

Starting from the 2008 Whitney Biennial press preview, Dexter Sinister plan to set up a temporary information office at the 7th Regiment Armory building. Over the following 3 weeks while the Armory operates as a shadow site for the exhibition, DS will issue a series of press releases through multiple distribution channels -- variously commissioning, designing, editing and releasing texts parallel to the regular biennial PR.

The press release is a form whose distribution aspect is already inscribed. Typically compressed into a series of literal sound-bites on a single sheet of paper, they are designed to be easily re-purposed -- copied, pasted, combined and inserted back into other media streams. By adopting this form, existing information pathways could provide a fluid channel for dispersing alternate and multiple points-of-view, both found and newly-commissioned. Where most press texts are written with an obvious vested interest -- just as any published text comes framed by the context of its publisher (whether it likes it or not) -- these releases will exist without an editorial umbrella, or at least one obtuse enough to resist contamination. Further, the specific nature of each contribution will precisely determine the form of its distribution channel. In other words, *The message, plus its resultant form, multiplied by the channel of distribution, divided by the context of its reception, equals the substance of its communication.* The forms could be equally commonplace (a group email or fax) or sophisticated (a private phone call or reactive concerto for muted trumpet.) Allowing the process of channeling to unfold over 3 weeks, the intention is to slow down the typically immediate consumption of the biennial project.

In addition, four small Armory projects are proposed in advance of the 3 week residence, to act as signals towards a reading of the activities to come. These are equally considered as "releases," but already in place for the press preview. The signals are: 1. PUBLIC PHONES -- the 3 ground floor public phones rewired to carry live or pre-recorded texts, serving as one very local distribution channel; 2. TRUE MIRRORS -- custom-built True Mirrors installed in all publicly-accessible Armory restrooms; 3. KLIEG LIGHT -- a spotlight based on the description by Margaret Wertheim in her *New York Times* Op-Ed piece, June 20, 2007: *It's quite easy to conjure up a faster-than-light shadow, at least in theory. Build a great klieg light, a . . . version of the ones set up at the Academy Awards. Now paste a piece of black paper onto the klieg's glass so there is a shadow in the middle of the beam, like the signal used to summon Batman . . . The key to our trick is to rotate the klieg . . . At a great enough distance from the source, our shadow . . . will go so fast it will exceed the speed of light.* This pure signal can function as both sign and release -- a marker of the Armory's location and its shadow relation to the Whitney Museum ten blocks away; and 4. PRIVATE ROOM (Commander's room/Colonel's dressing room) -- working from this hidden room for the duration, the visible Commander's room door will remain locked, and the office accessible only by pressing the panel and releasing the door. DS are listed as occupying this space, but there should be no announcement of this as "hidden" or "secret." The public may access the room by the panel, though again, the existence of this button should not be announced; the fact that the operation is out of sight is of little consequence, or at least without any explicit claim to performance.

It is critical to this proposal that the resources required to operate autonomously and efficiently are provided up-front. (Timing is everything with press releases, professionals assure us.) First, a budget for the upfront projects needs to be secured, as well as obvious contact resources including the biennial email, postal mail and broadcast-fax lists. Then, a separate operating budget should be arranged for the 3-week period that would cover writers' (or, equally, performers') fees, reproduction and distribution costs. On the conclusion of this 3 weeks, a close reader, collecting the accumulated press releases, may form a composite, alternate reading of the biennial. And perhaps more effectively, the echoes of these releases could continue to resonate through other media channels as the releases are re-released, circulated and distorted long after the show closes. The result may be a time-delayed shadow, or even refracted image, of the event rendered indistinct by its own circulation. And remember:

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