ADAM LINDER

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ADAM LINDER
"Adam Linder: Hustle Harder"
Annoucement, E-Flux, August 2023

Adam Linder: *Hustle Harder*

Museum of Contemporary Art Australia

Adam Linder, *Hustle Harder*, 2023. Performance documentation, Museum of Contemporary Art Australia, Sydney, 2023. Courtesy of the artist and Museum of Contemporary Art Australia. © the artist. Photo: Clemens Habicht. Performers: Narelle Benjamin, Taos Bertrand, Juan Pablo Camara, Eugene Choi, Alice Heyward, Bec Jensen, Noha Ramadan, Brooke Stamp, Ivey Wawn.

August 2, 2023

Adam Linder
Hustle Harder
July 22–August 20, 2023

Museum of Contemporary Art Australia
Circular Quay West
140 George Street
Sydney NSW 2000
Australia
Hours: Wednesday–Monday 10am–5pm,
Friday 10am–9pm

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Hustle Harder is a new performance exhibition by acclaimed choreographer Adam Linder, commissioned by the Museum of Contemporary Art Australia (MCA Australia), on view until Sunday, August 20, 2023.

Performed for the duration of the Museum's opening hours by a rotating cast of nine dancers, *Hustle Harder* highlights how the format of the exhibition converges with the physical, durational and collaborative dimensions of live performance.

Adam Linder makes work for both the stage and gallery spaces, often riffing on the histories and social codes that underpin these different contexts. *Hustle Harder* focuses on the museum as a space where performers and public increasingly ready themselves for the camera, using art and architecture as a backdrop for their own image making. Linder's choreography amplifies this phenomenon of incessant image reproduction into a rich and eerie movement vocabulary, which he refers to as 'virtuosic angling'.

The scenography for the performance takes its cues directly from MCA Australia. A series of mobile partitions mimic elements of the Museum's infrastructure, signalling how everything from lighting to signage plays a role in conditioning visitor behaviour.

Curated by **Anneke Jaspers**, MCA Senior Curator, Collection, *Hustle Harder* also features artworks from the MCA Collection by **Hany Armanious**, *Sphinx*, 2009, **Agatha Gothe-Snape**, *FEELINGS,* 2009 and **Tracey Moffatt**, *Up in the sky #16* and *#18,* 1997.

The cast of nine dancers has been assembled from Sydney, Melbourne and Europe, and includes Narelle Benjamin, Taos Bertrand, Juan Pablo Camara, Eugene Choi, Alice Heyward, Bec Jensen, Noha Ramadan, Brooke Stamp and Ivey Wawn.

Linder has collaborated with Australian fashion designer Dion Lee on costumes, with architect Deniz Celtek on exhibition design, and with Berlin-based sound designer Steffen Martin.

Suzanne Cotter, Director of the Museum of Contemporary Art Australia, said "Adam Linder's stylishly intelligent *Hustle Harder* signals a new vision for artistic programming at MCA Australia which responds to the expansive and cross-disciplinary nature of contemporary art and new approaches to exhibition making shaping the contemporary museum experience."

About Adam Linder
Adam Linder (b. 1983, Australia) is based in Berlin. Linder's work *Shelf Life* was commissioned by the Museum of Modern Art, New York, in 2020 and reimagined for Le Commun, Geneva, in 2022. A survey of his Choreographic Services No. 1–5 was presented by the CCA Wattis Institute in San Francisco in 2018 and travelled to Musée d'Art Moderne Grand-Duc Jean in Luxembourg in 2019. Linder's other recent solo or two-person exhibitions have been presented at South London Gallery, 2018; Kunsthalle Basel, 2017; Schinkel Pavillon, Berlin, 2016; and Institute of Contemporary Arts, London, 2015. Linder participated in the 20th Biennale of Sydney, 2016; Liverpool Biennial 2016; and Made in L.A. 2016, Hammer Museum, Los Angeles, for which he was awarded the Mohn Award for artistic excellence. In addition, Linder's work has been presented in Australia at Artspace (*BARRE and BRAIN,* 2020), the National Gallery of Victoria (*Choreographic Service No.1, Some Cleaning*, 2017) and with the Sydney Dance Company (*Are We That We Are*, 2010).

ADAM LINDER
Jeppe Ugelvig, “Spike Couples”
Adam Linder & Shahryar Nashat: Points of Contact
Spike Art Magazine, 2022

