



museum adjacent **tuəɔnspɔ** **wnəsnw**

Dispatch from the Ruins of our Alternative Futures

by Larissa Nickel

Mike Davis theorized in his 1990 book *City of Quartz*, that “the best place to view the Los Angeles of the next millennium is from the ruins of its alternative future.” Referencing the rural high desert of Los Angeles, and its alternative future conceived by Job Harriman in 1914 as the Llano del Rio Cooperative Colony—a socialist utopian colony which was secular, cooperative, feminist, and economically self-sustainable.

Now what remains of the Llano colony is a deserted adjacent void. Positioned next to or nearby the metropolis of the urbanite city, the stars appear brightest in the vast black emptiness of the desert. Except that the desert is never really empty—just yet to be rediscovered.

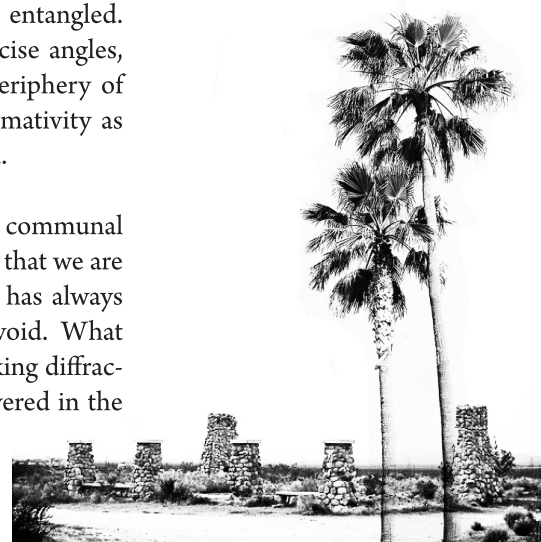
In rediscovering what remains in the ruins of our futures, can we actualize the margins, the other spaces, the adjacency in order to activate the representative voids of our concluding relativity? Could what is learned from Llano, that deserted future chance, be idiosyncratically

applied to practical problems elsewhere, where residency, collective space, museums, alternative futures, and heterotopias collide?

The collective process and its transpositions asks us to critically explore how social forums—and their institutions—create, distribute, and organize content, and where the infrastructures and conditions for curating and art production, consumption, and spectatorship are entangled. Not necessarily in the arranged precise angles, but within and beside the messy periphery of our empty gestures, and our performativity as the memory spaces of what’s beyond.

Adjacency promises little in any communal formation, but defers to the promise that we are together in a shifting labyrinth that has always been adjacent to an omnivorous void. What happens next is up to the light-breaking diffraction, to the creative potential discovered in the prisms of our alternate futures.

Look where one might, there was no other museum which covered the whole range of knowledge, which housed a great national library, and which formed a living embodiment or recreation of the classical mouseion where works of interest or merit, and books, and scholars were all housed side by side.



Kunst = Kapital

"we need to build new infrastructures within the ruins of the old." The Vectoralist Class, Part Two. McKenzie Wark, 2016

The universe (which others call the Library) is composed of an indefinite and perhaps infinite number of hexagonal galleries

"Question not only official power structures, but also the revolutionary project itself." Sisyphus

dystopic

Dreams of a Better Future

by Leslie Foster

If there's one thing I love about being queer (and let's be honest, it's impossible to really just pick one thing), it's the permission we are given (and have taken) to be expansively strange, to see the structures around us, smirk, joyfully subvert them, and then subvert them again.

If there's one thing I love being about Black and queer, it's that I have a legacy of incredible resistance and hope on which I can build. It is a legacy of people who refused to stop building in preparation of futures they would not see and could not fully imagine.

I can trace my artistic lineage to the queer, trans, Black, and Brown folks who steadily worked to reframe and dissolve countless binaries. Forced into the margins, we have used the edges of society to construct our reality and it is beautiful. In his book *Cruising Utopia*, queer, Cuban American artist and academic José Esteban Muñoz stated that queerness' time is "a stepping out of the linearity of straight time." We are the builders of futures that have left the binary far behind. And as creators of better futures, we need a language, a way to leave signposts to future generations.

