

# NEW BAD GOODS X.

WE ARE PROPOSING TO DISPLAY, PROVISIONALLY AND IN A PIECemeAL WAY, PARTS OF A WIDER PROJECT THAT HAS THE TITLE New Bad Goods. THE PROJECT WILL EVENTUALLY CONSIST OF AROUND 20 PENCIL DRAWINGS OF VARIOUS SUBJECTS. EACH DRAWING IS ACCOMPANIED BY A BODY OF SUPPLEMENTARY MATERIAL. THE MATERIAL IS INTENDED TO SUSTAIN A DISTINCTION BETWEEN THE DRAWINGS AS ARTWORK AND THE SUPPLEMENTARY MATERIAL AS NON-ARTWORK, ALTHOUGH ALL ARE CONSIDERED AS CONSTITUENTS OF PRACTICE. WITHOUT THIS DISTINCTION, THE SUPPLEMENTARY MATERIAL AND ANYTHING ELSE IS AT LIBERTY TO BE CONSUMED AS ARTWORK AND SO COSSETED BY THE WELL-WORN EXCUSE OF RELATIVISM OR AUTHORIAL INSTINCT AS VALIDATION FROM ANY FORM OF CRITICISM. ULTIMATELY WE WANT THE ARTWORK ITSELF TO BE OPEN TO CRITICISM AS CONSTITUTING A DELIBERATE SET OF INTENTIONS. WE'VE BECOME WELL PRACTICED IN SUPPLYING OUR OWN SELF-DIRECTED CRITICISM AT THE PRACTICE. THE WORK REQUIRES SOMETHING EXTERNAL TO CRITICISE IT. WE WANT TO ENGAGE THE DRAWINGS WITHIN A CONTEXT OF PUBLIC DISPLAY IN A PIECemeAL, PROVISIONAL WAY RATHER THAN TO FINISH ALL THE DRAWINGS AND ORGANISE AN OPPORTUNITY FOR EXHIBITING THEM COMPLETED AND IN THEIR ENTIRETY. SITUATIONS SUCH AS THOSE CAN ONLY BE CARRIED OUT RETROSPECTIVELY AND ARE CONTINGENT ON A LACK OF ANY POSSIBILITY OF LEARNING. AT THE INSTITUTE OF EDUCATION WE PROPOSE TO DISPLAY TWO DRAWINGS, ONE PRODUCED FROM A PHOTOGRAPH OF THE ISLINGTON CANAL TUNNEL, THE OTHER A REWORKING OF THE PAINTING 'WORK' BY FORD MADOX BROWN. THEY WILL BE PRESENTED ALONGSIDE THEIR ATTENDANT SUPPLEMENTARY MATERIAL. THE PURPOSE OF INCLUDING THE SUPPLEMENTARY MATERIAL ALONGSIDE THE DRAWING IS AS AN ATTEMPT TO EXHAUST AND FIX ANY POTENTIAL READING OF THE DRAWING'S SUBJECT MATTER; TO RESTRICT ANY SENSE OF AN OPEN ENDED MEANING, TO RELIEVE THE OBJECT OF THOSE UNCONSCIOUSLY PRESUMED DUTIES. MIGHT THIS HELP DISCOURGE THE ARTWORK CONTAINING SOME SUBSTANTIVE PROPERTY THAT DISTINGUISHES IT FROM ORDINARY OBJECTS AND ENCOURGE AN ATAVISTIC INTERPRETATION? ANSWER. IT SEEMS REASONABLE TO DISTINGUISH ART OBJECTS FROM NON-ART OBJECTS BUT NOT TO BESTOW THEM WITH A MYSTIFICATORY AMBIGUITY. THE CONTRADICTION HERE NEEDS FURTHER CONSIDERATION. MIGHT THIS REDUCE THE POTENTIAL OF A SUBJECTIVE, CONJECTURAL READING? ANSWER: TO IMPOSE ON THE WORK A PRESCRIBED SET OF MEANINGS DEPENDENT ON THE SUBJECT MATTER OF THE WORK AND PRESENTED BY THE SUPPLEMENTARY MATERIAL.

