

# AC Institute [Direct Chapel]

547 West 27<sup>th</sup> Street, 5<sup>th</sup> Floor, NYC, NY 10001

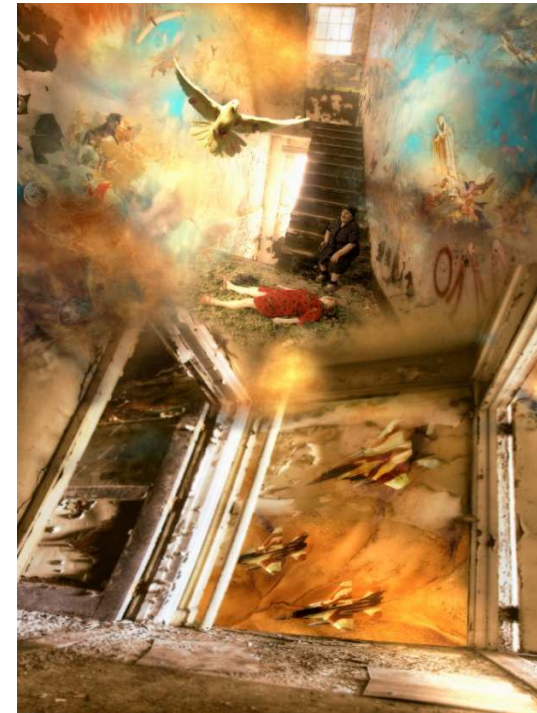
## AC Institute [Direct Chapel]

AC's mission is to advance the understanding of art through investigation, research and education. It is a lab and forum for experimentation and critical discussion. We support and develop projects that explore a performative exchange across visual, verbal and experiential disciplines. We encourage critical writing that challenges conventional expectations of meaning and objectivity as well as the boundaries between the rational and subjective.

### Gallery Hours:

Wednesday – Saturday: 1-6pm, Thursday: 1-8pm  
547 West 27<sup>th</sup> Street, 5<sup>th</sup> Floor - 519, 529 & North Alcove  
New York, NY 10001  
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From *Pan-demonium*: Paolo Consorti, *Beatitudo 2*, 2009

## *Pan-demonium*

Curated by **bricolagekitchen**, aka  
**Gillian Whiteley**

September 3<sup>rd</sup> – October 10<sup>th</sup>, 2009  
Opening Event: Thursday, September 10<sup>th</sup>, 6-8pm

### About *Pan-demonium*:

Things *extra* and *other* (details and excesses coming from elsewhere) insert themselves into the accepted framework, the imposed order. The surface of this order is everywhere punched and torn open by ellipses, drifts and leaks of meaning: it is a sieve-order.

—Michel de Certeau,  
*The Practice of Everyday Life*, trans. S. Rendall

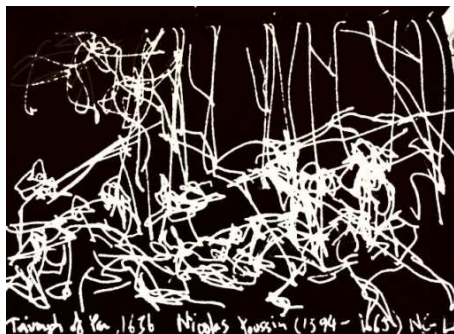
*Pan-demonium* resonates with the current global political, ecological and economic situation—one in which the hegemonic forces of order have been overwhelmed by a dynamic of chaos and disorder, turning the world 'upside-down'. Maybe *Pan-demonium* offers a metaphor for a critique of global capitalism and its 'devils'—its *pan-demons*—in all their guises (pan-demics included?). Or perhaps it conjures up collective creative forces for political challenge and the re-inscription of Pan in contemporary mythology?

