

WASTED TIME

THE SPACE AFFORDED CHANGE

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I-O-I-P.COM

LAGTIME

This visual talking point is about the contemporary notion of change as being spatial in origin.

We have recently (in the United States) gone through another election cycle, where change was demanded: it always is. We believe pleading for change keeps us honorable to our history and traditions. The election prior to this, i.e., 2008, only a mere two years earlier, change was demanded by everyone, but different changes. There were important time-sensitive issues to rectify. Our historical moment's demand for change has become the norm. With saying this, I'm sure most people, skeptical or not, would probably agree that a fruitful sense of change may now be an impossibility.

We are no longer pure: we haven't been for a while. We have been living on a man-made evolutionary timetable for quite some time. Live within it and adapt. Biological change is inconsequential. Technological shifts introduce us to new things, often without verification, where a suggestion is sufficient enough to bring us along to the next platform change. Technology has usurped biology behavior. We are endlessly

entertained by technology, which is something akin to techno-hypnosis, which allows our biological selves to absorb all physical the blows to the body.

As our fascination with technology advances our abilities to reach, through consensus, good decisions on all of the important issues, such as the environment, hunger, race, education, and future of the planet, stagnates. The Earth is big, geologically speaking, so how can we (mortals) possibly influence its demise? Rather easily it appears. So it seems that our only course of action is to promote a method of reasonable change within the increasingly negative consequences brought on by our own actions, or lack of action? Can change be reasonable?

This, more specifically, brings me to the space afforded change, which is the proximity between what we know [our knowledge] and when that knowledge gets implemented or put into cultural circulation. As we all know, research is a long methodological process. Change is slower, though we all are habituated to change, quick change, on demand. Change was once a rebellious territory, but for NOW it suggests renewal and the possibility of a narrative of convenience.

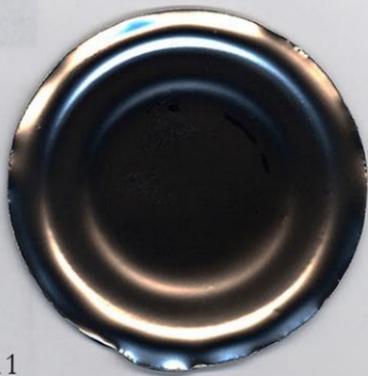
Political conservatives seek a return to balance. Their promise is Darwinian in origin, since the balance they seek is an isolated level of subsistence for their progeny. Anarchists delight in the idea of an unbalance change. Their hope is that another new non-hierarchical system needs to be enacted, because the current powers that exist are incapable of providing for OUR safe future. This is also a Darwinian narrative. Both positions are emotional gestures intended to protect our future, change in hindsight. We'll settle for what we can get, even if we beget nothing positive.

We are NOW essentialists.

Our constant perusing of info-blogs, news, weather, social, and sports updates reveal only our most transparent desires for knowing NOW. We have become NOW essentialists, but only for a moment. Change is the norm that we have come to expect. If we were not always changing we would be confronted with making firm decisions. If everything is about change, than change itself is rendered impossible, and mere folly. In this model, change is about capitulation. Am I suggesting that we stop changing? No, since we couldn't stop even if we wanted too. I'm suggesting that change, or the spatial use of change, may afford a significant creative vantage point.



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AN EXEMPLARY POSITION

Beauty is the candy-coated equalizer. Beauty has different associations to everyone, which makes it both useful and indifferent. We use our associations as a means to negotiate change. Where beauty was once regaled in the courts for precision, proportions, craftsmanship, surface finish, and materiality. Today there is no specific standard: though we still remain amused. Beauty can host a multitude of meanings from things made and ideas rendered, to language and politics. There is no binding consensus (besides sub-groups shared fetish or interests of a subject). In fact, beauty has long been obsolete.

Please understand, I'm not taking your pleasure away. I'm just saying that the beauty of the tasteful territories of "likes or dislikes," or stylistic shifts, have changed and given way to a speculative space brought upon by measuring the difference between "what we know," "what we produce," and how the "byproduct" of this engagement is understood at large. It is about our behavior and how we participate with information and things. At least professionally, the historical idea of "beauty" is not what creative people are concerned about anymore.

When you go to a contemporary art museum, do the works you see inside mirror the reality outside? Is there any correlation? Contemporary art is a specialized, and privately developed vocabulary. Though contemporary art has many parallel paths, some are populist and commerce driven, while others may be investigative, critical, or decorative. Most people can appreciate the immediate visual impact of witnessing a work, but many of the strategies underlying the works are complex ranging from being intellectual, intuitive, or sardonic. Their inaccessibility is unintentional. Most contemporary art is created now, but it is not created for NOW. But, there it is anyways, created in a LAGTIME, where cultural perception will eventually catch-up to the works at hand. As viewers we just don't know, so we give it the benefit of the doubt (in most circumstances) and apply our outdated historical associations to objects, which frightfully operate with different behaviors than what we were told. This is how it should be. It's this way in economics and science as well. Meanwhile, professionals in the exhibition sector of the industry try to educate our understanding of "beauty" through whirly descriptive press releases, as though a few words can actually explain, or do any work justice, but it is what we have come to expect. In a funny way people are not to be trusted. Did the rules suddenly change? Or, are the rules for establishing meaning just too unstable and outmoded?