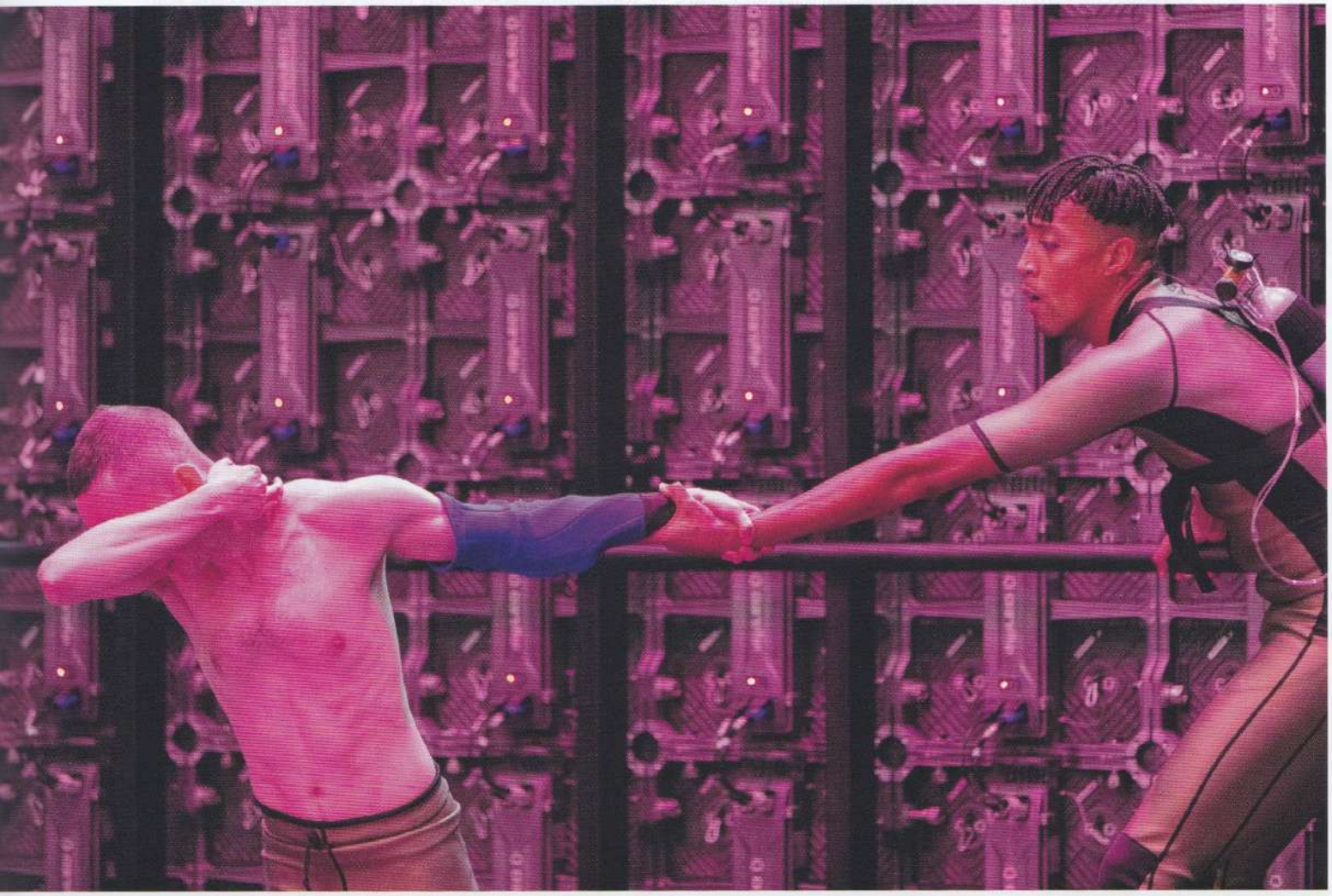
Adam Linder & Shabnam Nashat

By Jeppe Ugelvig

Points of Contact

Photo: Dennis Deardy

Portrait 93

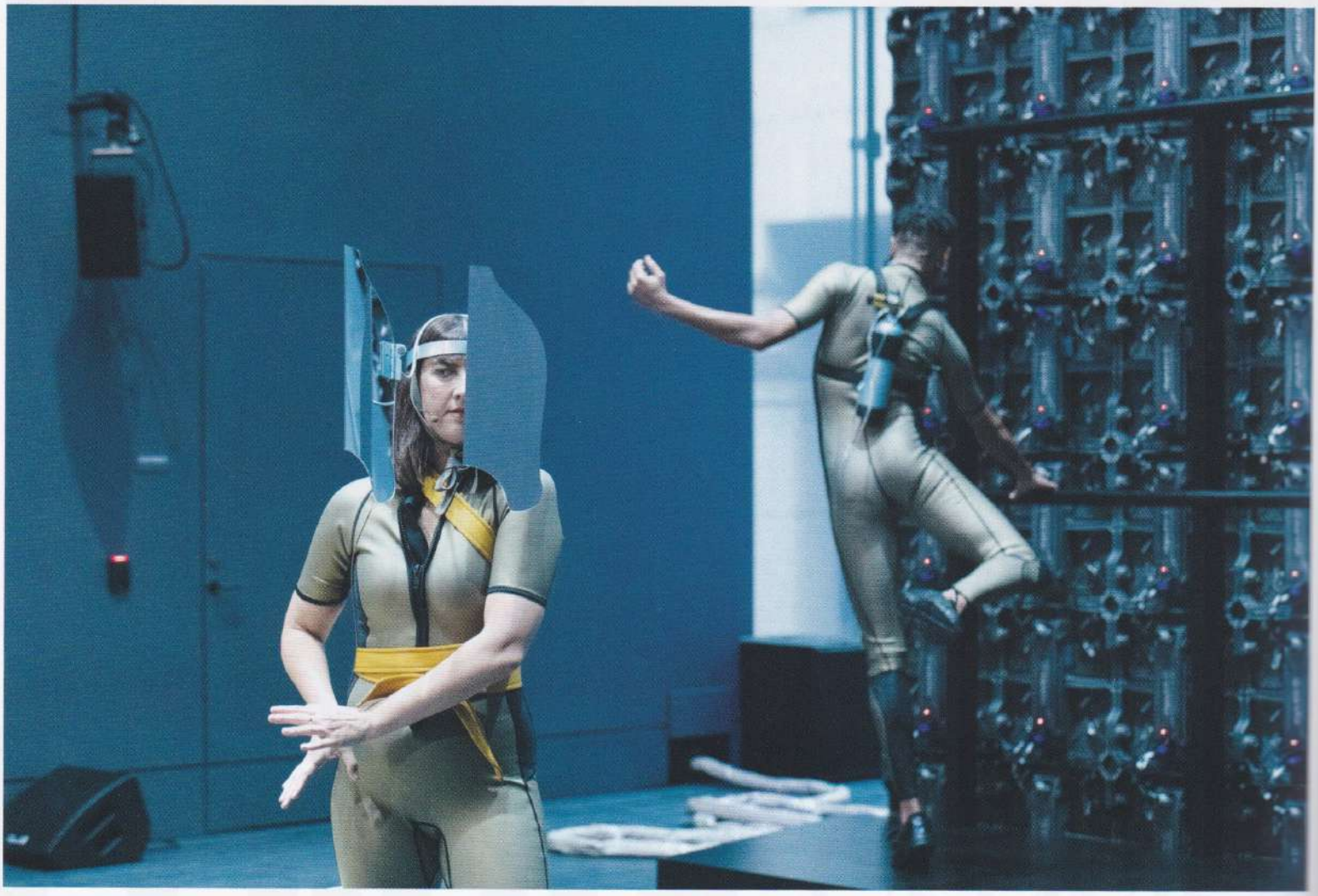


Adam Linder, *Shelf Life*, 2020
Performance at MoMA, The Museum of Modern Art, New York

Intimacy hinges on distance as much as proximity. Choreographer Adam Linder and artist Shahryar Nashat probe the porous limits of their individual practices to figure out where disciplines, while distinct, might touch.

The slippage between artists partnered in work and life is a well-rehearsed one, art history being no stranger to great salacious love stories (and in particular, the authorship disputes that can follow). But while artists Shahryar Nashat and Adam Linder – who indeed are romantic partners – are often billed together in exhibition contexts, they have, in fact, "never collaborated". That is, at least, the answer you get if you ask them. Rather, their respective practices in sculpture and video, and choreography and dance occasionally come into contact, brushing up against one another in museums, fleetingly, intimately, at times even tangling together in a way that leaves both insiders and outsider perplexed. In 2016 for example, the two "shared a loop of an exhibition" at Berlin's Schinkel Pavillon. Nashat's videos and Linder's live choreographic performances taking turns every eight minutes, connected only by a mutual soundtrack and Nashat's video monitors, which doubled as props in Linder's work. The following year, at Kunsthalle Basel, their consecutive, respective solo exhibitions touched during a formally staged "handover": after Linder's closing performance, audiences went downstairs for an hour of drinks and speeches, during which time the exhibition space had totally transformed into a show of Nashat's distinctive cast sculptures and videos, which then stayed open for two months. This is a shared conceptual mode of working that could be understood not as collaborative, but closer to erotic, in that it explores the haptic synergies

