

Jenny's, Los Angeles, March 4 – April 15, 2017

Svetlana, New York, March 10 – April 15, 2017

with further reading materials by Ulises Carrión, Doris Lessing, Patricia Meyer Spacks, Ramaya Tegegne, Susana Vargas, Evelyn Taocheng Wang, Stephen Willats, Bulletins of the Serving Library, Hard Mag.

Organized by Kari Rittenbach & Monika Senz

If we think of history as a text that has been edited for continuity, we can easily see that cultural meaning elides fringe concerns and marginal positions, so as to reinforce the patrimonial side of a complex argument. Juicy details and dubious anecdotes swirl through back channels, defined by vague ephemeral relations of insider proximity and affinity. These rumors are often lost to autobiographical fiction or obscure scholarly footnotes—if not dismissed as hearsay or actively suppressed.

The official record dispels fact from fiction less surely than it wields discipline and control. And today it is exercised as a claim for "seriousness" in both the art world and austerity politics. Furtive talk emerges through collective processes and can promote special interests, or even stir paranoia. The reverberation of second hand experiences becomes a tool of power rather than a tool of truth. In times of crisis, we ask our friends what they really think.

For a time dependent on data flow, what seems lacking in nuance are strategies of information management. The decentralized network contains multiple, inscribed power relations, and plentiful sources. A scrim of objectivity obscures operational obsessions, the viral deracination of a social vernacular, dark desires and other differences. The artists in this group exhibition each engage coded communication models typically considered excessive, irrational, inane or maybe just too-personal. Yet the seemingly casual circulation of gossip does not necessarily reflect the character of the information it supplies, or the world it creates.

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