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THE ARTS AS A TOOL TO PROMOTE GOOD

Are the arts good? I couldn't tell you. The arts are not the savior of education and young minds, it is just territory ripe for the picking. It signifies qualities that fill the shortfall provided by most educational institutions. In recent years, there has been a powerful leaning in the public sector for more arts education in school. Some of the calling out is due to the failure of public education to teach to the complete needs of its students and community, focusing instead on testable areas of cognition: reading, math, and science. These areas can be put on paper and judged methodologically across populations to see a comparative result. I fully understand this need to have results. Public education requires quantifiable results for funding.

Arts, like sports, do not provide results that can be quantifiable. Art and sport are individual character-building or strategic enterprises that develop at different rates according to individual experiential learning. Both are competitive, but are based on motivation and talent. There is a significant amount of patience and nurturing that must be extended to these two fields of learning, which use the body as much as raw cognition. There is a generous amount of LAGTIME

involved in the educational process for arts and sports, which is why they are economically difficult to fund. There are also no guarantees at the end of the day that the education has taken hold.

Why use the arts as this tool for good, especially if they require so much more effort (expense)? Because the arts¹, and artists, are easy to manipulate, and anyone can throw money in its direction and invent the results they seek, especially since there is no accurate way to successfully measure results. Most art is not cultivated, but comes into being via circumstances of resistance towards the prevailing culture, which cannot be taught, but managed. Where sports is defined by the specificity of its rules. The most successful fine art is defined by the absence of any rules.

The arts, in general, operate in a LAGTIME, which can be difficult to communicate, because the process and practices exist based on private languages that are not intended to be neatly transferable to the mainstream of NOW.

¹By the arts, I am not referring to dance, music, and the theater.



