

THE BASIC PRINCIPLE OF RACING IS SPEED AND ENDURANCE.  
BUT, WHAT IF THE RACE WAS ABOUT INVISIBILITY?

NASCAR IS HUGE.

FROM A VISUAL POINT OF VIEW, A NASCAR CAR IS A BRIGHTLY COLORED AUTOMOBILE GRAPHICALLY APPOINTED WITH A NUMBER, THREE TO FOUR FOOT IN HEIGHT ON THE SIDE AND HOOD OF THE CAR, WHICH IS FULLY VISIBLE FROM ANYWHERE IN THE GRANDSTAND. PLASTERED ACROSS EVERY POSSIBLE VISIBLE SURFACE YOU WILL FIND A SLEW OF CORPORATE LOGOS CREATING A TEXTURED PROMOTIONAL CAMOFLAGED COATING IN HIGHLY CONTRASTING HUES.

WHEN VIEWING NASCAR, AND KNOWING THAT THESE CARS CAN TRAVEL 200 MPH, THE VISUAL SURFACES OF THESE VEHICLES MAKE THEM APPEAR TO EFFORTLESSLY SLID AND WANE AROUND THE RACEWAY ALWAYS REMAINING IN FULL SIGHT. IT'S PART OF THE GAME, MUCH LIKE THE LUCHA LIBRE WRESTLER'S IN MEXICO, WHO GARNER FLAT-COLORED MASKED AND OUTFITS THAT CAN BE SEEN, AND ARE DISTINGUISHABLE FROM THE HIGHEST (AND CHEAPEST) SEATS IN HUGE STADIUMS. IDENTIFICATION IS ALSO PART OF THE GAME.

THIS MAY BE A STRANGE TIME TO BRING UP AESTHETICS, BUT HOW WE DEFINE AESTHETICS IS CRUCIAL TO DETERMINING INVISIBILITY. MY DEFINITION OF AESTHETICS IS RUDIMENTARY; THINKING THROUGH ALL OF OUR SENSES. FOR THOSE INTERESTED IN BEAUTY...WELL, BEAUTY IS A CULTURAL INTERPRETATION HOUSED IN LANGUAGE AND MEANING BUILDING, WHICH IS SIGNIFICANT, BUT OFTEN ZEALOUS IN INTERPRETATION AND SHORT ON EXPERIENTIAL OBSERVATION. THE HAPTIC EXPERIENCE IS THE FOCAL AESTHETIC REFERENCE.

AS THE SURFACE OF A NASCAR CAR TOUCHES THE AIR FRICTION OCCURS AS IT MOVES THROUGH SPACE. THIS TOUCHING IS PARAMOUNT FOR DETERMINING THE SUCCESS OF ANYTHING WITH MASS TRAVELING QUICKLY THROUGH SPACE. IN THE INVISIBLECAR THE SAME PROPERTIES EXIST, BUT ON A MUCH SMALLER SCALE. HERE THE VISUAL PROPERTIES OF THE CAR SUGGEST ANOTHER SENSE OF TOUCH: THAT OF THE EYE ATTEMPTING TO RENDER THE COMPOUND-CURVED SURFACES REFLECTING ITS SURROUNDING ENVIRONMENT. HERE, NO SINGLE SURFACE IS EXPOSED DIRECTLY TO THE VIEWER FOR ANY LENGTH OF TIME, EVEN THOUGH THE ENTIRE SURFACE IS FULLY ARTICULATED AND OVERWHELMED BY ITS IMMERSION IN THE ENVIRONMENT. HERE, THE VEHICLE IS OUT OF SIGHT, APPEARING AS SOMETHING TOO FAR IN THE DISTANCE TO VISUALLY BE OBTAINED OR COMPREHENDED AS FORM OR INFORMATION, BUT SOMEHOW WE STILL KNOW IT'S OUT THERE.

# invisiblecar



*invisiblecar*

WOOD, MYLAR TAPE, METAL

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