOGICAL DEVICES) THE LESS WE EVEN NOTICE OR THINK ABOUT THEM.

DB: Yes, for example, how many hours per day one has to invest in writing e-mails or do day jobs in order to make a sustainable career. I was more interested in the backend of the whole production than the front end... I feel like this is something that concerns every one of us on a day-to-day basis. The project, and my approach towards art in general, is trying to incorporate those backend behaviors/actions in art making. Not in the Beuysian sense that every sphere of human activity, even peeling a potato, can be a work of art as long as it is a conscious act – but along the lines of the Guattarian definition that when a certain social space is structured, dis/organized and then recuperated it can become a third, mediated object.

CM: YES. I WAS GOING TO SAY THAT YOU ARE SUBVERTING THE BIGGEST PART OF THIS PROJECT, THE ACTUAL REALITY SHOW, BY NOT HAVING IT PLAY ON A T.V. CHANNEL OR WEBSITE SOMEWHERE, BUT INSTEAD USING IT AS THE SORT OF BACKDROP FOR A SOCIAL SPACE... SO IT WILL BE THE FOCUS OF THE INSTALLATION IN ONE SENSE, BUT ALSO NOT IN THE “NORMAL” WAY THAT A VIDEO IS PROJECTED ON A WALL.

DB: Yes, exactly. You will be putting your latte on the screen. From the viewer’s perspective it is more similar to one’s early morning reading on their computer or iPad with breakfast spread out on the table and breadcrumbs between keyboard keys than it is to a classic experience of viewing video art. I was really interested and found it appropriate to the whole story that ‘user-experience’ becomes more personalized and even physically connected to the object... and in a way messy.

CM: ALSO A BAR/CAFE IS A PLACE FOR CONVERSATIONS, NOTHING LIKE A WHITE CUBE, SO THERE IS A KIND OF MESSINESS IN THE SENSE THAT THEIR CONVERSATIONS AND CHATTER WILL ALL BE LAID ON TOP OF YOUR WORK. CAN YOU TELL ME A BIT ABOUT HOW YOU CHOSE THE CONTESTANTS? WERE YOU LOOKING FOR THEM TO ALL SHARE CERTAIN QUALITIES OR DID YOU WANT THEM TO BE VERY DIFFERENT FROM ONE ANOTHER?

DB: I put out an open call for young artists and recent graduates to apply for a reality show in NYC. We did casting through various distribution channels - in art schools, DIS, Artfag City, Hyperallergic and by word of mouth – basically everywhere where our target audience could see it. I was looking for people who are either graduating or recently finished art school and aspire to become a part of the art world. During the casting we tried to find a good match of personalities that would represent or reinterpret reality-show stereotypes. There were 18 participants for the final interview and then we cast 13 for the show.

In New Lavoro I decided to use other people, whether they are participants in the show or collaborators, to interpret or react to my ideas – either the ones who had more skills or expertise in certain areas, or ones that had more ‘spectacular’ characters than mine in the case of the reality show. I wanted to be a bland host, or coordinator of the whole event wearing a gray suit and

using a CEO style of communication... As in previous work, I was interested in the stages when things are not completely there yet, intentions to succeed or aspirations to become ideal or achieve excellence in a desired (in this case creative) sector in the future. And in a place like the Biennale, the Venetian setting makes a perfect fictitious backdrop.

CM: TELL ME MORE ABOUT THE WHOLE PROCESS...

