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**Equal Pay**  
A Labor Exchange

**REVOLUTION  
SUMMER**

ART SPACE

June 7 through 29, 1997

# Letter from the Director

Welcome to Revolution Summer.

TO ASSIGN VALUE TO ART BY HOW LONG IT TOOK TO MAKE STRIKES ME as hopelessly foolish. Second to the prevailing art world custom of assigning value by size, the conceit of this show may be the stupidest idea ever conceived. Speaking philosophically (as directors are wont to do), I believe in those great intangibles that make art different from other high-priced luxury goods: genius, grace, ineffable hipness, as well as conceptual derring-do, that kind that makes you go "Ahh, now that's a piece of art." In addition, since I charge \$250 (price stabilized at time of printing) for drawings that take three minutes to make, I object to the idea on a personal level. But here at Revolution Summer, we're out to squeeze foolish conceits until they explode into greatness. Won't you join us?

Thank you,

Mark Allen

# Curators Statement

MY INTENTION IN CREATING THIS SHOW WAS TO FULFILL THREE MAIN IDEAS: 1) to create transactions between art producers and purchasers where both parties could be assured of getting a fair deal; 2) to demonstrate that it was possible to engage in commerce (the transfer of goods and services) without the necessity or illusion of profit; 3) to create a marketplace where the tradable resource is equally distributed to all. In order to do this, I chose to use time as the medium of exchange.

Unlike capital, beauty or intelligence, everyone receives an equal allotment of time, during any set day, month, or year. This time can be spent in any manner of ways — it is possible to trade time for energy (sleep), for money (employment within the marketplace), health (exercise), education (reading), reproduction (sex), pleasure (sex) and so on. All transactions of time produce results. The spending of time by the individual is constant until the resource is exhausted.

Time is not money.

The skeptic in you will say, this is no way to run a business, art exhibit, or country. To you I say, "Duh". Whether we like it or not, capital does seem to be the mode of exchange we're all stuck with. It's ugly, it's crass, it divides citizen from citizen, class from class and nation from nation. On the other hand, all those people who underwrote the gallery allowed me the resources to present this exhibition space containing over 338 collective artist hours of labor.

I'm not advocating the overturn of the capitalist system. Besides being a hopelessly utopian idea, the cynics in the audience might accuse me of being a communist. Instead, I'm suggesting we take a brief break. Look around, enjoy the show. You have to spend your time in some manner anyway. Then go back to slaving in the coal mines of the imperialistic running dog multinational corporations to which we're all chained. You have no choice.

# Rules of Transactions

- 1** The amount of time spent by the artist is the price of the piece. This is noted in the gallery listing, as well as in the back of the catalog.
- 2** For every minute/hour the artist works on a piece, the purchaser will work the same amount of time for the artist.
- 3** The nature of the labor performed by the purchaser shall be negotiated and agreed on by the artist and purchaser.
- 4** All potential purchasers will register their names with the gallery. In the event of multiple registration by the end of the the exhibition, a single purchaser will be selected by the artist. This selection will be determined by who can provide the most desirable service for their time.
- 5** The Artist will be reimbursed for their material costs by the purchaser. The Purchaser will be reimbursed for material costs of their labor by the artist.
- 6** Please do not offer the artist cash for their work. In addition, hiring third parties to perform in the place of the purchaser is forbidden.

# Artists

## MARK ALLEN

*Revolution summer (work in progress)*

Art Space

96 HOURS AT TIME OF WRITING

## BERNARD BRUNON

*Banner Red 1006 - 05/97*

*(Homage to A.R. and D.R.)*

Drywall and latex paint

40 HOURS

## BILL DAVENPORT

*Spider-Man Mask*

Synthetic fiber

8 HOURS

## JEFF ELROD

*STRATUM-D*

Latex paint on tape

2 MINUTES

## SHARON ENGELSTEIN

*Untitled*

Styrofoam and mixed media

9 HOURS

## TOMMY FITZPATRICK

*Whale*

Acrylic on canvas

22 HOURS

## MARK FLOOD

*The Woodsman*

Acrylic on paper

7 MINUTES

## FRANCESCA FUCHS

*Daphne and Leo*

Color Photographs on Plexiglass

6 HOURS

## TINA MARRIN

*Bending and Flexing  
over Hovering Mother*

Pencil on paper

57.5 HOURS

## ROBERT MONTGOMERY

*Constructivist Composition*

Plastic tape and staples

3 HOURS

## KATRINA MOORHEAD

*Untitled*

plywood and reflective tape

21 HOURS

## AARON PARAZETTE

*Drill Drawing*

Wood and Modeling Paste

8 HOURS

## SUSIE ROSEMARIN

*TV Static Painting #10*

latex on canvas

25 HOURS

## LUDWIG SCHWARTZ

*Study for Michael Jordan Web Page*

computer print

1 HOURS

## MATTHEW SONTHEIMER

*Time Without Text*

Time Magazine, ink

42 HOURS

# Acknowledgements

DESPITE OCCASIONAL CURATORIAL FLIGHTS OF FANCY TO THE CONTRARY, WE LIVE in a world run on cash. Therefore, it is with deep and profound gratitude that I extend my thanks to those who have underwritten this project at the time of this printing. Lucy Anderson, Chris Ballou and Cindi Strauss, John Griffith and Anjie Paez, Cecily Horton, William F. Lassiter, Robert McClain, Victoria and Marshall Lightman, George Morton and Karol Howard, and of course, Stephen J. Snook.

Revolution Summer would like to thank Chris Ballou for his advice and expertise, Dan Feder for designing the Revolution and patience with my endless demands and phone calls, Al Herrmann for upholstering the Revolution, and giving me rides to bars every night for the last four years, and Shaila Dewan for her love and support. In addition, the Revolution would like to pay respects to two main sources of inspiration, Arena Productions and Art of this Century.

A special thanks to all the artists who selflessly agreed to go along with the premise of the show. In a system where capital is an all enveloping determinant of value, your willingness to embrace an anti profit experience speaks volumes of your courage and vision.