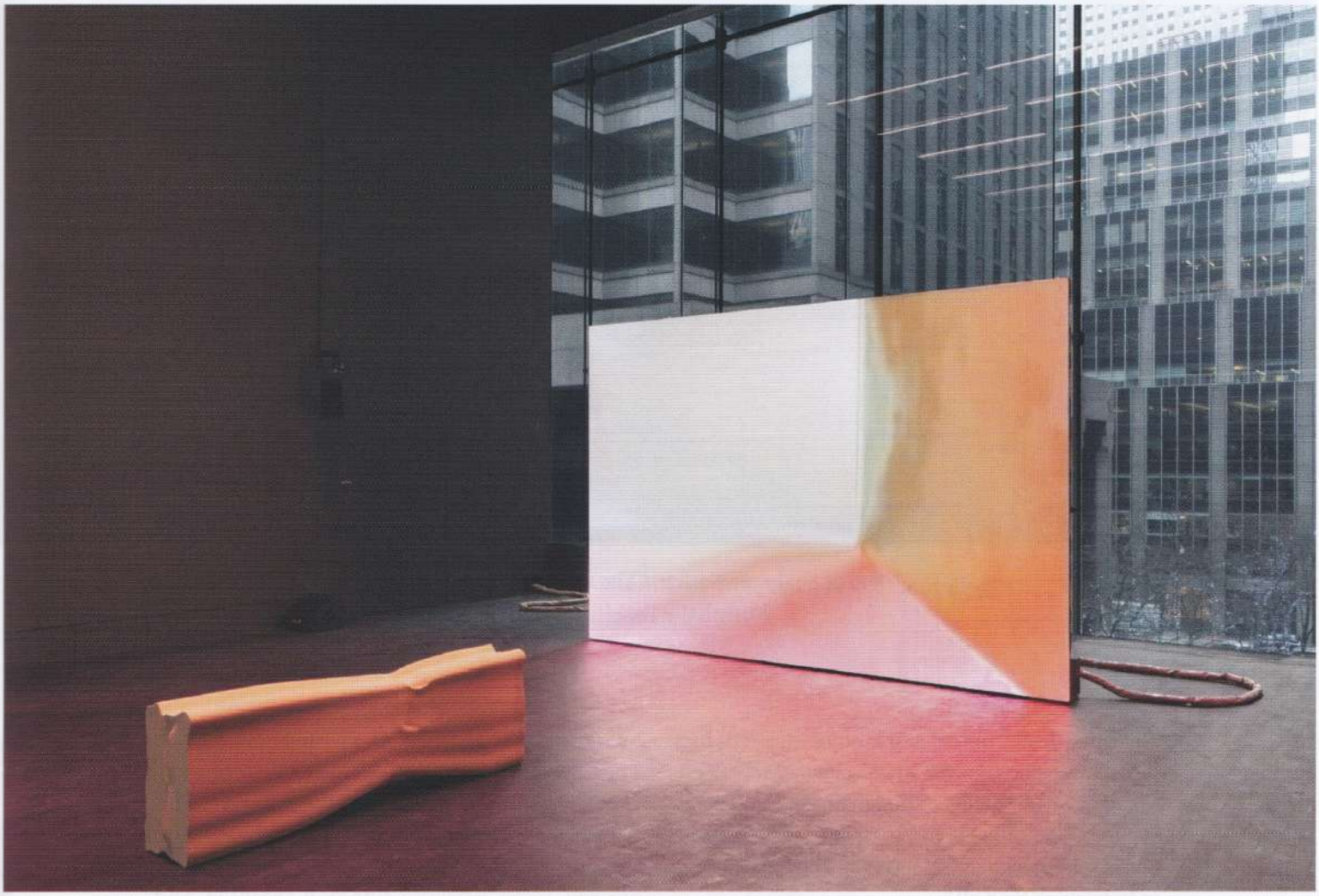
Photos: Dennis Doorly



Adam Linder, *Shelf Life*, 2020
Performance at MoMA, The Museum of Modern Art

between two autonomous authors instead of conflating them as one. It also tests the porosity of boundaries between art forms and proposes an alternative to buzzy notions such as "interdisciplinarity". What other ways can disciplines relate to each other beyond being "in-between"?

But Nashat and Linder *did* meet on a work pretense, the latter informs me over the phone, in



View of Shahryar Nashat, "Force Life", MoMA, The Musem of Modern Art, 2020

David Kordansky; Gladstone Gallery

one of those rather classic set ups. "I've heard about your work," Nashat told Linder in 2010, interested in including him in his early series of user manual-type videos that focused on professionals doing what they do (a cement-maker making cement, a stunt person doing a stunt). The tightly edited *The Rehearsal of Adam Linder* (2010) sees Linder, a classically trained ballet dancer-turned-art world choreographer, rehearsing gestures pulled from his first solo stage work – "Early Ripen Early Rot" (2010) – almost as an anonymous model, someone who lends their body to other people's productions. Videography, too, shares this "bookable" quality with performance, and in the decade of romantic involvement that ensued after this encounter (the couple are based in Los Angeles), Nashat has "helped" Linder with his multi-media performances (that often exceed movement to span sound, screen, costume), just as Linder has done for him. "People focus on the things we've done together, where there are two names, but what about the instances that are less visible?" Linder posits rhetorically: "Of course when you are living and intimately involved with someone, even

View of Shahryar Nashat, "The Cold Horizontals"
Kunsthalle Basel, 2017

Photo: Philipp Hänger / Kunsthalle Basel

if not practically, they're still kind of involved. In a way, our relation runs the whole gamut of very deep, constant involvement, of designating very specific roles for one project, and then the silent, ghostly non-involvement that still serves as a kind of support or framework for it all."

Linder is articulate about the production of authorship and value in the arts, something he's explored since the beginning of *Services* (2013–), a series of durational performances that critique the modalities of performance today as it relates to media circulation, technology, labour, and money. "What people understand as 'authorship' as it operates in the contemporary discourse of art is predominantly in terms of responsibility, 'who owns what', and an attempted unification of voice and position," he asserts, "and all of those reasons are why we've never co-authored anything, and why we're not a duo in any way. We don't want to speak together, we're not interested in taking shared responsibility, and we don't want to be subsumed into one another. All of these aspects are ethical and political dimensions of authorship, but these are really the things that preclude real

In a cultural economy defined by competition, a collaborator is never far from feeling like a threat: who owns what, who'll be remembered, and who'll take the credit?