DB: I feel the whole approach to this show is channeling ideas of what Douglas Gordon coined as *'promiscuity of collaborations'*, which manifests these multiple shifts of production in where artists, musicians, fabricators, cinematographers and fashion designers replace the individual artist to create new collaborative forms. Claire Bishop's *'Artificial Hells'* is relevant to the project as well, particularly the idea that, *"the virtuosic contemporary artist has become the role model for the flexible, mobile, non-specialized laborer who can creatively adapt to multiple situations, and become his/ her own brand. What stands against this model is the collective: collaborative practice is perceived to offer an automatic counter-model of social unity, regardless of its actual politics..."*

There were certain modes of production that I wanted to engage with – how to use outsourcing methods typical for within the workflow of a television production house or advertising agency in an art context – which is not a new idea – but I wanted to take it to the point where every element of the exhibition is approached in that way, and where everything is a modification or iteration of the previous state or idea. That is how I decided to have an 'umbrella' for everything, which became *New Lavoro* (Italian for New Labour or New Work) and from there it will expand to the soundscape, fashion collection, T.V. show, group show, restaurant/bar and a magazine. It was meant to be *gesamtkunstwerk* or total design, but in a way appropriate to how a production house or branding agency would approach it. The work will exist in its primary incarnation, which is a script of a reality TV show, after each step further it will take elements of previous iterations and remake or re-accommodate them to fit new contexts and new branding opportunities.

The questions of authorship become very blurred here, and the work expands through different levels of production and becomes molded within different hands. For example, the four artists I commissioned to provide recipes for the works that will be made in situ by the staff of *New Lavoro* in Venice, made variations of their previous work regarding site-specificity and a go-green-obsessive lifestyle. The curatorial framework for this part of the project was influenced by WholeFoods Mission Statement and Core Values, which I used as restraints and guidelines for the fabrication of work – everything needs to be produced 'fresh', 'healthy' and from local ingredients, modified according to the context of Venice. Therefore in the case of *Generousability*, which is a collaboration between Janus Høm and Toke Lykkeberg, the instruction was to make 3 new video works that are in some way engaging with food and consumption, according to the existing formula of their project, which presents cultural products as

artistic products by treating them both with the same kind of intellectual generosity. For example, in one of the videos they apply Rirkrit Tiravanija's press release from an exhibition at Gavin Brown Enterprise as a narrative to one of the most famous Youtube comedians, Remi Gaillard's Chef video. Another example is Josh Kline, who re-framed his work, *Share the Health (Assorted Probiotic Hand Gels)*, to include Venetian canal water in probiotic gels where different bacterial cultures collected from the spit of Venetian street vendors, which will be growing in soap dispensers throughout the whole duration of the show.

Ideas of 'Freshness' of the re-made works came from dealing with issues of temporariness and trends in art, almost comparing them to computer software updates or new/cheaper spring/summer versions of fashion collections, which serves as a much needed vehicle to get or keep audiences interested. This theme was also impacted by the constant influence of online image circulation – where the similarity of ideas and formal expressions appear in different locations at almost the same time. A good example of this is a research Tumblr *whoworeitbetter.info* - curated by Alison Feldish and Derek Frech. This is a site that rips off People Magazine's "Who Wore it Best" section, comparing common practices in contemporary art on a visual level of similarity. This is also present in recaps of biennials and art fairs that often express observations such as *"I've been spotting neon works all over the place"* (Armory Art Fair, 2013) or *"identify several strange recurring trends (art made on or from mirrors, references to outdated technologies)"* (Frieze Art Fair, NY, 2013.).

I was interested in fabricating 'updated' versions of these commissioned artists existing work and advocating for the production of the works by others, taking into account the idea of 'context' as a current trend and also re-enforcing it as such.

CM: DO YOU FEEL THAT THIS RECIPE CONCEPT IS KIND OF CARRIED OVER FROM THE WAY THAT YOU HAD ASKED FOR SPECIFIC THINGS FROM THE PARTICIPANTS IN THE REALITY SHOW -- OR HOW DO YOU SEE THE COMPETITION AND THESE 'RECIPE' WORKS SPEAKING TO ONE ANOTHER?

DB: Yes, definitely. Doing an art reality show is always troublesome in relation to the 'real world'. It seems unserious or game-like because it implies that the participants need to be pushed in certain directions or 'instructed' in order to create work – whereas working artists produce work without many restraints or instructions from the outside – or at least that is how it is presented to be. But more than that, I was interested in producing a script for a show as a recipe, which could be modified and interpreted by participants, and then in postproduction and editing re-framed yet again.

