

STATION

Marian Tubbs

Quiet revolutions and enfant terribles

25 March — 13 April 2017

Hi Marian,

With your works I have always thought about the permanence and disposability of objects and things and how those are transmuted by the logic of them being assembled into art works (as well as their existence in the gallery or museum or exhibition space).

Originally I had intended to include a second part (equal in length) that would suggest that the assemblage of objects allows for constant re-evaluation in a way that prevents it from ever technically being waste (especially as the technosphere becomes eschatological, the zombification of objects, etc.), however I decided I liked the brevity of this and that it wasn't making too many claims. A nice cognitive intro to the works without being didactic, letting the works address for themselves how they do not fall into forever-ness.

Best,

Kyle

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If copying and reproduction, as specific forms of replication that indelibly produce attendant social and cultural attitudes, are both central nodes and fundamental practices of contemporary society, then they're also always complicit in the society-as-end-times or anthropocene, Chthulucene, capitalocene, post-anthropocene, so-many-discarded-objectscene, supralinguisticene. In thinking of objects transformed into material waste, Roberto Esposito says that copying and reproduction render objects with "ontological death" wherein "the more the thing is produced, the less it exists." This misunderstands the severity of the 30 trillion tons of discarded objects that actually exist too much and determine a new taxonomy of technofossils that will be discovered. Copying, recursivity and re-reproduction untangles the symbol for infinity and draws concentric circles that restrict and form a target simultaneously. 175 million years ago Pangea slowly separated and a supercontinent made of detritus quickly took its place.

- Kyle Thomas Hinton