Dystopias exist to mirror and magnify past horrors as futures to be avoided. They are necessary, but in a world where popular culture cheerfully hawks doom without relief, we are in danger of becoming so completely dispirited

that it is difficult to find a way back. Balance is needed, instruction manuals for queer futures are required, and experimental film is an incredible vehicle for those guides. Dark times require a special kind of hope. Those of us who are queer know dark times intimately and are gifted at weaving sensual, joyfully defiant resistance in the midst of despair. And in its sensuality—much like the sensuality of those of us who are Black and Brown, those of us who are trans—it is perceived as frightening. "Does my sexiness upset you?" Yeah, it sure does upset folks, Dr. Angelou (rest in power). I want to be a part of creating work that delights in what Muñoz calls "the sensuous intersectionalities that mark our experience" as queer folks. Read that phrase again...isn't it delicious?

We have the tools that allow us to create hope for the generations of queer, trans, Black, and Brown folks who come after us. These tools allow us to subvert the normative world, breaking down binaries and oppression. We may not be able to live in the world to come, but we can strengthen its foundations. Let us leave mile markers for those who arrive after us; let us inspire them to continue building what our own foreparents began.

Collectively as Museum Adjacent, our publication of gray literature opens up the boundaries of creative practice to a range of socio-political, environmental, and spatial/formal territories that are either recurring in museological discourse or traditionally seen as hidden operations, on the periphery, or in the intercultural desert of culture beside itself.



art sucks

musetopic

Social Interfaces-On Being Present Where You Wish to Disappear

Museums and libraries have become heterotopias in which time never stops building up.

How do museums function? Can we alter the interface?

When do museums experiment? When do you?

Are museums beneficial for memory? Preservation? Display?

How do we knowingly and unknowingly perform institutional and museum functions?

Are institutions beneficial, and in what ways?

How does adjacency matter to arts institutions?

Does art=capital?

Does collectivity re-create the institution?

Will the revolution be televised, itemized, or socialized?

Should we disappear?

Should we be present?

How do we engage? Or drop out?

Hello everyone,

I have been blocked on Facebook for three days because I commented "Ugly Americans" on a friend's post regarding Mitch McConnell. Please help promote the Generational Aesthetics if you are on facebook.

Thank you- Hagop

> WILL ANYONE OR TWO BE WILLING TO TAKE TURNS SERVING AS BARTENDER TONIGHT ???

>

> PLEASE REPLY ALL.

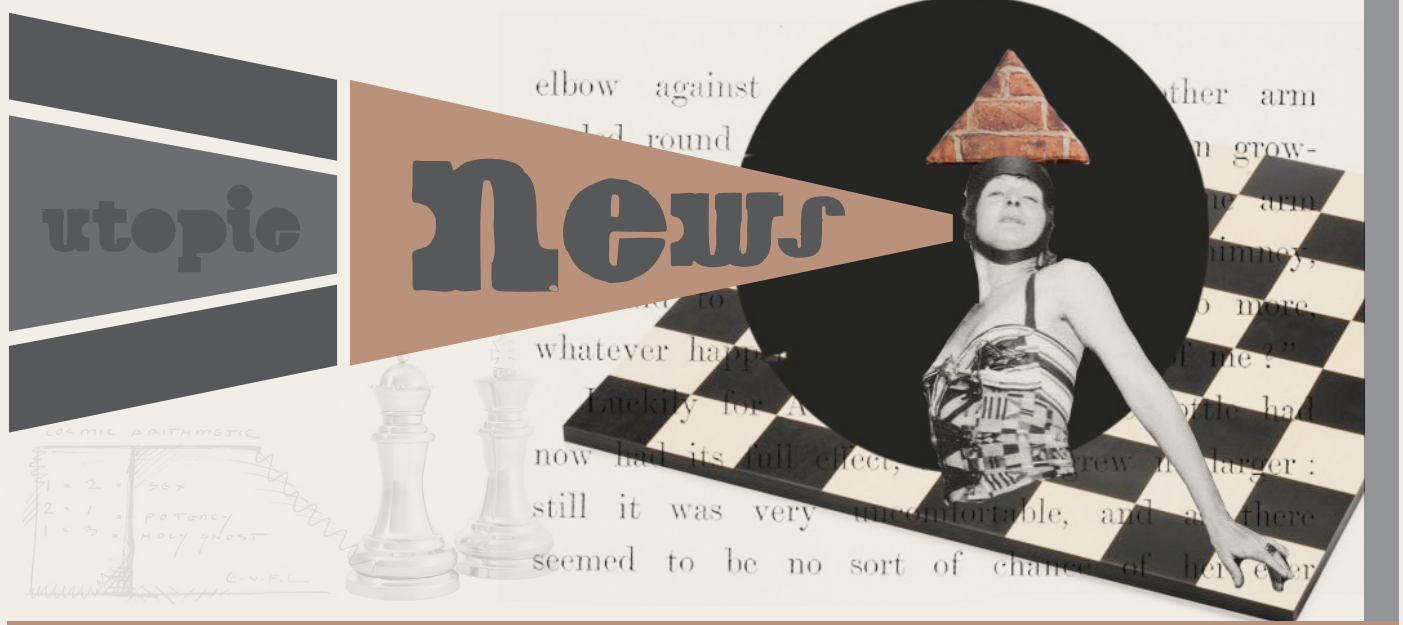
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> THANK YOU- Hagop