The idea of framing things or commissioning them was important for me and kind of interesting as a procedure – and also the aspect that it can fail, because I am basically creating the framework, but it depends on the participants whether or not they will make something out of it. It quickly became about taking and giving control to others as well.

CM: DO YOU THINK THE CONTESTANTS WERE RESENTFUL OF SOME OF THE CHALLENGES?

DB: Definitely – the assignments that seemed kind of easy or didn't involve risk or a certain element of excitement were not taken seriously. What pushed them the most, I think, was if they had to do something they would otherwise not be comfortable with doing, which is a typical 'T.V. reality psychology'. Some time the contestants began directing themselves in a manner other than how people on reality shows typically behave. They wanted to make it more interesting, and their initial behavior dramatically changed from day 1 to day 4. They all wanted to be 'the character.' My approach of not forcing them to act in any drastic or extreme way allowed them to reflect their personalities after the images they already had of reality show characters...

CM: SO WERE THEY JUST KIND OF FOLLOWING A SYSTEM THAT WAS ALREADY SET IN PLACE FOR THEM?

DB: Not exactly, but there were elements of that. That is something I'm always interested in. Similarly I've explored this in previous collaborative work with D+M, for example when we worked with aspirational MMA fighters, or in BodySurfing or when we worked with wannabe models.

CM: I SEE. DO YOU MEAN IS THAT THE CONTESTANTS SEEMED TO BE FILLING A PRE-PREScribed ROLE? IT'S FUNNY THAT EVEN WITH ARTISTS -- WHO ARE THOUGHT TO BE KIND OF OPERATING OUTSIDE OF THAT TYPICAL SOCIAL STRUCTURE -- YOU STILL SEE THE SAME KINDS OF BEHAVIORS AS YOU SEE OF OTHER REALITY T.V. PARTICIPANTS. IN A WAY IT KIND OF NULLIFIES THE ACT OF MAKING ART AS BEING ANY DIFFERENT THAN COOKING OR SINGING, OR MODELING OR WHATEVER ALL THE OTHER REALITY T.V. COMPETITIONS ARE.

DB: We saw that non-actors know how to behave in certain situations. Again, I was aware that I had to pick characters that are ready to give in in a certain way, and I had to pick a mix of people that would be willing to work. I mean the show is not extreme, and I was not interested in gossip material of blowjobs under night vision cameras or stuff like that...

CM: HOW DID YOU DECIDE ON THE WINNER? DID YOU GIVE THE JUDGES ANY CRITERIA UPON WHICH YOU WANTED THEM TO BASE THEIR DECISIONS?

DB: Each episode had a different judge, and they were all very different from each other: Xavier Cha, Andrew Norman Wilson, Keren Cytter, Brian Droitcour, Frank Benson, Brad Troemel, Jamie Sterns and Korakrit Arunanondchai. They made the final decisions about who should be eliminated for each challenge – although we did discuss the contestants' previous work, etc. At the end, I think Rachel won because of a combination of circumstances and planning – she made her character correspond and amplify a conceptual approach to her work and she took risks in everything she was doing – the overall feeling was that she was willing to go until the end or until she won. In her mind, losing was not an option.

CM: IT SEEMS THAT SINCE THE CONTESTANTS RESOURCES WERE RATHER LIMITED YOU WERE KIND OF PUSHING THEM TO MAKE IMMATERIAL WORK. WILL ANY OF THEIR WORK WILL BE FEATURED IN THE EXHIBIT OR WILL THEY ONLY BE SEEN IN THE VIDEO? DID KEEP THE WORK THAT THEY MADE?