BY THE REDUCTION OF THE OPTION TO RESPOND TO THE SUBJECT MATTER OF THE ARTWORK CONJECTURALLY OR RELATIVISTICALLY, POSSIBLY MORE OBJECTIVE QUESTIONS ARE LIKELY TO COME TO THE FORE. SUCH AS: WHY IS THE TASK OF COMPREHENDING AN ARTWORK OR EXHIBITION ASSUMED TO REQUIRE A SPECIALIST PROFESSIONALLY INFORMED FRAME OF REFERENCE?

FROM THE POINT OF VIEW OF THE ARTIST: WHAT PURPOSE IS MET BY DISPLAYING THEIR WORK IN A PUBLIC CONTEXT?

FROM THE POINT OF VIEW OF THE AUDIENCE: WHAT PURPOSE IS MET BY CONSUMING A WORK IN A PUBLIC CONTEXT?

FROM THE POINT OF VIEW OF THE INSTITUTION: WHAT PURPOSE IS MET BY DISPLAYING WORK IN A PUBLIC CONTEXT?

WITHIN A CONTEXT OF PUBLIC DISPLAY DOES THE TEXTUAL SUPPLEMENTARY MATERIAL EFFECTIVELY MUTE ANY FURTHER DISCUSSION ON THE OBJECT?

WE MIGHT GIVE A PROVISIONAL ANSWER TO THE LAST QUESTION: THE SUPPLEMENTARY MATERIAL PRESENTED ALONGSIDE EACH DRAWING, OR AT LEAST SOMEWHERE IN THE VICINITY, IS NOT LIKELY TO MUTE ANY FURTHER DISCUSSION ON THE OBJECT. BASED ON OUR EXPERIENCES OF ENGAGING WITH DISTRIBUTION WITHIN A PUBLIC CONTEXT IT IS LIKELY THE SUPPLEMENTARY MATERIAL WILL BE FULLY SUBSUMED AS AN OBJECT ENTIRELY OF THE SAME STATUS AS THE DRAWINGS. THE PURPOSE OF DISPLAYING THE PROJECT IN LOCATIONS THAT ARE LESS CONVENTIONAL IN TERMS OF EMULATING THE INSTITUTION OF THE ART WORLD IS TO ATTEMPT TO TEST THE WORK IN CONDITIONS DISTINCT FROM THE PREVALENT RELATIONS OF DISTRIBUTION. TO ENGAGE THE WORK WITH AN AUDIENCE IN ORDER TO LEARN SOMETHING ABOUT THE WORK THROUGH SOME FORM OF CRITICAL ENGAGEMENT AND SELF-IMPOSED ACT OF ATTRITION. THE PROBLEM WITH TRYING TO EKE OUT OPPORTUNITIES TO ENGAGE IN EXHIBITIONS MODELLED ON THE INSTITUTION, SUCH AS COMMERCIAL GALLERIES OR SPACES THAT APE THOSE CONVENTIONS, INVARIABLY ENGAGES WITH SITUATIONS WHERE THE LEARNING HAS ALREADY BEEN DONE.

ARTHOOD FUNCTIONS WITHIN A DENIAL OF TIME. ITS EVERMORE INTERNAL COMPLEXITIES THAT CONSTITUTE ITS OUTPUT ARE TIMELESS. IT FOLLOWS: A DISTINCTION BETWEEN ITS OWN OUTPUT AND THE OUTPUT OF ITS ANTECEDENTS IS ALSO DENIED. THIS MANEUVERING SECURES A GO-TO JUSTIFICATION FOR ARTHOOD'S OUTPUT: IF THE WORK OF ITS ANTECEDENTS IS VALID ITS OWN WORK IS ALSO.

SUBSEQUENTLY CRITICISM IS SURPLUS TO REQUIREMENTS.

ANYTHING PRODUCED UNDER THE NAME OF CRITICISM MERELY BECOMES A WORK FUNCTIONING IDENTICALLY WITH THE THING IT ATTEMPTED TO CRITICISE. WE INTEND TO INITIATE A DIDACTIC FORM OF ENGAGEMENT WITH THE RELATIONS OF DISTRIBUTION THROUGH THE PROCESS OF WORKING OUT HOW TO ENGAGE WITH AN AUDIENCE. EXPOSITION! NO EXHIBITION. IS THAT A GOOD ENOUGH DISTINCTION?