View of Adam Linder, "Service No. 5: Dare to Keep Kids Off Naturalism"
Kunsthalle Basel, 2017

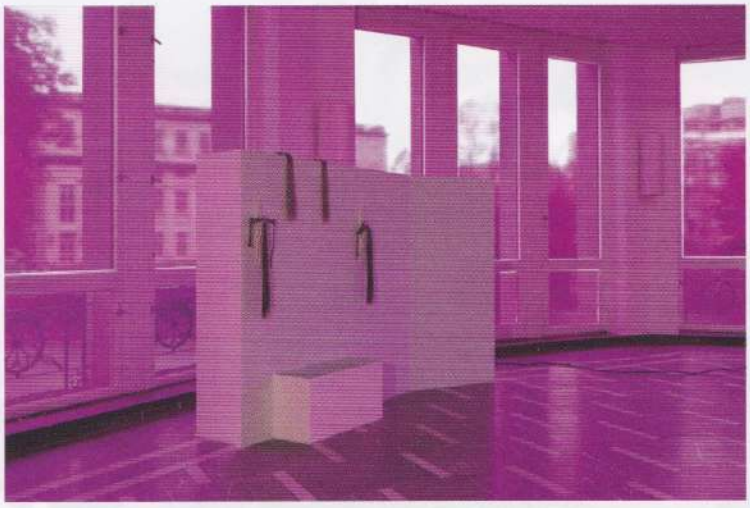
Shahryar Nashat, *Yea High (for Hunter's Right Shoulder)*, 2016
Plaster, enamel paint, and steel, 67 x 47 x 4.4 cm

Photo: Philipp Hänger / Kunsthalle Basel (bottom) / Photo: Nicolas Gysin / Kunsthalle Basel (top)

Courtesy: the artists and Schinkel Pavillon. Photos: Andrea Rossetti

View of Adam Linder & Shahryar Nashat, "SOME STRANDS OF SUPPORT / HARD UP FOR SUPPORT"
Schinkel Pavillon, 2016

collaboration." In a cultural economy defined by competition, a collaborator is never far from feeling like a threat: who owns what, who'll be remembered, and who'll take the credit? By approaching creative proximity self-reflexively and without fear – works of theirs share affinities and source material, even if they are disparate in form – Nashat and Linder throw the question of ownership back to the institution, who often commission interdisciplinary collaboration in hopes of art forms "merging", rather than cultivating discussions about the ways they might critically be, let's say, *touching*. Their latest point of contact, at MoMA in New York in 2021, tested this out directly, as they shared the inaugural slot of the museum's new Marie-Josée and Henry Kravis Studio for new media and performance art. What the couple presented was a kind of recto-verso of the same metaphorical structure, alternating in the same space each hour: Linder's *Shelf Life* (2020), a choreographic work for six dancers, reflected on the finite physical resources expended by the dancer's body in the context of a museum through the conceptual notions of "the barre", "the blood", and "the brain"; Nashat employed these notions in a video work and three marble sculptures to consider "the ways in which art is experienced – how an artwork is seen by the eyes, felt through the body, and perceived by the mind." Not unlike a couple sharing a kitchen, the works made use of the same aesthetic context (conjured by a multisensory light installation) and ultimately formed a cohesive menu of themed dishes (the *techne* of the body, a virtuosic machine) – even if using completely different ingredients. Nashat and Linder's dynamic, then, is not like that of a nuclear family obliged to work together successfully, but of two lovers who must maintain a distance and a sense of self in order to maintain their erotic charge – even if they've spent a decade sharing secrets in bed.



View of Adam Linder & Shahryar Nashat, "SOME STRANDS OF SUPPORT / HARD UP FOR SUPPORT"
Schinkel Pavillon, 2016

*ADAM LINDER (*1983, Sydney) is based in Berlin and Los Angeles. Recent solo exhibitions took place at Museum of Modern Art (MoMA), New York (2020); CCA Wattis Institute for Contemporary Arts, San Francisco (2018); Kunsthalle Basel, Basel (2017); and Schinkel Pavillon (2016). Recent group exhibitions include "Lifes", Hammer Museum, Los Angeles (2022); "Vogliamo tutto. An Exhibition About Labor: Can We Still Want It All?", OGR, Turin (2021–22); "Time, Forward!", V-A-C Foundation, Venice (2019).*

*SHAHRYAR NASHAT's (*1975, Geneva) is based in Los Angeles. Recent solo exhibitions took place at The Museum of Modern Art (MoMA), New York (2020); Swiss Institute, New York (2019); Kunsthalle Basel, Switzerland (2017); Portikus, Frankfurt; Schinkel Pavillon, Berlin (both 2016). Recent group exhibitions include "Pathologically Social", O-Town House, Los Angeles; "Europe: Ancient Future", Halle Für Kunst Steiermark, Graz (both 2021); "Maskulinitäten", Kölnischer Kunstverein, Cologne; and "Platforms: Collection and Commissions, Inhabited Figures", The Walker Art Center, Minneapolis (both 2019).*

JEPPE UGELVIG is a critic, curator, and contributing editor at Spike.