DB: Some of the work will be shown in the videos but basically everything that was made was temporary – I wasn't interested in giving them \$1000 for supplies from Blick like they do on Bravo, but in fact exactly the opposite. It was more about ideas than perfect execution, and I wanted them to deal with impossible situations, limited budgets or spaces they usually would not be able to participate with, such as MoMA or the Apple Store. Some of the contestants' work exists in documentation on Vine or on Instagram, but some just exists as a coat-check number from MoMA, like Nick DeMarco's.

Nick took flyers from MoMA and wrote on them 'Tilda Swinton Whats Up' and checked them in at coat check. He'll never go back to get them, so it is, in an ironic way, a permanent piece.

CM: IT IS A REAL SHOW IN ONE SENSE, BUT IN ANOTHER, IT IS YOUR WORK. IT COULD ALMOST BE INTERPRETED AS A PERFORMANCE IN SOME WAY.

DB: I think my involvement was most present in pre- and post-production, where I had the most control to make it into a piece that corresponded with my concept. The importance of reality television, although it has been considered lowbrow, vulgar, or "unworldly", cannot be ignored because of its global success, and in the eyes of some analysts, it is an important political phenomenon. In some authoritarian and orthodox countries, reality television voting has been the first time citizens have voted in free and fair wide-scale elections, or spoken openly about taboos. It is important to recognize worldwide how it became a beloved substitute for a scripted drama, (although most of them are actually scripted), and probably the reason for it is that it wasn't afraid to give a current vision of the world and engage with hot-button topics of class, sex and race.

For me, one of the most interesting art projects or social experiments ever done in that field is still "the Warhol of the Internet," Josh Harris' "Quiet: We Live in Public" an Orwellian, Big Brother type concept developed in the late '90s that placed more than 100 volunteers in underground bunker pods under 353 Broadway in New York City. Many of these volunteers were artists and they each had webcams that followed them, capturing every move they made. The weird thing that happened 5 years ago was that the day after seeing the documentary about Harris, I saw him smoking a cigarillo in the Bedford subway station, quite unexpected after the ending of the film that states he fled to Ethiopia to escape his creditors. Reality always has an alternate ending to a movie I guess... ●

Let Me Entertain You

I DON'T CARE HOW IT LOOKS, OR IF WE'RE WATCHED BY HOW MANY BILLION VIEWERS, SEE, I AM CONCERNED WITH HAVING THE IMPORTANT SPOT IN YOUR HEART AND A CHANNEL TO MINE I WANT THIS BEAM TO BE LONG AND STRONG AND TRUE. IS IT?

-Eileen Myles, Public Television

'ALL OF A SUDDEN, IT WAS POSSIBLE TO WATCH ANY SHOW ONLINE', SIMON DENNY RECALLS. 'AT THE TIME, I WAS STUDYING SCULPTURE, BUT I FOUND MYSELF THINKING ABOUT THIS A LOT. MY LAPTOP HAD BECOME THE MOST IMPORTANT THING TO ME.'

The original television series starring Tia & Tamera Mowry, *Sister, Sister* (1994), was a situation comedy. Twin black teenagers, separated at birth and adopted by single black parents of (conveniently) opposite gender, reunited and living together again, years later. We see how their lives have changed in the interim, filtered through (nature v. nurture) reactions to all the trials of average American teenagers: bullies, pimples, boyfriends, prom. Debuting in 2011, *Tia & Tamera* is a reality version of the alterna-twins plot line, which no longer relies on character actors. Two former child stars trying to create meaningful lives for themselves after television (yet *via* television) as adults – so, separately – while maintaining a twin rivalry. One with a house in Los Angeles, a black husband who eats buffalo wings out of a box in the kitchen and doesn't care to appear much on camera. The other with auditions downtown but a white husband and a winery further north in Napa Valley. Both now with babies. If the variables have changed the implicit question remains comparative: which version is better?

