



**POST-EXPERIENTIAL:
Speculative Collaborative
Methodology and
Its Implications on
Contemporary Aesthetic
Practices_ Part 2**

Mitchell Kane

Part 2 begins the
transitional phase
from the Individual to
Group ownership,
from ontological self
interest to shared
aesthetic experience.

Post Experiential - Figuring Out Qualities

How Does Project #1 convert into Qualities?

How Do I Select Only Five or Six Qualities?

Which Qualities Are the Best Qualities?

Which Qualities Do I Eliminate?

Should I Be Honest About The Qualities I Choose?

Should I “Stack The Deck” and Make-Up Qualities?

What Group Will I Be In?

Will My Qualities Matter When Mixed with Other Qualities?

How Do Qualities Translate Into A Collaborative Methodology?

How Do We Test Our Qualities With So Many Other Qualities?

What Happens If My Qualities Get Lost or Disappear?

Post-Experiential: Selected "Qualities of the Future" Per Each Group

1

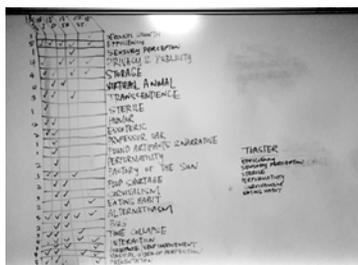
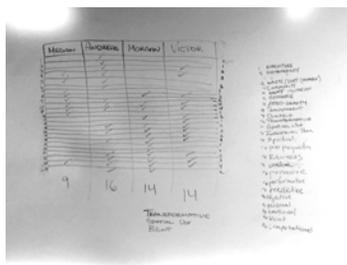
AGRICULTURE
 SUSTAINABILITY
 WASTE - HUMAN
 COMMUNITY
 UTILITARIAN
 RECYCLABLE
 ZERO-GRAVITY
 TRANSPARENT
 DURABLE
 TRANSFORMATIVE
 SPATIAL USE
 INDUSTRIAL PARK
 SPRITUAL
 PROPOGANDA
 RAWNESS
 COMICAL
 PERVASIVE
 PERFORMATIVE
 PREDICTIVE
 OBJECTIVE
 PERSONAL
 MOTIONAL BLUNT
 COMPUTATIONAL

2

PERSONAL GROWTH
 EFFICENCY
 SENSORY PERCEPTION
 PRIVACY & PUBLICITY
 STORAGE
 ANIMAL
 TRANSCENDENCE
 STERILE
 HUMOR
 ESOTERIC
 PROFESSOR OAK
 FOUND ARTIFACTS
 PERFORMATIVE
 FACTORY OF THE SUN
 FOOD SHORTAGE
 SURVIVALISM
 EATING HABITS
 ALTERNATIVISM
 BUG
 TIME COLLAPSE
 INTERACTION
 SELF-IMPROVEMENT ASSISTANCE
 MAGICAL - PERFECTION
 PRESENTATION

3

FUN
 UNKNOWN AS DISTURBING
 LIFESTYLE
 FRAGMENTED
 SYNTHETIC
 POETIC
 REFLECTIVE
 CONDENSED GESALT
 TRANSPARENT
 FANTASY OF AUTONOMY
 VIRTUALITY
 DEMO
 DEMOCRATIZATION
 DIGITAL CONTENT CREATION
 MANIPULATIVE
 TRANQUALIZING
 OUTLIVING AN INDIVIDUAL LIFE
 QUANTIFY THE UNQUANTIFIABLE
 FETISHIZED
 IRONY
 35MM FILM
 GLEANING
 REVOLUTIONS
 REBELLION
 ORGANIZATION
 HANDMADE

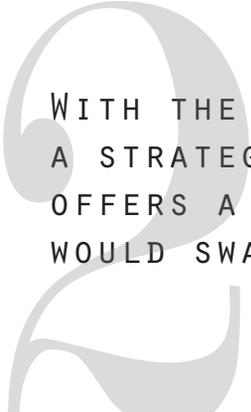


Over the next few weeks, several different iterations (including testing, conversation and editing) of the final subject occurred to make sure each participant felt that their qualities were represented in some percentage -- whether 5% or 80% -- in the final outcome

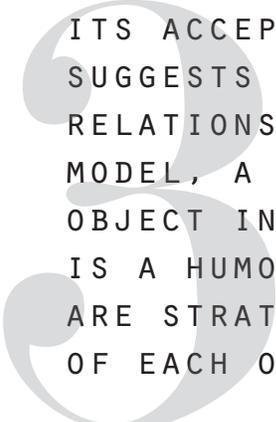
One of the greatest challenges is making sure each participant has some degree of ownership in the final result.



