

Ring the bells! Head for the hills! Beware! Jump-Space!

Aesthetics doesn't usually get such an explicit and exemplary showing of its true colors - as far as beauty and commerce go - but that changed in 2021. Often aesthetics is left teetering in a no name zone and left up to its own invention. Today, professionals chime in to decide its fate. Art and aesthetics are important to understand, be entertained by, or invested, but it is also easily a non-consideration.

It's curious, but not an outright surprise, that the arts historically keep searching for new markets or a lingua franca to represent how we see ourselves, but how are these shifts in content perpetuated? Is it rigor or laziness or complicity?

Which brings me to the unlikely emergence of two very oppositional impulses: Ethnographic Portraiture and Digital Assets (NFT).

The portraits I am referencing are identity-bonded. Brilliant, academic portraits of historically under-represented subjects. Rich and powerful in every consideration.

On the other hand, we have a form of aesthetic production that has existed underground for many years. It also didn't fit comfortably into the prevailing traditions of an art market based type of art objects. What I am referring to is digital assets most notable made visible in the form of NFTs (non-fungible tokens). These works are made by a range of artists/creatives that have found technology as a means to represent the world they experience. And, though tech is no wallflower in contemporary culture, as an aesthetic tool it was invisible outside of creatives exploring the tech.

Both of these developments are fostered by different groups with different agendas. Both were initiated (for years) outside the mainstream, vying to be seen, seldom crossing-over in content or notions of representation, but as a subtext share the "empowering of others" purpose.

That they both surfaced during the pandemic and represent opposite sides of the aesthetic spectrum is illuminating, especially since both are about representational rendering in the high tradition of "likeness" whether it is fantastical/ideological/political/technological. Both carefully erase the 20th Century pitfalls and pratfalls of a universal aesthetic paradigm in exchange for the specificity of a particular group.

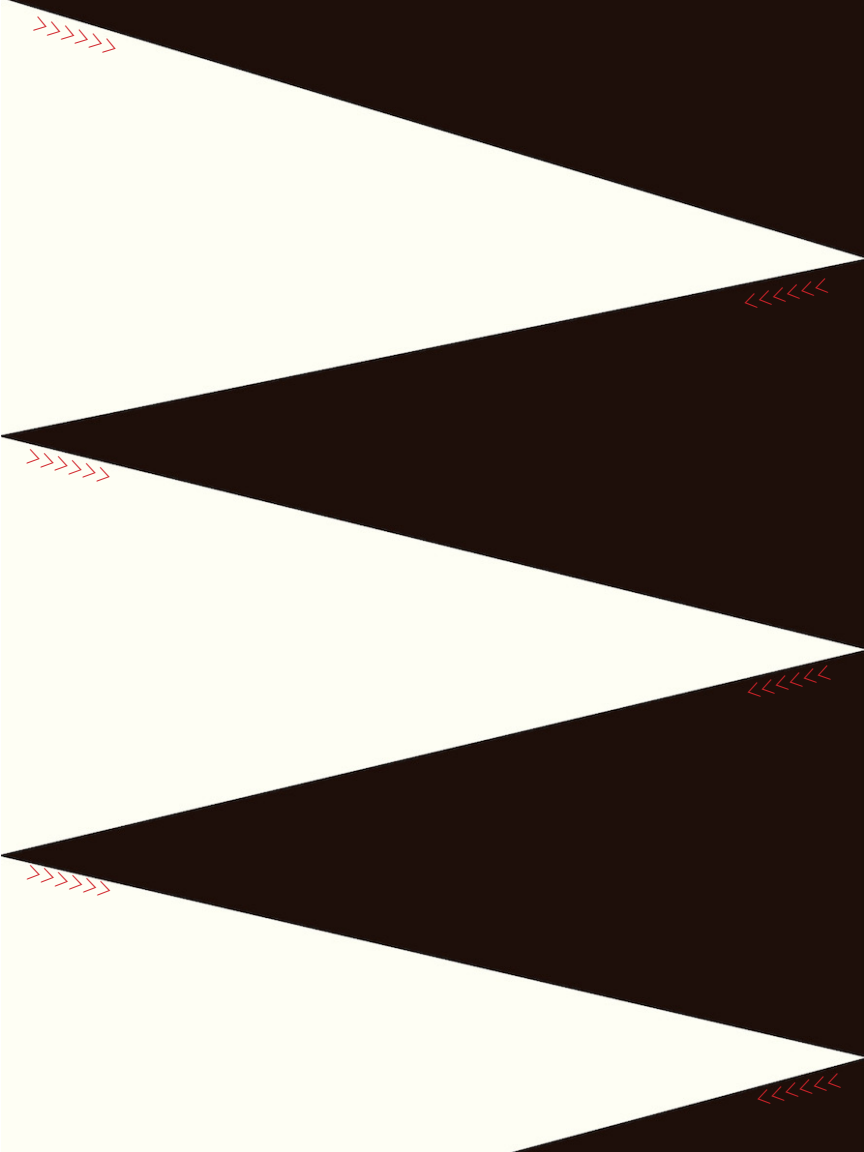
Both are pathways to a future unanticipated only a short time ago.  
Do they co-exist or are they isolated events?