I GUESS I HAVE NO SKILLS OR SOMETHING. BUT I REFUSE TO TAKE OUT MY NOSE RING TO WORK AT STARBUCKS, BECAUSE IT'S NEW YORK CITY FOR CHRIST'S SAKE! YOU KNOW, THAT IS SO FUCKED. -ALEX BAG, UNTITLED FALL '95

At Raven Row, in London, the Austrian artist Mathias Poledna wryly insists that he is an entertainer. Alex Sainsbury was having trouble describing the particular appeal of Poledna's short film, *A Village by the Sea* (2011), before a live audience. Perhaps a fine proposal for the twenty-first century artist, because what do any of us really want art to *do*? For administrators and cultural bureaucrats and institutional curators there are always certain objectives. *L'art pour l'art* is (perhaps always was) a joke. The dandy is found to be too mono-dimensional for our times; he is recast as a loser in a feature film by Judd Apatow. Meanwhile Melissa Myers and Sheryl Sandberg tell us how to multi-task the corporate world into our lives from their biopowerful positions in the social media industry; self-reproduction, childbirth, yahoo! I remember the actress in Poledna's piece (bright eyes, tightly curled hair) also appeared as Zelda Fitzgerald in Woody Allen's *Midnight in Paris* (2011). Her face seemed to me too baby-soft and moon-shaped to convey the uncomfortable character of this very real woman who knew how to live: destructively.

The first season of *America's Next Top Model* was re-broadcast on VH1 in the programming-lite summer season that followed its UPN debut (2004), this time packaged together as a marathon. I watched all nine episodes back-to-back while doing Physics problem sets. One likes to think these were the halcyon days of pre-performative reality television, with the only precedent the totally unreal GenX house(/horse)play on MTV's nineties franchise, *The Real World*. Unintentionally, it seems, ANTM cast characters so earnest and so diverse as to later be streamlined out of popular series such as *The Bachelorette* (2003–), *Real Housewives* (2006–), *Top Chef* (2006–), *Flavor of Love* (2006–08), *Project Runway* (2004–), etc., because of the unpredictability of the social chemistry. For example the long and narrow contestant from New Mexico who otherwise would be a medical student; with a pixie-cut transformed into a pale shadow of Winona Ryder. The scene I remember best is from *'The Girl Is Here To Win'*: pages torn outrageously from the New Testament and thrown scornfully in her direction by a devout, plus-sized hopeful from Memphis. Biology and the bible don't mix! It was a soft-inquisition of the Christian-fundamentalist kind – a scene mostly absent from the 'real' and really divided America that primetime entertainment more typically glosses over, along with tender issues of race and class, atheism and religion, education. Powerful and irresolute, and never again replicated, because TV dramatics are better confined to the too-personal ('I'll Prove You Got Me Pregnant at 15!') and thus hardly ever enacted with such vehement ideological force. Smoke without fire is a now-familiar fog.

IN 2007 COCA-COLA PURCHASED GLACEAU, THE MAKER OF VITAMIN WATER, FOR \$4.1 BILLION. AS A MINORITY STAKEHOLDER, 50 CENT WILL NOT HAVE TO DIE TRYNA GET RICH. ENTERTAINMENT VALUE, MUCH LIKE SURPLUS VALUE, CAN ONLY BE REALIZED IF ONE ALSO OWNS THE MEANS OF PRODUCTION, DESPITE THE LYRICAL EMBELLISHMENT: MY FLOW, MY SHOW BROUGHT ME THE DOUGH. A SITUATION FAR REMOVED FROM POOR MC HAMMER AND THE RECORD LABEL EXECUTIVES WHO CASHED IN ON THE NEW JACK SWING.

The sister of my ex-boyfriend was a producer of *The Jersey Shore* (2009–12). Snooki, he said, calls her ‘Mama Sarah’. Because she is maternal and attentive; helping coordinate the desired action of the show’s ‘plot’, as sketched out by a team of writers the ‘characters’ themselves know nothing about. A friend, confidant and coach to telephone at all hours for free advice, feedback or an ego-boost; whose undisclosed motive is how to best benefit ratings. A cynical bond, perhaps, yet more attention than I received from my ex-boyfriend – more than one could expect from a human relationship.