ADAM LINDER
Shannon Jackson, “Museum Dance Now”
MoMA Magazine, March 5, 2020

MoMA Magazine

Museum Dance Now

How does Adam Linder's *Shelf Life* reframe the ways in which we see and experience performance in a museum?

Shannon Jackson
Mar 5, 2020

"Mickey, are you there? Justin, are you okay?"

A performance will soon begin at MoMA. You can tell because people have lined up against the wall of the *Kravis Studio*. You can tell because people are sitting down on the floor against that wall. You can tell because a security officer—or is she an usher?—has started to tell everyone not to block the exit. (The exit?) You can tell because you can hear a robotic voiceover saying that you are now experiencing the last seconds of Shahryar Nashat's *Force Life*, the same voice that will soon tell that you are now experiencing the first seconds of Adam Linder's *Shelf Life*.

By this point in the history of the 21st-century modern-art museum, visitors are perhaps less surprised by the appearance of performance in the gallery—and less surprised that one of those galleries is now called a "studio." Museum visitors know that they will jostle among positions as beholders, audience members, and sometimes participants. A little over a decade ago, however, many were still surprised—and confused, agitated, shocked, and sometimes thrilled—by the sentient presence of a museum performer.

There is a rich history of performance in visual art spaces—from Surrealist soirées to Allan Kaprow's Happenings to Judson Dance Theater's experiments to Body Art interventions. But around a decade ago, performance seemed to reappear in a new form, one that was actually an old form. Trained dancers, trained musicians, trained opera singers, and trained theater artists started showing up in museum galleries; their appearance forced a slightly different conversation about how the museum's historic investment in "performance art" squared with a new kind of investment in…well…"the performing arts." Together with Nashat, Linder's offering at MoMA gives us a chance to reflect about the status of museum performance now—and to ask what new surprises this form might have in store.

Installation view of the exhibition *Shahryar Nashat:* Force Life, February 1–March 8, 2020

Linder's *Shelf Life* is unusual in that it dances with a partner: an installation of sculptures and video composed by Shahrayar Nashat for *Force Life*. In brochures—or are they programs?—made available by the Museum, both artists tell us that they are preoccupied with three modalities: the "Brain," the "Barre," and the "Blood." Nashat makes each concrete in the cool intellect implied by marble sculpture, in a partially crushed post-Minimalist block-cum-Barre, and in a video art piece that pulses with the life and Blood of a figure who lies prone before us on the floor. As the dancers enter the Studio, they move around these objects, look at them, look away from them, dance near them. Once Linder's piece begins, are the objects now props? Is the installation a set? One might keep asking such questions as the dancers turn the video on its platform—a rotating set—to reveal a ballet Barre suspended amid the wires behind the screen; Nashat's backstage has become Linder's frontstage, revealing a Barre in new form.

Meanwhile, the robotic voice-over continues, hailing the dancers as they move: "Mickey, are you there? Justin, are you okay?" The audience soon realizes that this voice is coming from a dancer; a dancer with a mic is voicing over the dancing on the floor. What to make of the slight shock in hearing a moving body talk? For Linder, this might be a moment to reflect on dichotomies of "right Brain/left Brain," to linger on the pairing of what he calls "the analytic and the expressive," a dichotomy that is unhinged when "the body is vocalizing *whilst* moving" (Uglevig). In fact, two dancers will be vocalizing movers throughout this piece, continually asking questions that shuttle between the literal and the metaphorical, between the provocative and the mundane. "When did you realize that you were a boy?" "Who has ruined everything, the Boomers or the Millennials?" One dancer lingers at the Barre, arranging feet and arms in successive balletic positions to display the virtues of practiced virtuosity. Meanwhile, the vocalized interrogations continue: "Is rhythm culturally-specific?" "Is culture rhythmically specific?" A second dancer seems to answer such questions when freed to move throughout the space, pulsing with the Blood of many movements that run, tap, swing, slide, grind, pop, and shake. "Who controls the air in here?" A third dancer seems to ask this question of a fourth dancer; these two are paired as a couple, following each other around. Lowering on all fours, they engage in interspecies gestures that stare, twitch, stalk, purr, crawl, and pounce. Watching from our place against the wall, visitors witness a multi-sensorial mix of kinetic spectacle and textualized sentience.

But the question lingers: Who does control the air in a museum dance? Is it the choreographer or his "delegated" dancers? Is it the curators who selected the choreographer? Or is it perhaps the usher—or

rather security officer—who worries about safety? Maybe the air is controlled by that man with the iPad standing in the back, the one who controls the lighting, screens, and sound of the space. If this was a theater, this figure would be a “stage manager,” one who calls cues in a booth. Because we are in a museum, he stands among the visitors and dancers, nimbly and discretely adjusting levels, breathing in the same air that we do.

