

Blood and Guts in Grad School

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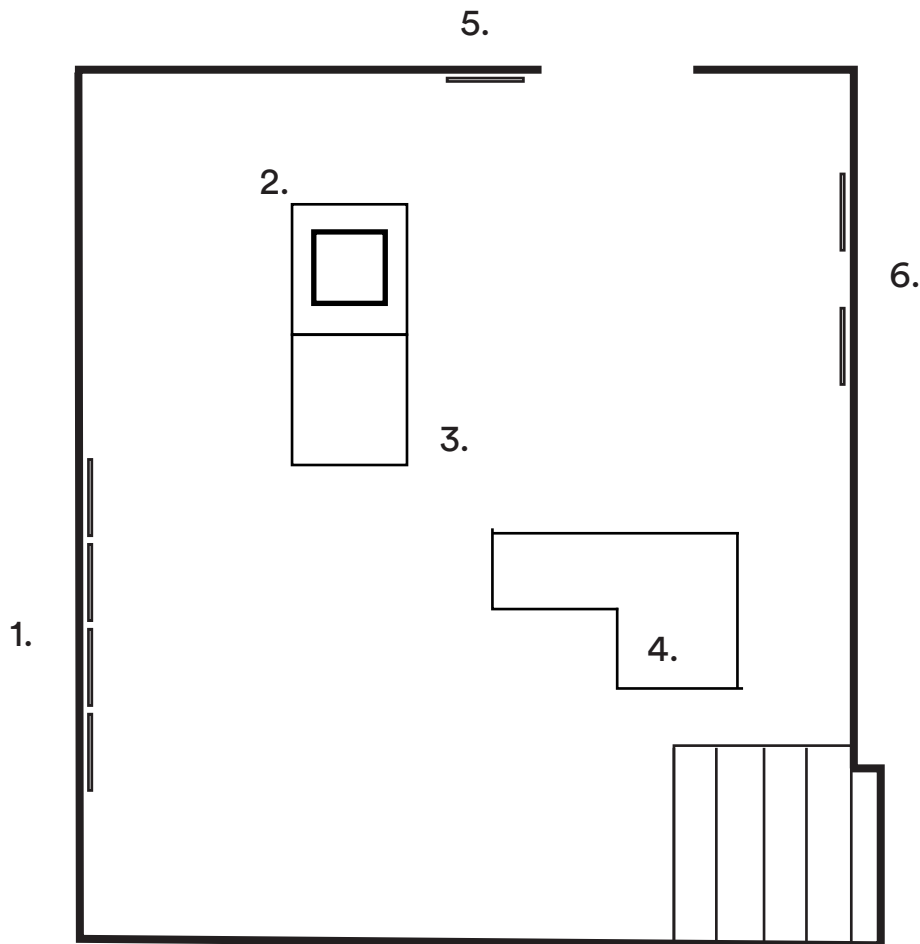
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Since it needs to take place in the future, all planning requires leaps of faith. This act of leaping and the speculative distance it covers is inextricable from how we think about the future. Even relatively banal and stable predictions (“it will rain tomorrow”) require complex acts of interpretation, faith and assumption. It is a kind of science fiction not in the narrative sense of spaceships or a coming apocalypse but in the small every day sense of assuming a plausible future at least enough that you can choose an outfit, make dinner plans, decide on a career, vote, or fall in love.

One model for thinking about this connection is gambling. The casino is a highly controlled, diagrammatic space in which to ideas of speculation and continuation get negotiated nightly. In a game of roulette, for instance, players bet their money against one of a set of possible futures. When the wheel is spun, the white ball will land somewhere and it is the role of the player to stake a claim as to where. The higher the speculative leap, the higher the payout. A European roulette wheel contains black and red squares numbered 1-36 which fan across the wheel and green square (“the zero”) at its centre. A player who can predict the right number gets their money back 36 times over. However, remembering the green zero, the odds of a correct bet are 1 in 37, meaning the reward dips just below the risk. This one 37th gap or remainder gives the casino a constant competitive edge that allows the future continuation of the whole system. While the individual fortunes of players may rise and fall, the essential stability of the game is guaranteed by the green zero.

The objects in this exhibition also display a diagrammatic musculature. They too are models for futures: An economist’s prediction for a way out of the planet’s economic trouble; a scale model of a Los Angeles bank built from memory and a real estate prospectus; two plinths as remainders or shares from a previous exhibition. All of the models speak the language of economics as the field in which the questions of future and speculation are most frequently rehearsed. They employ a grammar of predictions and remainders. In each of these proposals, it is the gaps and spaces (“space for notes”) that give meaning to the solid space around it. This meaning is inflationary. It is made of competing associations that fill the voids in the models. In this way, the model remains open. Meaning hovers like a magic trick. As with the green zero on the roulette wheel, the gaps here do not perform the role of ruptures, but as guarantors of a smooth continuation.

Maybe part of what the diagram promises is that things could be otherwise. Diagrams suggest that certain values can be swapped out and that by doing so we might get a glimpse of an alternative future. The better the model the greater the fidelity of the prediction. The simpler the model the greater the demand for faith.



1. *The Economic Problem I-IV, 2022*
Annotated photocopies of John Maynard Keynes, “Economic Possibilities for our Grandchildren” (1930). Neon highlighter and pen on inkjet prints, construction paper, frameless frames.
2. *Scale Model, 2022* (with Julia Hohenwarter)
Approx. 1:100 reproduction of the Citibank Building (formerly California Federal Bank), 1910 W Sunset Boulevard, Los Angeles, CA. Cardboard, finnboard, spraypaint, nails.
3. *Slice I, 2022*
50cm slice from conversation pit used in the previous exhibition. Wood, chipboard, tradefair carpet, marker.
4. *Slice II, 2022*
50cm slice from conversation pit used in the previous exhibition. Wood, chipboard, tradefair carpet, marker.
5. *The Economic Problem V, 2022*
Annotated photocopies of John Maynard Keynes, “Economic Possibilities for our Grandchildren” (1930). Neon highlighter and pen on inkjet prints, construction paper, frameless frames.
6. *The Economic Problem VI-VII, 2022*
Annotated photocopies of John Maynard Keynes, “Economic Possibilities for our Grandchildren” (1930). Neon highlighter and pen on inkjet prints, construction paper, frameless frames.