

FOR IMMEDIATE RELEASE:

**RAGEN MOSS: A RREGULAR SHAPED TOOL
AT LA><ART FEBRUARY 20 - MARCH 26, 2016**



The **realest** thing I can think to put in a press release for an exhibition is a scratch response to a straightforward question: *Why did you make the work?*

I made the work in the exhibition, “A Rregular Shaped Tool”, because I perceive a gap between the way we approach our art and the way we actually function inside our everyday.ⁱ And I’ve been thinking that this gap is bad.

What do I mean by *bad gap*?

I mean that I am charting a position and saying (1) that there is a gap between [(X) *our approach to art: what we bring to it, what we reserve from it; what conditions and operations we anticipate, demand, and even come to need art to comport to*]ⁱⁱ and [(Z) *the liveliness of our commonplace faculties: the way we hold ourselves in the context of the production of space; the bulky body charged by the awkward and anxious, but also charged with being a citizen in the world; the way I know I can chew gum and read at the same time*]ⁱⁱⁱ] and (2) that this gap is bad. Bad because it is a grey frost pushing over more integrated, accretive ways of being. And bad because of the things that happen (or are prevented from happening) when we deny the conventions of the ordinary from moving with and into works. Possibly, this is a particularly acute bad-ness (or loss?) when it comes to sculptured works.

The sculptured works in *A Rregular Shaped Tool* are then each thawing devices. And they are thawing devices that should show the totally failed processes that my own brain (and maybe yours) makes when dealing with the frictioned, conflicting inputs of any given moment and the very formation of a subjectivity within and by that moment.

And the placement of my subjectivity here^{iv} (running against the chilliness and distancing that the words in a press release can sometimes perform) is the most consistent thing that I thought I could do to line-us-up towards the work in the exhibit itself.

Finally, to keep things pitched open, here is the actual question that I worked against while making the pieces in the exhibit: *Can sculpture help us contemplate the formation of subjectivities within the visual-object regimes of late capitalism?*^v

– R. Moss

ⁱ Different from *a critique of art's transcendent meaning*, which even Duchamp may have been only secondarily interested in [Helen Molesworth]; also different from *a critique of the gallery, which has assimilated all attempts to get away from it* [Brian O'Doherty].

ⁱⁱ *Through style all cultures talk to you* [Andre Malraux] and the *collective conventions, beliefs, and "cognitive constraints" dictated by this culture's current systems are surely talking towards a crisis* [Christian Marazzi].

ⁱⁱⁱ I can't read (think) without chewing gum (being inside a body), and *space is social morphology: it is to lived experience what form itself is to the living organism, and just as intimately bound up with function and structure* [Henri Lefebvre]; while, still, *matter flows into form, but form structures matter* [Deleuze/ Guattari]; and perhaps the goal is to pierce such space, particularly the *mediated, amorphous space of public opinion that isolates citizens as mere spectators* of their own polis [Lauren Berlant].

^{iv} This is a strategy of sorts [Judith Butler; Catherine MacKinnon; 410 U.S. 113 (1973)].

^v Who are we in the midst of the *incessant overproduction of objects and the vernacular violence created by their accelerated obsolescence?* [Benjamin H. D. Buchloh]