

Stage One:

How have I become this person I only sort of like? (“I,” here, being myself projected as a general, publically consumable being in a specific body and set of relationships.)

Stage Two:

What are the implications of my positions in the bubbles and tubes and niches in which I exist?

Stage Three:

Analyze the projections onto your positions against the affects that appear in your soul versus what appears on your face. Continue working on the theory of acting as performing displacements—include here as “actors” in the world anything that acts on the world, which, in this context, means such things as “artwork” and “artist” and “gallery” and “space” and “time.”

Ask the question: How have our bubbles and tubes, and a culture of image-performance with immediate brain chemical releases (aka “likes” and other “click” data) created zones of blissedout blindness? How does this configuration lead to linked-together aggregations of masses of actors?

Stage Four:

Give up or move on? Make a film if you can find the energy to go on with it. Find the energy to go on with it.

The gallery is divided into four zones of temporality, beginning with Okiishi’s early video works (*keyword: love* (1998), *‘David Wojnarowicz’ in ‘NY’* (1999), *Death and the College Student* (1999), and *Telly & Casper* (2000)) put in confrontation with a new work, *Being and/or Time*, consisting of every image taken with Okiishi’s phone from 2013-2016, flickering in chronological order at 24 images per second (25,000 images in total). The 3rd temporal zone stages a painting exhibition at 1 rpm. The 4th zone catches a gorgeous moment of driving into Manhattan via Queens. A Beethoven violin concerto on the radio and the robotic GPS voice provide a soundtrack: this Uber-esque image appears to anticipate driverless road movies.

The gap between these zones of temporality includes the differences between multiple New Yorks. The city before and after iPhone-ization; Giuliani NY and Bloomberg NY and Trump vs. De Blasio NY; *Kids* NY and *Girls* NY; mini DV NY and HD NY and instant feedback-loop NY; walking NY and Google-map NY and FOMO NY. Okiishi’s exhibition stages the city itself as a time-image continuously remade by its own resident-users.

This is Ken Okiishi’s second exhibition at Reena Spaulings. Recent solo exhibitions at the Museum

Ludwig, Cologne; MIT List Visual Arts Center, Cambridge, Massachusetts; Arbeiterkammer Wien; Pilar Corrias, London; Fundació Gaspar, Barcelona; Mathew, Berlin; Take Ninagawa, Tokyo; Mehringdamm 72, Berlin; Alex Zachary, New York. Recent group exhibitions at institutions including The Centre Pompidou, Paris; The Museum of Modern Art, New York; The Whitney Museum of American Art, New York; Fridericianum, Kassel; Serralves Museum, Porto; Arnolfini, Bristol; White Columns, NY; Frieze Projects, London; Artists Space, New York. His writing has appeared in Artforum, May, Bidoun, Triple Canopy, The Brooklyn Rail and a book on his work was recently published by Sternberg Press (*The Very Quick of the Word*, 2014).

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