Either way, let's be open to this confluence of topical expressions, because it is our new status quo.

# jump- space

2022©i-o-i-p/MKanc

















Contents in order of appearance:

*Frontis-title {jump-space}*

*Text*{2}{r1}

*OppoReac* {off-white/plum}

*Greenover* {+}, oil on aluminum, 74cmx61cmx.6cm

*Bleached Mussels* {crack}

*Greenover* {<}, oil on aluminum, 74cmx61cmx.6cm

*Text*{2}{r2}

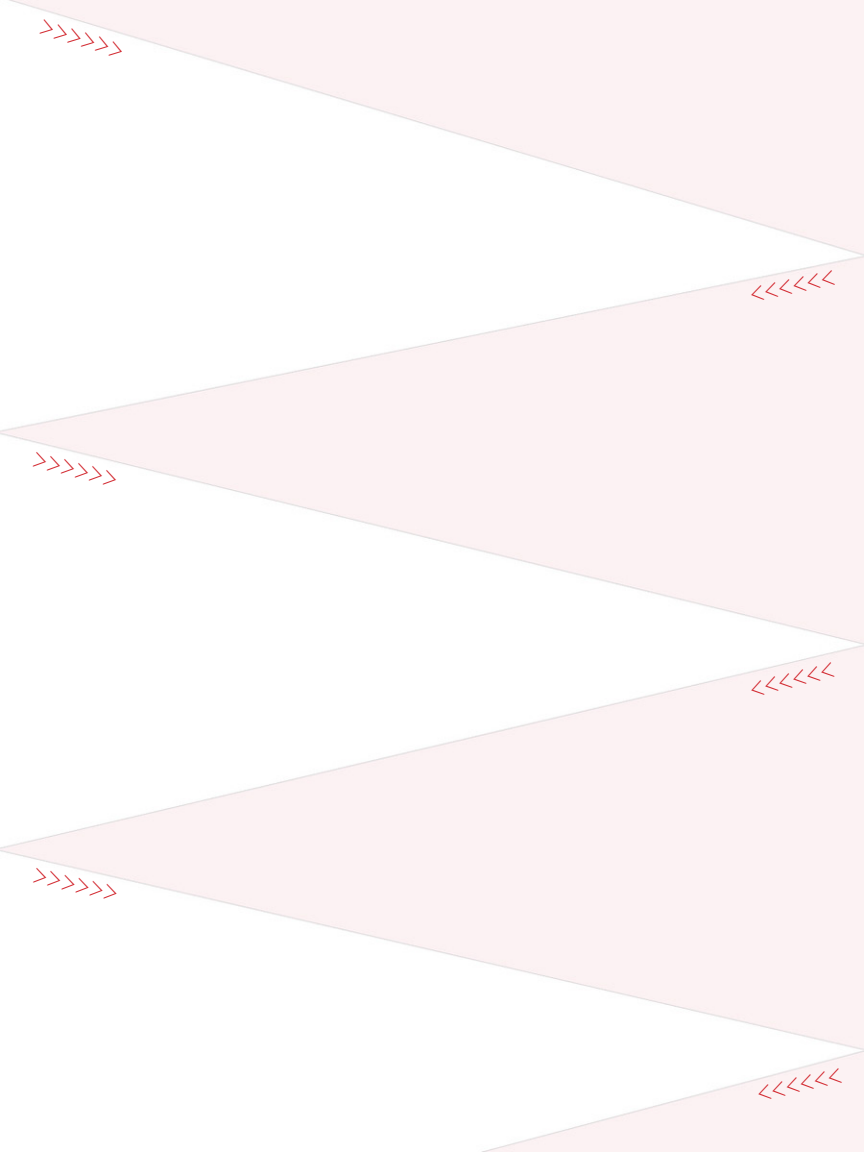
*OppoReac* {white/pale rose}

*Greenover* {>}, oil on aluminum, 74cmx61cmx.6cm

*Bleached Mussels* {splotch}

*End-title {jump-space}*











The background is a dark, textured surface. It is populated with numerous white, three-dimensional rectangular blocks of varying sizes and orientations, some appearing to be stacked or scattered. Overlaid on this are several horizontal, wavy lines in a light orange or copper color, which have a subtle, repeating pattern.

**jump-  
space**