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Please ask the Stewards if you have any questions. There is more information in the Reading Room (Fri-Sun 12-6pm). The Lapdogs season continues with events, discussions and screenings. See Arnolfini's brochure and website for more details.



2 MAY - 5 JULY 2009

FOR EXHIBITION LAYOUT PLEASE SEE THE PLAN ON THE BACK OF THIS GUIDE

Lapdogs of the Bourgeoisie is a project that has been unfolding since 2006, investigating how background defines a career in art, and how such careers might reflect the wider definitions of class. The project also reconsiders the format of a group exhibition as it's not a travelling exhibition, rather, the work has been repeatedly redeveloped according to the particular institutional context. Since the first presentation at Gasworks, London (Oct 06) it has traveled to Platform, Istanbul (Jan 07), Tensta, Stockholm (Jan 08) and Townhouse Gallery, Cairo (Nov 08). The exhibition incorporates an opening forum and Cinema Subotnik, a screening programme selected by the artists. Lapdogs of the Bourgeoisie is co-curated by Nav Haq, Arnolfini Exhibitions Curator, and Tirdad Zolghadr.

Anup Mathew Thomas New Friends, ongoing

Thomas addresses new working friendships that have developed over the course of artist residencies he undertook from London to Lahore. The invited models were asked to decide on the settings and the outfits themselves.

Marion von Osten I Am Like That Anyway

The 2006 H&M campaign Madonna and Her Crew suggested a non-hierarchical community reminiscent of icons such as Andy Warhol's Factory. Von Osten discussed the image with the staff of the different exhibition venues, touching on their relationship with the commercial sector, and the self-exploitative charm of the artworld. The teams were then invited to re-enact the H&M adverts on video. At Townhouse Gallery, Cairo, the ,Gasworks, London, conversation was re-staged by young emerging actors. The H&M plinths have been remade, removed from their original corporate context. A copy of the recorded discussion transcript from Gasworks is available to view in the Reading Room (open Fri-Sun 12-6pm).

Marion von Osten
The Glory of the Garden

The video references an activity involving Friedrich Froebel blocks - originally designed as an improvisational children's toy, but widely used today in job interviews and team building exercises. Arnolfini staff researched key stages in the institution's history, from its foundation to its ongoing reorganisation. The video shows them using the bricks to visualise the structural and organisational re-launches from Arnolfini's past and present.

Annika Eriksson
we are not who you think we are

For the exhibition, Eriksson has studied a range of situations where art-world hierarchies are reflected, from opening rituals to patronage. During the preview of the London opening of Lapdogs of the Bourgeoisie, 30 guests were invited who had never before attended a private view, drawing attention to the exclusivity of this viewing ritual. For Arnolfini, Eriksson's daughter, curator Fatima Hellberg, hosted a panel on "Who can afford to be an art worker?" with a number of participants at the early stages of their art careers.

Chris Evans **The Freedom of Negative Expression**

The script - free for the taking - is based on a fictionalised conversation between a nihilist and a key figure of the 1960s British Constructivists. Previously, a sculpture was developed from this material, along with a film trailer which is presented before every

cinema screening in the related film programme. (Please ask for details).

San Keller
LAPDOGS OF THE BOURGEOISIE?

Keller documented the manner in which parents of Zurich, London, Istanbul, Stockholm, Cairo and now Bristol based artists display their offspring's work.

San Keller **Nothing's Perfect**

An identical baton was used by Christian Dior to point out flaws in the work of his employees in his studio tours. In previous Lapdogs of the Bourgeoisie events, the piece was utilised by an art critic who toured the premises, baton in hand. The cane will be used for Saturday exhibition tours by invited critics on 2 and 16 May.

Dirk Fleischmann/Michele Di Menna
The Stop Show

Dirk Fleischmann's project The Stop Show was hosted on Resonance FM London in July 2006. Contestants competed with each other in the highly reductive gameshow, counting a ten second time-span as accurately as possible. Art student Michele Di Menna took the prize. Taking this level playing field to a logical curatorial conclusion, she has subsequently featured in all Lapdogs exhibitions. Di Menna is now represented by Kamm Gallery Berlin.

Neil Cummings **Lapdogs**
Cummings seeks to appropriate an episode of the Channel 4 TV show Faking It, where members of one class are trained to emulate the behavior of another, in the hope of eventually fooling a specialised jury. In Cummings' rendition, a café waiter is trained to be a professional artist in a Cairo setting. Entwining two definitions of class, one old (the stereotypes in the programme) and one new (based on the ownership rights of creative 'intellectual property'), Cummings has proposed to set up Lapdogs Media to generate income from selling the rights to use the format in different countries. This film also shows as a trailer before Arnolfini's cinema screenings.

Natascha Sadr Haghighian
I Can't Work Like This
With thanks to Michelle Barker, Fraisia Dunn, Cat Oswalt, Jack, Matt Jenkins, Stella Thompson and Ellen Wilkinson, who collaborated on this piece.

Hassan Khan **RANT**
This video work began as an extended reflection on the artist's immediate working environment, and became a study of the affects of envy. Developed through a series of intense workshops with an actress, the film investigates the psyche of an unspecified cultural operator - perhaps critic, perhaps curator.

Hassan Khan **Decoy**
The performance involved a minimalist sculpture at the Stockholm restaurant where the Lapdogs dinner was held, along with actors planted within the audience.

Hassan Khan
READ FANON YOU FUCKING BASTARDS (re-appropriation)
In 2008, Annegang, a Graz-based student collective, appropriated Khan's piece Read Fanon You Fucking Bastards. The students stated: "[While] Khan has written his work on paper, our attempt was to bring it to a politically appropriate form by spraying it on banners, as if for a demonstration. But we haven't come much farther than THINKING about what a banner is worth that's hanging in an exhibition." Khan has re-appropriated the design of the banner.

Hassan Khan
i am not what i am (diagram)
Offsetting the explicitly critical approach of Khan's other exhibited works, the artist describes this animation as being "from a series that are based on translating types of logic into a formal representation." The sequence is also used in previous artist talks and musical performances.

Liam Gillick, Lapdogs of the Bourgeoisie is a playscript.