

GLOSSY

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PRIVATE

Visual Talking Point

PUBLIC

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Welcome

I can smell it. The glare alone leaves a metallic tinge in the back of my throat. Neither an aroma, or bouquet, it is definitely an odor, a diluted musky smell like fruit juice cut with water by fifty percent. I'm fascinated in the connection between taste and smell, because there is no apparent separation.

Unlike dragging a wet-laden tongue across a wooly woven blanket, the social is anti-septic, a highly saturated O² environment, with just too much air leaving me wide, wide awake. I'm wondering, what's the opposite of congestion?

We already know all the answers surrounding private public. We've been down this road many times before, only now technology has become a game changer, which has increased our appetite for claiming everything as social.

What usually goes unrecognized in our current preoccupation with the social is whether or not there is any particular aesthetic associated with the term?

The *social* is without any particular body type, it lacks dimensionality. The idea of being social satiates a human desire for describing a truly democratic form of engagement whether it is biological or artificial. Culturally, we have never been more committed to wanting to be social: yet we still want more than can ever be offered. We want to be in constant contact. The technology is not fast, or amiable, enough.

The idea of social use refers to interpersonal exchange, via proximity to touch. Advertising, media presented a one way exchange, the telephone was two-way, but only audio. The *social* exchange is partially imagined: a belief in sharing, a knowing that your communications is being received. That we talk about the failures of our communications, and gadgetry, merely shows how absorbed, and invested, we are in believing in the *social*.

Our heavy emergence in the idea of a social connection signals the synthesis of private and public. It is the formulation of consciously demonstrating that we can constructively re-make ourselves. People tend to use media in shared situations, such as a coffee house, or on the street, places which combine a multiple of sensibility.

By knowing this, how can we justify an aesthetic sensibility in social practice? Politics and the desire to do good, i.e. change lives, reflects a cultural motivation, but it has no immediate aesthetic qualities. If this were the case, than any ethnographic projection into cultural would need to be considered aesthetic. It is just not enough.

Performative, as best described by surface, texture, light, movement, and smell. The social shares certain physical attributes with painting and sculpture, such as an objectified space; display of discrete elements within a space; effectual output that is tangible, or anecdotal.

In Pop-Neurology terms, can the private and public be described neurologically?

There is a neurological relationship to the *social* which exists through the chemicals our bodies naturally produce.

Oxytocin leads to strong feelings of attachment as we form a special bond with someone else. It is sometimes referred to as a love hormone. It can appear in all forms of communications and social transactions. Mutual engagement may be larger than oneself.

Dopamine gives rise to feelings of craving and desire.

Serotonin is associated with obsessive feelings and thoughts.

In order to gauge how the brain (and body) reacts (stimulated) to certain social situations research is conducted to measure a response through images, or representations (likeness) that correspond to real world situations. It is well understood that representations (images) may be a method to acquire a fair assimilation or likeness into a computer for measurement.

Immersed everyday experiences are difficult to capture, and even more difficult to accurately translate.

All social organizations build strong bonded relationships based on a common purpose. Whether a sports or religious club, reading or cooking group (the groups internal motives are inconsequentially. The specific ideologies do not matter, but the strong tight-knit experiences which these groups share are crucial). The shared social impact demonstrates a sub-set of private public interests. We all participate in any number of different groups, overlapping the many facets of associations which in turn represent our identity to others.

Prologue

In 1992, the Hirsch Farm Project, an arts-based think tank, held a private symposium entitled *Pressure on the Public*. This interdisciplinary meeting discussed the attributions and ramifications associated with working within the public domain. The result of this meeting was a publication, *Pressure on the Public*, which laid out the specific interests, issues, and questions. It is with this information, in hindsight, that I feel it is important to revisit the subject of private and public, primarily because of the similarities, and the developing misunderstanding, associated with the terms.

FOR ALL THE BUTTERFLIES I KNOW

My interest in *Glossy Private Public* is behavioral. I see the arts community as a small, isolated, controlled, ethnographic group, whose actions reflect basic economic and sociological tendencies, which share wider cultural values. Since private public has been usurped by the word social, I use glossy to add some visceral sensibility to the shifting character of private public. Private Public is singular.

– Mitchell Kane

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The historical/spatial trajectory of social art practice:

muralist [wall/symbolic]>

public art [outside/object/civic]>

interventionist [informational/institutional]>

specificity [prescriptive/contractual]

Private and Public are economical terms for the production and placement of artwork in a domain associated with people. The private is often referred to as being subjective or personal.

Public: municipal or governmental directed (committee approval, taxpayer dollars). Often social decoration or architecturally affiliated with historical associations to the specific locale. Public space is often objectified, as well as appearing distant. It is usually understood through an affiliation to civic and municipal property or governmental space.

Institutional supported projects use public funds and require a certain level of altruistic purposefulness, such as sensitivity to a local “community” or users. Outreach is the prime motivational driver of this type of work. The triadic relationship between institution-creative team-community is orchestrated and sponsored by an institution.

Private: Often associated with large corporate investment – where a general population will be involved. Independently motivated. “Percent for art”, bonds, or other financial agreements like real estate or neighborhood redevelopment tend to be presents.

All three types of work are principally based in social design or social problem-solving.

**The cost of
producing
a socially-
adjusted
artwork
is much
greater than
the cost
of making
studio work.**

Verso

With technology, our behaviors change, and though aspects of private public stay intact, our social configurations are made more amorphous. The economic imperatives, as displayed through our taste preferences with social media, will determine the “person factor” as the term social gets redeveloped.

No longer private or public, first-hand experience or face-to-face, touch of flesh or touch of keys, a large extent of social space will be determined by new axioms of scale and participation. It is important to keep in mind that any focus on the social should recognize the strength of its function as both a tool of empathy and exchange.

Should the *social* be treated as a pathology?