Participatory decentralization, a mantra of art and political networks, expresses a peculiarly intimate bureaucratic form. These forms of organization represent a paradoxical mix of artisanal production, mass-distribution techniques, and a belief in the democratizing potential of electronic and mechanical reproduction techniques. Borrowing from mass-culture image banks, these intimate bureaucracies play on forms of publicity common in societies of spectacles and public relations. Intimate bureaucracies have no demands, no singular ideology, nor righteous path. Intimate bureaucracies monitor the pulse of the society of the spectacle and the corporatized bureaucracies: economics, as in Big Business; culture, as in Museums and Art Markets; mass media, as in Studio Systems and Telecommunication Networks; and politics, as in Big Government. Rather than simply mounting a campaign against big con-glomerations of business, government, and culture, these intimate bureaucracies and their works use the forms of corporate bureaucracies for intimate ends. Rather than reach the lowest common denominator, they seek to construct what those in the business world would call niche marketing to specific, narrowly defined demographics. Ironically, the

model these artists developed has now become the new mantra of businesses interested in utilizing the World Wide Web and the Internet, as these technologies allow for very specific niche marketing. Intimate bureaucracies emulate, and resist, the very systems of the new business model used in Internet marketing. George Maciunas's FluxHouse project functioned like a DIY development corporation, but with cooperative and social capitalists motivations. Maciunas referred to it as entrepreneurial commu-nism. Intimate bureaucracies, and other distributed weaves of networks online, unwittingly move toward appreciating even the most powerful government's lack of power as a threat, rather than as a revolutionary's ultimate dream-come-true. Lack of power (or power to attack only), rather than the ability to defend, preserve, and protect, may define contemporary culture's greatest threat. If, as the Fascists say, the trains always ran on time in Mussolini's Italy, then, one might answer, they ran only for the Fascists. In the contemporary version of that tautology, the escape plans and contingencies worked in the flooding of New Orleans by Hurricane Katrina, for example, but only for those that escaped. Intimate networks respond by setting up online networks, and even the most frivolous enthusiasms, like knitting or craft sites, prepare the participants.