THERE ARE CERTAIN AUTHORS WHO INSIST THAT FICTION COMES FROM REAL LIFE: DICKENS, D.H. LAWRENCE, HENRY MILLER, NAN GOLDIN, LARRY CLARKE, LENA DUNHAM. IS YOURS WORTH LIVING – ?

Today the formal showmanship of Johnny Carson and the end credits to *Looney Tunes* (‘That’s All, Folks!’) are equally obsolete. We are missing the long-handled cane which unequivocally sweeps the lousy entertainer off stage; out from under the spotlight. The news cycle spins 24-hours and there are anchors who deliver headlines in the nude; ESPN Classic so that we can relive Phil Jackson’s Chicago Bulls or study the team basketball strategies of the New York Knicks circa 1970. The individual viewer has more autonomy than ever and the networks devise means to succor and pacify him; carefully setting demographic traps, squaring for bouts of binge-consumption, in the hope of an advertising goldmine. For example, the Netflix series based on compiled user algorithms, *House of Cards* (2013–), which contains the idealized cocktail of politics, romance and Kevin Spacey. Are authors now too weak to hazard our disappointment? (Their own failure?) Steven Soderbergh has given up on Hollywood because, he says, no studio wants a new formula. We give up on progress and want a palliative; to suspend the plot from its inevitable conclusion and the culminating difficulties of a denouement – Elizabeth Wurtzel forever staving off a final act, old age.

I’D RATHER BE ALONE. – PHOENIX

Both the Greek Chorus (see *Mighty Aphrodite*, 1995) and Brecht take care to announce: ‘*You are in an entertainment.*’ So too the simulated roller-coaster ride along a film reel before the movie begins at the cinema; because it looks so fake in HD, the lump in your stomach never comes. We experience neither absorption nor shock; flow effortlessly into the folds of the familiar genre as into the cushioned seats and air-conditioned theater, and afterwards, unchanged, back onto the city sidewalks: it’s evening again. ‘I should start an exercise regimen,’ he says, holding your hand, ‘my heart-rate only goes up when we have sex’.

IN HAITI IT IS FORBIDDEN FOR UNITED NATIONS EMPLOYEES TO ATTEND CARNIVAL FESTIVITIES, OR DEFILE, HELD ANNUALLY IN PROVINCIAL TOWNS (JACMEL, AUX CAYES, CAP-HAÏTIEN), BECAUSE ENTERTAINMENTS AND LARGE GATHERINGS OF PEOPLE HAVE GREAT POTENTIAL TO BECOME DANGEROUS. DANCE, ALWAYS, IS A RADICALLY UNPREDICTABLE ACTIVITY: LAGE KO’W, METE MEN NAN LÈ, SOUKE, VOLE

On my most recent cross-country flight, American Airlines provided appropriate on-board entertainment: a documentary on the wholesale food supply chain, Costco. It is a homegrown story of a responsible founder/CEO from the flyover country of the Midwest, whose bottom-up hard work eventually led to success in peddling oversized bottles of Excedrin and other non-essential consumer items to suburban families from coast-to-coast; even now in markets as foreign as the United Kingdom and Japan. The tone is patriotically optimistic but I wonder, who needs so many soft pretzels, plush toys, patio chairs...