YEAH I'LL VOLUNTEER FOR A SHIFT

YEAH ME TOO

(I'll be rolling in around 4:30 with 4 large-ish paintings. See y'all later!)



Some Recent Readable Books

Cruising Utopia: The Then and There of Queer Futurity by José Esteban Muñoz. Part manifesto, part love-letter to the past and the future, *Cruising Utopia* argues that the here and now are not enough and issues an urgent call for the revivification of the queer political imagination.

How Institutions Think: Between Contemporary Art and Curatorial Discourse ed Paul O'Neill, Lucy Steeds and Mick Wilson. This anthology—taking its title from Mary Douglas's 1986 book, *How Institutions Think*—reconsiders the practices, habits, models, and rhetoric of the institution and the anti-institution in contemporary art and curating.

Baroness Elsa: Gender, Dada, and Everyday Modernity by Irene Gammel. In *Baroness Elsa*, Irene Gammel traces the extraordinary life and work of Elsa von Freytag-Loringhoven (1874–1927), viewing her in the context of female dada and the historical battles fought by women in the early twentieth century.

Culture Class by Martha Rosler. In this collection of essays Martha Rosler embarks on a broad inquiry into the economic and historical precedents for today's soft ideology of creativity, with special focus on its elaborate retooling of class distinctions.

Dark Matter by Gregory Sholette. Art is big business, with some artists able to command huge sums of money for their works, while the vast majority are ignored or dismissed by critics. This book shows that these marginalised artists, the 'dark matter' of the art world, are essential to the survival of the mainstream and that they frequently organize in opposition to it.

Citizen: An American Lyric by Claudia Rankine. In essay, image, and poetry, *Citizen* is a powerful testament to the individual and collective effects of racism in our contemporary, often named "post-race" society.

Lee Lozano Dropout Piece by Sarah Lehrer-Graiwer. Drawing closely upon Lozano's private notebooks, Lehrer-Graiwer argues that *Dropout Piece* still haunts the art world today as oral history, ephemera and fantasy, and reveals how Lozano's practice advanced the relationship between language and performance and between private thought and urgent action.

Society Against the State by Pierre Clastres. Clastres offers examples of South American Indian groups that, although without hierarchical leadership, were both affluent and complex. In so doing he refutes the usual negative definition of tribal society and poses its order as a radical critique of our own Western state of power.

The Undercommons: Fugitive Planning & Black Study by Stefano Harney and Fred Moten. In this series of essays, Fred Moten and Stefano Harney draw on the theory and practice of the black radical tradition as it supports, inspires, and extends contemporary social and political thought and aesthetic critique.

A Billion Black Anthropocenes or None by Katherine Yusoff. Yusoff initiates a transdisciplinary conversation between feminist black theory, geography, and the earth sciences, addressing the politics of the Anthropocene within the context of race, materiality, deep time, and the afterlives of geology.

MUSEUM ADJACENT
Henderson Blumer
Leslie Foster
Kim Garcia
Sharon Levy
Kim Marra
Hagop Najarian
Larissa Nickel
Dakota Noot
Amoral Poem (Devion Law & Joshua Ross)
Molly Schulman
Christina Shurts
Joshua Vasquez

