

“7-11 HIERARCHY”

1991 Ongoing

7-11 gets robbed a lot . . . Their security, hmmm mmmmmmm . . .

Measuring height . . . It's a practice, familial in a way. Some doorway is designated and heights are measured—a book, a ruler is placed on the head, a line is drawn, a date is penciled in, a name attributed, a measurement recorded. And after a period of time, the whole process is repeated. Eventually this stops . . . Full height is reached and recording no longer reveals new info. That period of measured in-betweenness is gone, maturity has been reached. Top Changtrakul did a nice piece in Hopper House which had such a doorway marking Edward Hoppers's height. But such innocence is not what's behind 7-11 HIERARCHY. There the measurement is mature, and not greeted with enthusiasm, but deference to a potential perp's height. Their marker of in-between . . . Is 5 and 7, not 7 and 11, their's has a measurement of height for security, not time, which is their brand. No wonder 7-11 gets robbed a lot.

Sooooo how did 7-11 HEIRARCHY as a security system function in an exhibition . . . Well the exhibition it is in is curated by Kenny Schachter and is entitled “Morality Café” at Postmasters . . . The card features an image of one those New York City school buses that has been souped up for prisoner incarceration . . . I even think Kenny has one parked on the street in front of the Gallery on Greene St for the opening. John Le Kay is among the artists in the show, and I think he invites Eric O, who is not in the show, to curate a show within the show, as his piece . . . So like a living room with art in it, in a gallery. Some John St Bernard or John Dog stick (Collin De Land) and other art pieces maybe a Kalimnick, in the smaller room of Postamasters, and this installation includes a coach and glass covered coffee table . . . Kenny, the curator, also put some of his own work in the show—addressing a Koons lawsuit—on the Postmasters's fireplace mantel but separate from the living room ensemble. Anyway a fight breaks out, the show within the show is trashed by Eric O, including the glass table . . . questions about police, also whether the mess from the fight and the “art living room” should be removed, Kenny's Koons piece isn't going anywhere. There is talk that Eric O has a gun . . . Dan Asher has super soaker and soaks everybody at the opening . . . In the end, the trashed living room remains with a letter I think Kenny wrote, explaining the disturbance, hanging in the foyer between the two galleries . . . One trashed, one not.

All that activity, in between those doors of Postmasters Gallery, where 7-11 HEIRARCHY silently stood by, stopping nothing, as a non noticed, non deterrent . . . An inbetween of nothing . . . except those attendees' memories of the incident—maybe Eric O is a bit taller than Kenny. No wonder there was trouble at “Morality Café”.