Shelf Life rehearsal, January 31, 2020

“Do you think Minimalism can be sexy? Is it really ephemeral if it’s all over the Internet?”

So, what to make of museum dance now? Do we need to trot out the old modernist critiques of Minimalism’s theatricality? That argument worried that Minimalism’s simple structures were having excessive effects, forcing viewers to confront an unwelcome anthropomorphism as well as their implicated relation with the artwork. “Everything counts,” was Michael Fried’s anxious critique, “even, it would seem, the beholder’s body” (Fried). Are we worried about Minimalism’s bodies? Or can we just jump ahead and call them sexy? On the one hand, choreography calls the bluff of Minimalism by offering a physicalized theatricality far more sentient and more sensuous than either Minimalism’s celebrators or its detractors might have imagined. On the other hand, dance is a form with other things to say and to do; it has goals and effects that may not be measurable by a Minimalist or post-Minimalist yardstick. How can we foreground more possibilities of museum dance, in how we talk about it, how we experience it, how we let the artists experience themselves?

The same question might be asked of another frame that dogs the discourse of museum performance, the one that positions it as a symptom of a late capitalist service economy. This frame sees a parallel between art and labor by tracking a shift from the industrial production of material objects to the post-industrial production of experiences, services, and the immaterial flows of the digital sphere. If we believe this chronicle, the museum’s interest in moving from the display of so-called static objects to the

presentation of so-called temporal performance keeps in step with the rise of an experience economy. The argument works. But are all the implications of museum dance exhausted by this frame? What happens when we recognize that—for the choreographer and for others trained in the "performing arts"—the "turn" to service hardly feels like a turn at all? Indeed, as Linder has noted, the performing arts have always operated on a service model, always been in the business of selling affective, ephemeral experiences. The post-Fordist museum seems to be discovering something that trained performers have known all of their lives and so this critique can seem a little belated; for Linder, it can feel "patronizing to the form" (Aran)

Shelf Life rehearsal, January 31, 2020

The performing arts have always operated on a service model, always been in the business of selling affective, ephemeral experiences.

Shelf Life is a canny meditation on these inherited arguments; the embodied vocalizations of its dancers ask questions that reference them. The title of the piece references them, too, vacillating between an association with the shelf of museum display and an association with the changing, impermanent condition of the art on view before us, and its material form. But *Shelf Life* also exceeds these arguments, opening the museum to past and future choreographic experiences that are not only interesting because they deviate from art's objecthood. From the perspective of the dancers sweating on the floor and at the Barre, dance is not immaterial either.

For Linder, the time is right for noticing the material virtuosity and historic skill of the dancing body. In a note Linder shared with one of the Studio's curators, Ana Janevski, he asserted, "Dance does not need to explain why it is in the museum any longer. It doesn't need to validate itself through ideas around archive, proximity to objects, apprehending the audience through interactivity, etc. It just needs to dance." As more museum dance makes its appearance in the Studio, we can look forward to sharing in the surprising juxtapositions and juicy physicality of bodies who excel at just dancing.

Photo: Shannon Jackson

Citations:

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Shannon Jackson is the Cyrus and Michelle Hadidi Professor of Rhetoric and of Theater, Dance and Performance Studies at the University of California, Berkeley, where she is also Associate Vice Chancellor of Art and Design. She writes often about performance and socially engaged art.

Adam Linder: Shelf Life is on view through March 8.

Shannon Jackson
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ADAM LINDER
Courtey Malick review of Full Service at the Wattis Institute, San Francisco Flash Art, 2018

FLASH ART
(https://www.flashartonline.com/)

Adam Linder, Full Service, 2018; installation view, Wattis Institute; "Choreographic Service No.4: Some Strands of Support," 2016, Two dancers: Enrico Ticconi and Adam Linder, Photography by Allie Foraker

Dance Office (https://www.flashartonline.com/category/dance-office/) / October 26, 2018
Share (http://www.facebook.com/share.php?u=https%3A%2F%2Fwww.flashartonline.com%2F2018%2F10%2Ffull-service-adam-linder%2F) Tweet (https://twitter.com/intent/tweet?url=https%3A%2F%2Fwww.flashartonline.com%2F2018%2F10%2Ffull-service-adam-linder%2F&text=Full+Service+by+Adam+Linder+Wattis+Institute+%2F+San+Francisco&via=FlashArtOnWeb) Mail (mailto:?subject=I wanted you to see this post&body=https://www.flashartonline.com/2018/10/full-service-adam-linder/)

Full Service by Adam Linder *Wattis Institute / San Francisco*

Unlike the typical, somewhat portentous activation of the white cube by way of performative dance, which has so intervened into more conventional exhibition programming over the past five years, Adam Linder's "Full Service" at the Wattis posits the space itself as a paying client — gallery-goers are merely witnesses to the fruits of predetermined transactions.