AC Guest Curator, bricolagekitchen, invited visual, sonic and written responses to some of these ideas and questions. *Bricolage* has various histories and contexts—from Claude Lévi-Strauss on anthropology to Steven Connor on postmodern culture. John Cage's explorations of indeterminacy and the polarities of randomness/order have an obvious relevance here. Michel Serres' ideas on noise, clamour and cacophony and Michel de Certeau's leaky 'sieve order' also lurk behind the concept of the project. Serres writes about 'fuzzy logic', but 'mess' is increasingly being cited as a new paradigm in research methodology and is being transposed to other disciplines and creative practices.

Through an exploration of the multiple meanings, interpretations and understandings of *Pan-demonium*, this exhibition hopes to open up political as well as its aesthetic potentialities. It brings together an assembled cacophony of over 50 contemporary artistic responses and global voices gleaned via the web in a panorama of sound, text, visual and moving imagery, celebrating the affective power of disorder and noise. *Pan-demonium* explores the ideas of randomness and mess through the adoption of *bricolage* in a makeshift *bricologue* of interactive presentation and responses.

So, what does *Pan-demonium* mean to you?

From *Pan-demonium*:  
Kim Wan, *Pan Study*  
*After Poussin*, 2009



From *Pan-demonium*:  
Gul Rose Smil, *Mass*  
*Hysteria, Istanbul*, 2009

### About Guest Curator bricolagekitchen:

*bricolagekitchen*, aka Gillian Whiteley, is an interdisciplinary artist, curator and writer working across critical-creative borders, currently based at Loughborough University School of Art and Design, UK. Her wide-ranging creative/research interests have a focus on the use of trash in visual/material culture and improvisational and collaborative practices. She has researched, published and curated a number of projects linking art and *bricolage*, junk assemblage and the politics of the social, public and affective imagination. Exhibitions include: *Radical Mayhem: Welfare State International and its Followers* (Midpennine Gallery, Burnley, UK); related forthcoming publications include: *Junk : Art and the Politics of Trash* (IB Tauris Publishers), *Scavenging from margins to mainstream? Artist as Bricoleur in the 21st Century* (University of Paris Press) and the co-edited *Telling Stories: Countering Narrative in Art Theory and Film* (Cambridge Scholars Press, 2009). The *Pan-demonium* project is part of her ongoing research into *bricolage* and improvisatory techniques as a paradigm for research and practice. [www.bricolagekitchen.com](http://www.bricolagekitchen.com)

This project has been supported by Loughborough University School of Art and Design (LUSAD). With technical assistance on print from Alan Duncan (LUSAD) and Danny Bright ([www.bogstandardaudio.co.uk](http://www.bogstandardaudio.co.uk)) on audio-visuals.

### *Pan-demonium* Artists:

Abstractus, Adam Burton, Andrew Erdos, Andy Clover, Anne Kolin, Barnaby Dicker, Beatrix Ward-Fernandez/Charlie Collins, Beck/Bright/Jasnoch, Branka, Vidovic-Butler, Brian Rhodes, Briony Barr, Charlene Clempson, Corpus Collective, David Berridge, David Clarke, David Tucker, Dhaleen Devenish-Bright, Elizabeth Gower, Fabienne Audéoud, Freee, Georgia Kotretsos, Graham Scott, Gul Rose Smil, Henry Gwiazda, Jeremy Newman, Javier Seco, Jonny Drury, Josef Bares, Kao Okada, Kim Wan, Krzysztof Topolski (aka Arszyn), Laura Wild, Lemeh42, Lisa Erb (Laboratorium), Lisa Stansbie, Liz-n-Val, Louise Marlborough/Olive Barrett, Margarida Sardinha, Maria Zhalnina, Mark Cooley, Martin Archer/Geoff Bright, Paolo Consorti, Peter Ciccariello, Pierre-André Sonolet, Richard Bartle, Richard Newton, Robert Cheatham, Roland Bergere, Sndsukinspook, Stephan Weitzel, Tony Adams, Walt Shaw, Yelena Popova/David Strang.