

Time Out New York

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“The Future of the Reciprocal Readymade (The Use-Value of Art)”

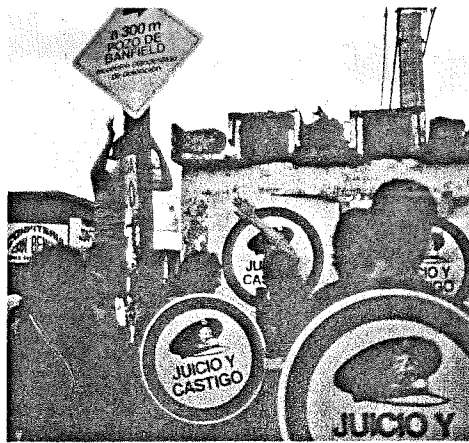
Apex Art, through Apr 17

(see Elsewhere).

Much recent art involves forms of information mapping (consider the diagrams of Beth Campbell and the late Mark Lombardi, to cite just two examples). Several of the seven projects in this show of art by collectives, organized by Stephen Wright at Apex Art, similarly visualize data

in detailed flowcharts and intricate networks. The flowchart may itself be a perfect expression of collective production processes, whereby many voices contribute to a composite result.

In the Paris-based Bureau d'études' *The World Government* (2004), an almost farcically dense paper diagram of international corporate and political powers sprawls across a large wall. In lieu of a close argument, Bureau d'études' attempt to map the system in its complicated entirety suggests an absurdist snapshot of the global situation. Using a more targeted approach, the Buenos Aires-based Grupo de Arte Callejero displays a map and distributes flyers indicating sites of popular protest, locations of military crackdowns and even the home ad-



Grupo de Arte Callejero, *Escrache*, Buenos Aires, 1999.

dresses of unprosecuted torturers “outed” by civic groups.

The Yes Men (also of Paris) presents a card game called Try 'em, in which gallerygoers can build indictments against international figures such as Dick Cheney and Exxon Mobil CEO Lee R. Raymond (the deck satirizes the Bush Administration's “52 Most Wanted” cards from the Iraq War). The projects are linked, in the logic of the exhibition, by their “use-value”—in this case, their potential to politically motivate viewers—rather than their aesthetic merits or their market value. But curatorial intention aside, their parodic forms most clearly mock the pretensions to usefulness found in schematic charts and the now-ubiquitous power-point presentation.—*Eva Diaz*