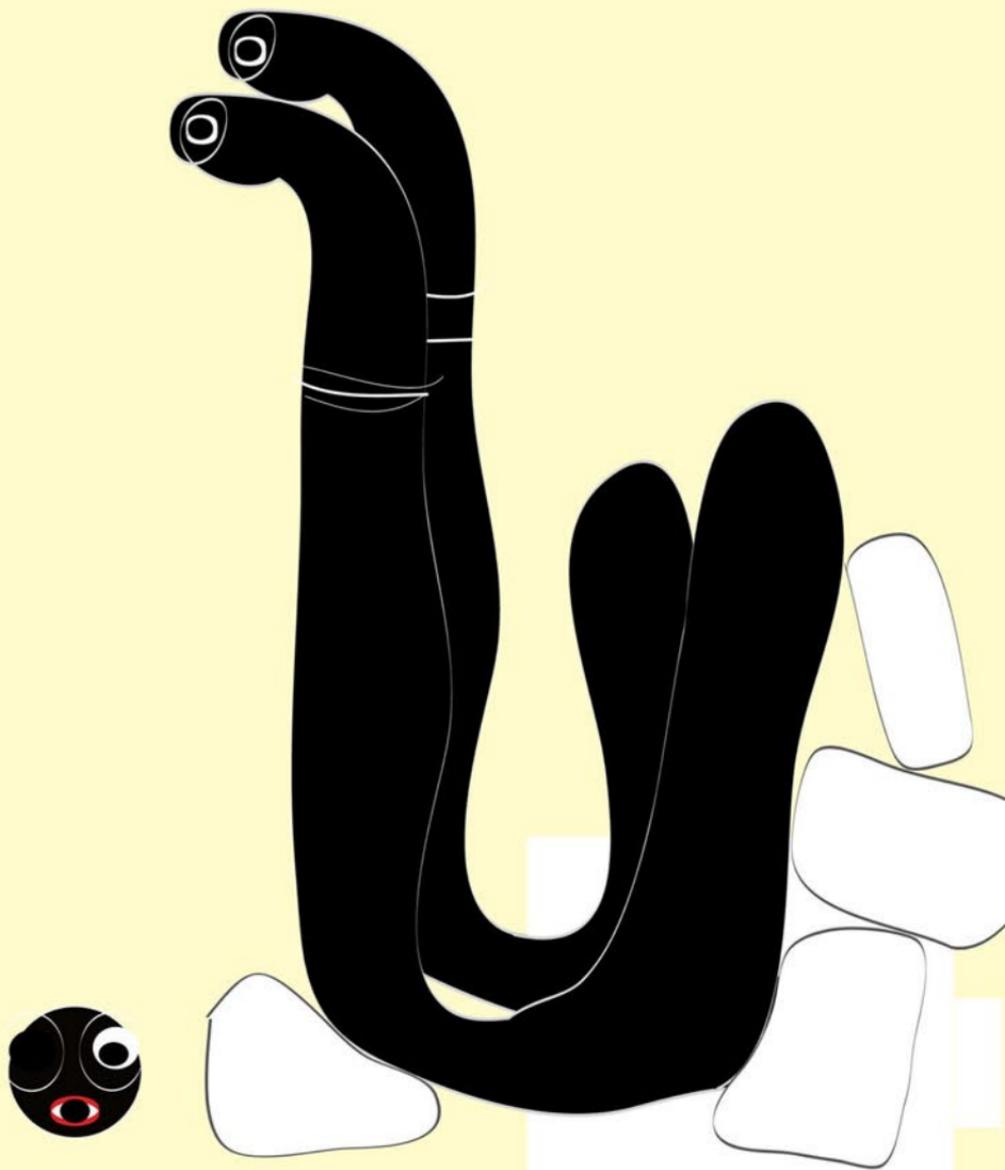
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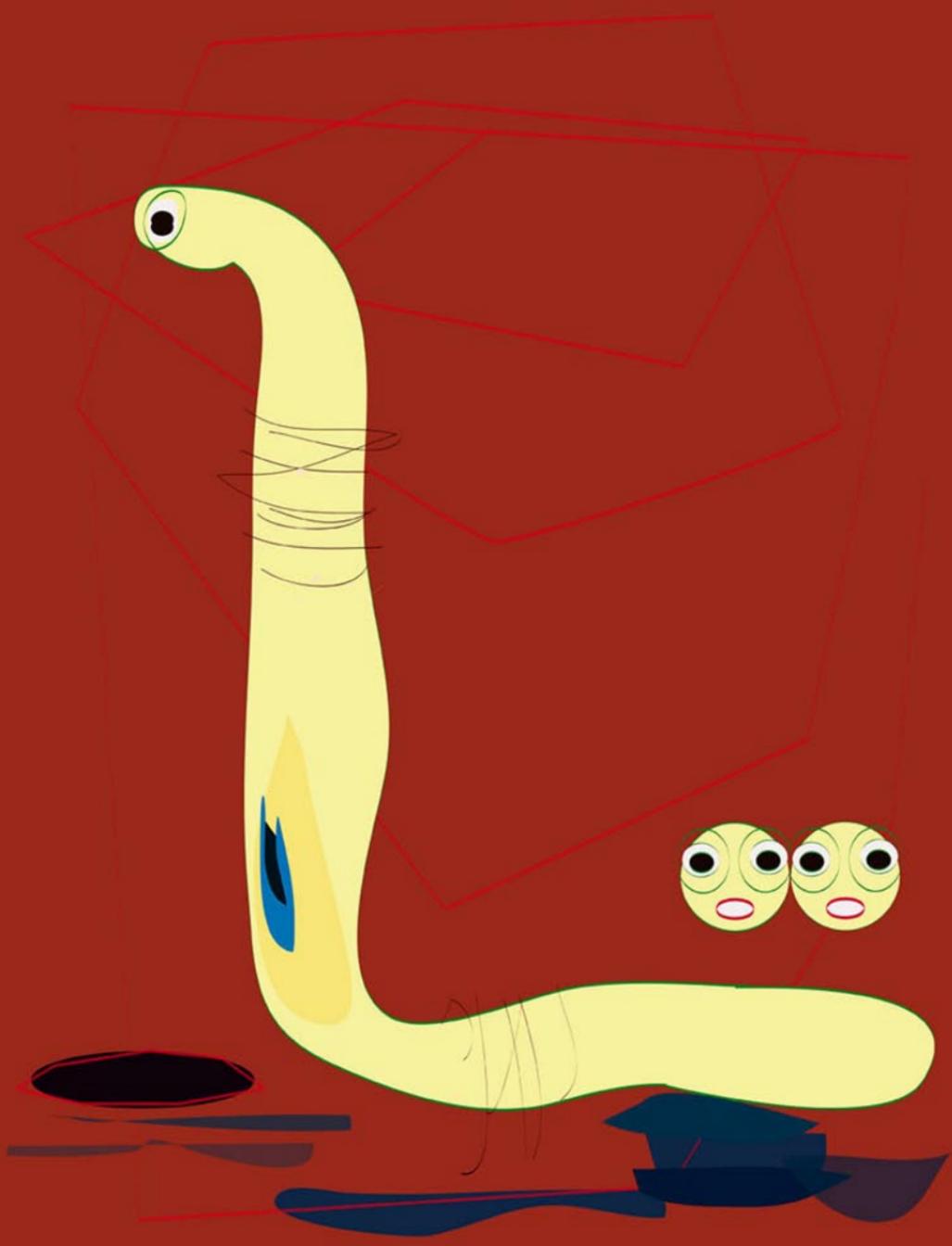
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“Good job girl”

“Keep it up”

“Girl, you’re just about done”

“Thank you”

*“Good job! Good job!
You’ve got it!”*





THE SPACE AFFORDED CHANGE

RECTO/VERSO: VNH, 2006
PRIVATE LITTLE SUNS 1-6, 2006
PRIVATE LITTLE SUNS 7-12, 2006

PRIVATE LITTLE SUNS 13-15, 2006
DAYS WORM, MASCULINE (B/W ROCKS), 2006
DAYS WORM, MASCULINE (GREEN/PINK), 2006

DAYS WORM, MASCULINE (D-HEADER), 2006
PRIVATE LITTLE SUNS-S (WHITE), 2007
PRIVATE LITTLE SUNS-S (B), 2007