Purporting to simultaneously thwart the taboo of the spectacle and reclaim the lure of individualistic virtuosity from the still-popular Judson/Rainer-esque utilitarianism that has permeated much of contemporary dance, Linder applies his consignable conception of choreography to the problematics of the service economy. Here, as is often the case, dance becomes intrinsically linguistic, framing a battery of questions: What precisely it is that the body does, or is doing? What does it remember? How does the body use its own specific experiences and conditions to turn its movements, learned or otherwise, into code or inscription? And — most relevant to the economic context within which Linder couches the political aspect to his work — how are such bodies compensated?

Adam Linder, Full Service, 2018; installation view, Wattis Institute; "Choreographic Service No.5: Dare to Keep Kids Off Naturalism," 2017, Four dancers:Leah Katz, Justin F. Kennedy, Noha Ramadan, and Stephen Thompson, Photography by Allie Foraker

With a strict schedule of certain performances taking place on certain days, the show begins with a work perfectly emblematic of Linder's nod to questions surrounding conditions of labor. *Some Cleaning* (2015), true to form, involves a single dancer making her way all around the perimeter of the gallery while signifying the washing of walls, sweeping of floors, and shining of surfaces with pantomime sincerity. In the gallery behind, a more complex artistic commentary titled *Some Proximity* (2014) unfolds. With three male dancers, hunkered in separate corners of the room with their own folding chairs and towels for their requisite breaks, the performance introduces language to movement through recitation and written text. Each dancer, over the course of the extended

duration of the performance, takes turns taping large sheets of chicken-scratched notes onto the gallery walls, listing aloud the seemingly arbitrary observations scrawled therein. This activity is set to a deep, ambient soundtrack. Unbeknownst to viewers, the text is culled from a local art critic's impressions on current exhibitions around town. While hanging papers on walls and reading the critic's notes that reference "Andy's piss paintings," for example, the performer's bodies twist and contort as they loop the paper around themselves, straining their necks in order to read their script. Though the energy is somewhat frenetic, the movements themselves remain smooth and gliding, and the performer's pristine white tennis shoes rarely lose contact with the concrete floor as they moonwalk in no particular direction, as though there were some invisible wire around which their bodies unfailingly teeter.

Adam Linder, Full Service, 2018; installation view, Wattis Institute; "Choreographic Service No.2: Some Proximity," 2014, Two dancers and one writer: Justin Kennedy, Josh Johnson, and Jonathan P. Watts/Michele Carlson, Photography by Allie Foraker

The looming politics of the disconnect between labor and value to which these works allude is a conundrum that, depending on which end of the professional spectrum you fall, affects many within the creative industries writ large, but pervades broader swathes of the art world specifically. Few other commercial or cultural enterprises rely so heavily on the physical and intellectual work of often unpaid — and almost always underpaid — individuals. Like Linder's unconventional roster of dancers and performers, whom he chooses not necessarily or solely for their formal technique, but for their character, cerebral work, and skill, the artist is utilized and exploited within both the art market and academic discourse not for an ability to work effectively as an administrator, but to have a compelling personality, specialized knowledge, and direct access to as vast as possible a network of advantageous players. With "Full Service," much as the title implies, Linder emphatically focuses the exhibition on its very operations, even going so far as to invite Berlin/Los Angeles based Shahryar Nashat to create a sort of artistic time card for his dancers to symbolically punch. With that in mind, Nashat devised a wall piece that consists of five pink bulletin-board-like panels

that feature copies of Linder's contracts with the Wattis, detailing rates of pay, hours worked, and terms of service for each of the five performances that the institution bought. Each service commences with one of the dancers taking a large, sculptural, rope-textured frame off of a hook on the wall and haranguing the contract pertaining to whichever of the performances they are about to carry out. By so dogmatically highlighting the professional and industrial reality of the dancer's work, Linder adjudicates the financial and hierarchical inequalities that plague contemporary art.

Adam Linder, Full Service, 2018; installation view, Wattis Institute; "Choreographic Service No.5: Dare to Keep Kids Off Naturalism," 2017, Four dancers:Leah Katz, Justin F. Kennedy, Noha Ramadan, and Stephen Thompson, Photography by Allie Foraker

Whether or not the service economy, of which Linder conceptually refers, is most pertinent to the current conditions of the intersection between trade and value is somewhat questionable. Most economists trace the initial shift of the American economy from an industrially-centric to significantly service-based entity to the early 1990s, obviously long before the internet was introduced into our daily lives. Around 2005, though services remained in high demand, the attention economy became prevalent, as online traffic increased. Today, approximately a decade into life with iPhones, Twitter, Instagram and the rest, while both services and attention remain crucial forces that drive virtual marketing, the economy is geared instead toward efficacy, centering on the manipulation of AI, machine-learning, and big data. The services that both individuals and companies provide for customers are based not on interpersonal encounters but more often on routine and delivery, simulating the sensation of something custom-made through a series of algorithmically ranked personality traits that you provide through all of the choices and preferences you convey through digital behavior. In that context, *Full Service* seems, in fact, to make the case for the specialization of dance as opposed to the regulation of other monetized forms of labor — though nonetheless understood as a job done and paid for.

by Courtney Malick