WE RECOMMEND CHANGING THE BATTERIES REGULARLY TO ENSURE UNINTERRUPTED USE OF YOUR REMOTE CONTROL. – CABLEVISION

Anais Nin describes the sad voyeurism of the analyst, whose task is to dissect, in most intimate detail, the lives of his patients. Dr. Allendy cautioned her away from a Bohemian lifestyle in pre-Fascist Europe, back into the stable (boring) company of aristocratic society; the preferred mode of paying for entertainments rather than smashing glasses in a Russian club in Paris with one’s own foot. Dr. Otto Rank, too, never lived (so Nin writes). *The passive observer never will.*

IF THE EXOTIC DANCER (COLETTE, JOSEPHINE BAKER, DITA VON TEESE) IS THE FEMALE ENTERTAINER PAR EXCELLENCE, WHAT CAN BE SAID ABOUT THE ARTISTIC CAREER OF ANDREA FRASER? HER BODY OF WORK BUILDS UP, PARADOXICALLY, LIKE AN ENDLESS STRIPTHEASE; THERE IS ALWAYS ANOTHER SELF, ANOTHER TRUTH TO LAY BARE. •



EckhausLatta

NEW LAVORO UNIFORMS, 2013
18 custom made outfits



Dora Budor

NEW LAVORO, 2013
Installation View



Dora Budor

NEW LAVORO CREW, 2013
Installation View

Flash Art

International Journal of Visual Arts • Editorial: Walter D'Amico • Issue 11.1 • 48 pages • 2013 • Volume 11 • April 2013



Brad Troemel

EXCESSIVE CULTURAL APPRECIATION IN LINE OF LEGACY

(PROPORTIONAL TO MERIT) ACCENTUATED FLASHART MAGAZINE

WITH LOCAL DELICACY FISH STOCK, 2013

local fish, FlashArt magazine /May2013, vacuum sealed plastic



Janus Høm & Toke Lykkeberg

GENEROUSABILITY (CARLTON DRAUGHT + JOSEPH KOSUTH), 2013

video on iPad, beanbag

Carlton Draught Big Ad 2005, Youtube video 1:01 min

Snippet of interview with Josuph Kosuth

Joseph Kosuth Four Colors Four Words 1966, neon sign

Joseph Kosuth Box, Cube, Empty, Clear, Glass-a Description 1965,
glass boxes, vinyl lettering



Dora Budor

NEW LAVORO, 2013
Installation View

New Lavoro

NEW LAVORO is project by Dora Budor for Palazzo Peckham, 2013
commissioned by Palazzo Peckham at the 55th Venice Biennale
organized by Oliver Hogan, Ross Chalmers and Hannah Barry Gallery
supported by Bloomberg

NEW LAVORO DAILY MAGAZINE

curated and edited by Elena Michael / James Michael Shaeffer Jr.
and Adriana Elena Blidaru
writers Harry Burke, Pablo Larios, Toke Lykkeberg, Courtney Malick,
Elena Michael, Kari Rittenbach, Agatha Wara
published in July 2013
edition of 120

NEW LAVORO REALITY SHOW

conceived by Dora Budor
director of photography Alex Gvojic
edited by Erin Grant
producer Hannah Daly
production manager Erin Grant
production associates Erika Ceruzzi and Alexander Kellogg
production assistants Thurmon Green, Amy Greenberg, Zoe Field, Andrew Sokol
camera operators Taran Allen, Lorenzo Durantini, Bryan Fox, Luke Moore, Mitch Moore
sound Rob Debruin and Pablo Tapia Pla
wardrobe EckhausLatta
guest judges Korakrit Arunanondchai, Frank Benson, Xavier Cha, Keren Cytter,
Brian Droitcour, Jamie Sterns, Brad Troemel, Andrew Norman Wilson
cast: host Dora Budor *contestants* Casey Brander, Nick DeMarco, Jack Eriksson,
Martha Hipley, Rachel Lord, Chase C. Middleton, Alli Miller, Bailey Scieszka,
Jonathan Stanish, Ian Swanson, Vaughn Taormina, Heather Weston, Gregory Zukauskas
soundtrack Main Theme 'New New Lavoro' by Slava, all other songs by Al Tariq,
Perfect Anything / Reusable Tracks (DIS Magazine)

NEW LAVORO COLLECTION

all clothes by EckhausLatta

NEW LAVORO SOUNDSCAPE

featuring nightcoregirl, Al Tariq, False Witness, Ilja Karilampi/hoodumentary,
Daniel Keller (Aids 3D), Colin Self, Nick Weiss / Nightfeelings, Slava

NEW LAVORO SHOW

artists Debora Delmar Corporation, Janus Høm & Toke Lykkeberg/Generousability,
Josh Kline, Brad Troemel

NEW LAVORO INSTALLATION

produced by American Medium

SPECIAL THANKS

Olivier and C-L-E-A-R-I-N-G gallery, Bruce High Quality University, DIS magazine, Mike and
Zoe (EckhausLatta), Slava Balasanov, Eugene Kotlyarenko, Rozsa Farkas and Tom Clark (Arcadia
Missa), Oliver Hogan and Ross Chalmers



Janus Høm & Toke Lykkeberg

Generousability (Bilin Avatar + Francis Alÿs), 2013

video on iPad, beanbag

(Haitham Al Katib Bilin Reenacts Avatar 2010,

Youtube video 3:03 min

Press text for Francis Alÿs at Zwirner, New York, 2007)

NEW LAVORO SHOW

Debora Delmar Corporation

Action Painting Prototype, 2013

fridge LED lights, knock-off designer bag,

venetian silk scarves, Italian gelato (flavors:

pistacchio, frutti di bosco, amarena, puffo, liquirizia, mandarino, cioccolato fondente, viagra)

Josh Kline

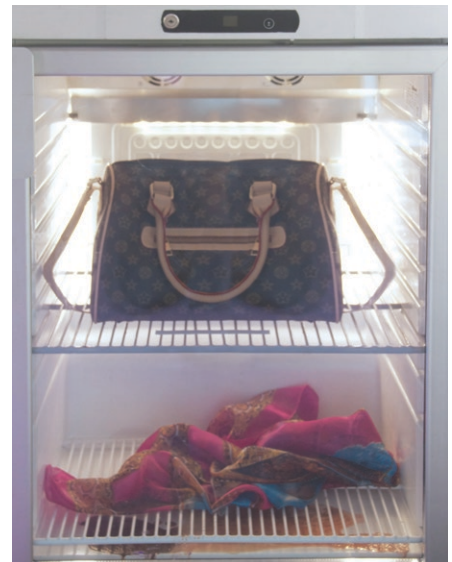
Share the Health (Assorted Probiotic Hand Gels), 2013

Plastic dispensers, nutrient gel made with Venetian canal water, biological samples

Dispenser #1: Albanian immigrant culture in Nutrient Gel in plastic dispenser

Dispenser #2: Nigerian immigrant culture in Nutrient Gel in plastic dispenser

Dispenser #3: Turkish immigrant culture in Nutrient Gel in plastic dispenser



and **Brad Troemel**

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Contemporary Art Magazine

MOUSSE

Venice Biennale 2013

English Magic

Magico Inglese

La Biennale di Venezia 2013

Kerry James Marshall, Portrait of a Child, in Biennale di Venezia 2013
Cover of the book "English Magic" by Brad Troemel, 2013

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Carl Gustav Jung, Fatima Al Qadiri, Kader Attia,
Suzanne Lacy, Broken Narrative Video, Jannis Kornelios,
Exhibition on Exhibitions, Günther Rambow, Channa Horwitz, Cameron Jamie

Image Editor, Kerry James Marshall,
Network Painting, Persistent Taste,
The Politics of Documentary, Avery Singer, The
Status of Biennials, Siwan Coo, The Whole Earth

Brad Troemel

EXCESSIVE CULTURAL APPRECIATION IN LINE OF LEGACY
(PROPORTIONAL TO MERIT) ACCENTUATED MOUSSE MAGAZINE

WITH LOCAL DELICACY FISH STOCK, 2013

local seafood, Mousse magazine/May2013, vacuum sealed plastic