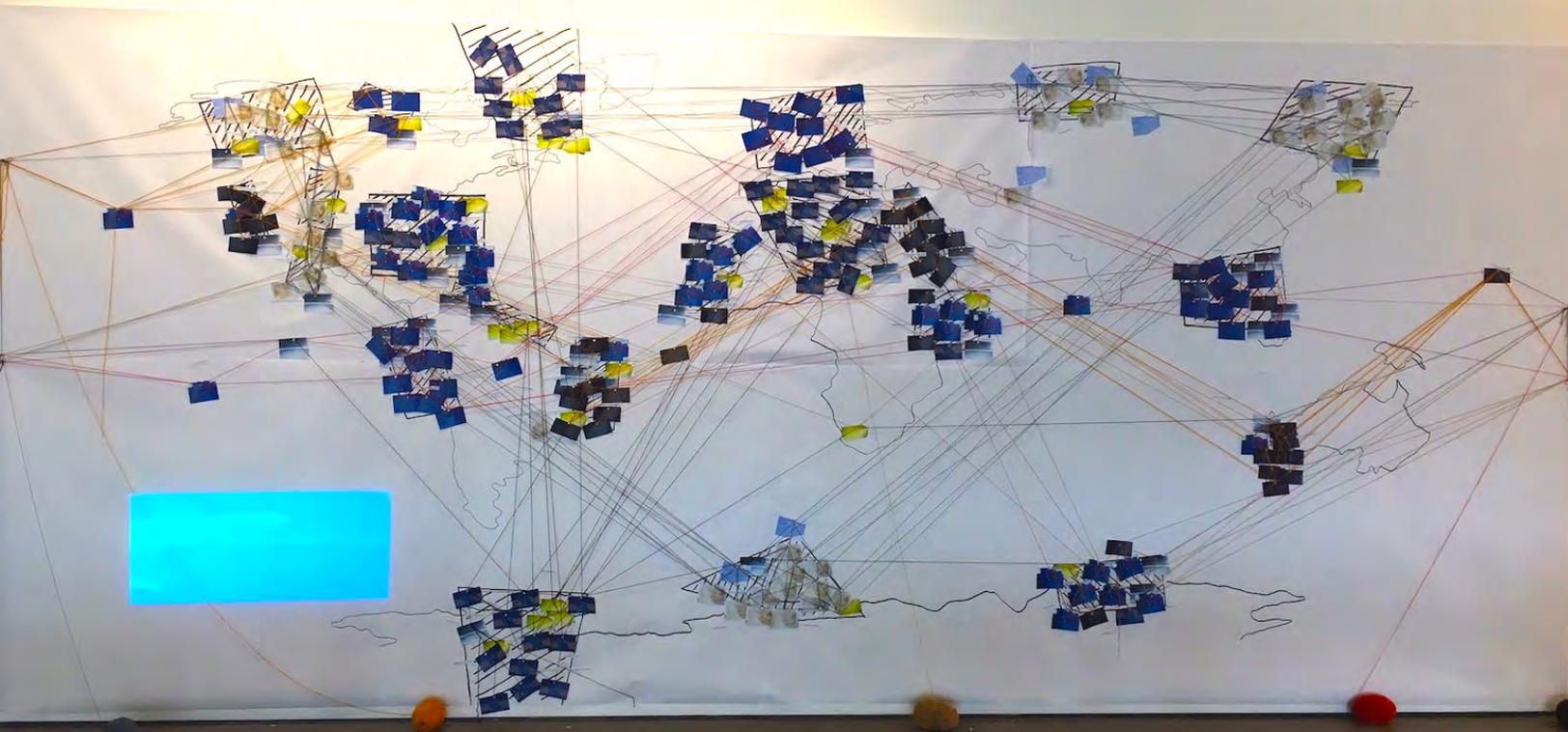
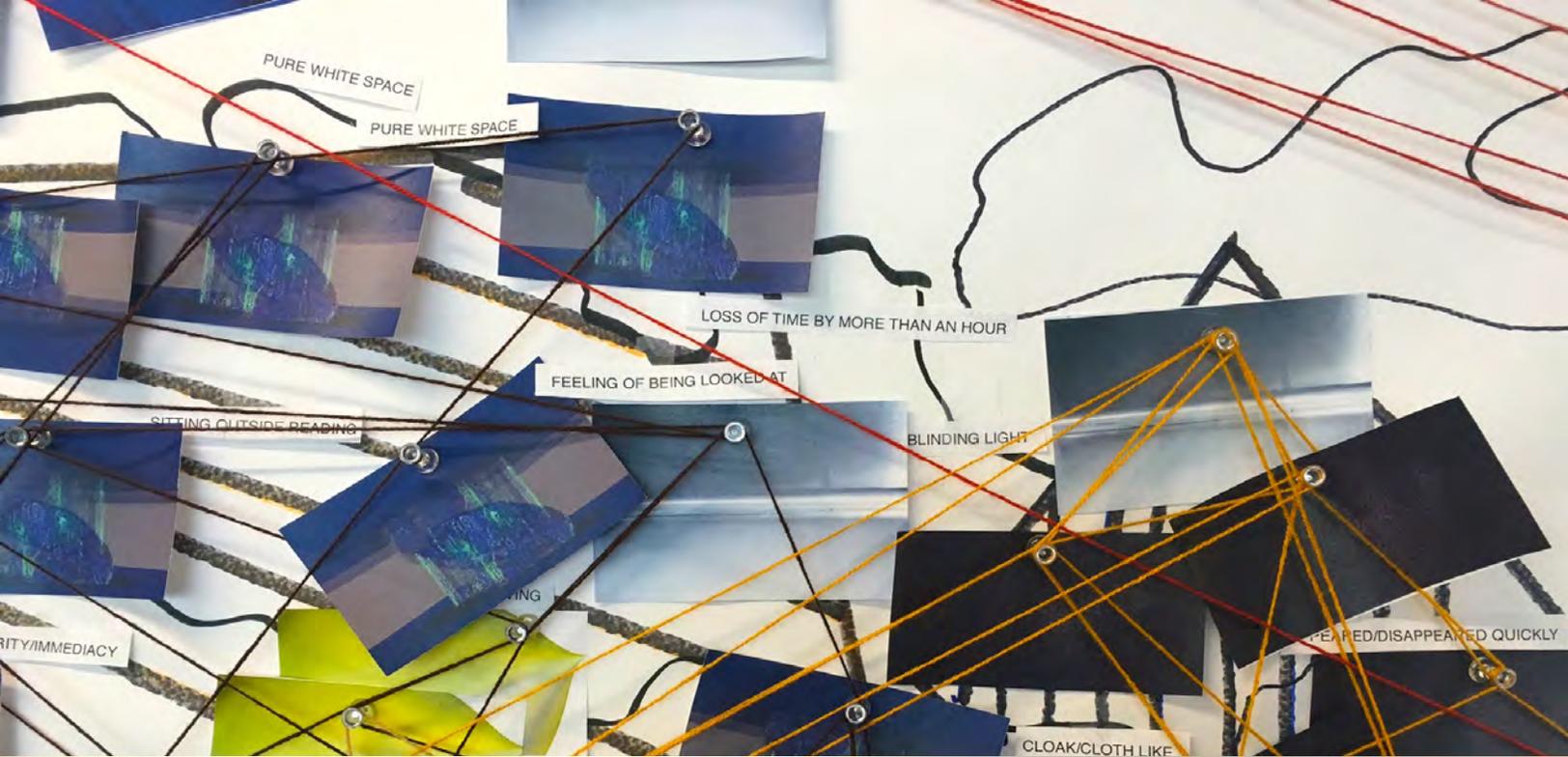
LOCATED GLOBALLY THESE *SENSIBILITY STATIONS* WOULD BE SPECIFIC DESTINATIONS WHERE ANYONE COULD GO TO ACCLIMATE OR REPLENISH *FEELINGS* THEY BELIEVE ARE LACKING. THESE *STATIONS*, THOUGH SCATTERED AROUND THE GLOBE, TAKE FORM AS AN ETHERIAL FOG OR CLOUD OR LIGHT-FIELD WITH INTANGIBLE BOUNDARIES.



WITH THE LOSS OF AN ABUNDANCE OF DIVERSITY AND RECOGNIZING A STRATEGIC ABSENCE IN THE SURVIVAL OF THE FOOD CHAIN *BEE* OFFERS A STAND-IN, MAN-DRIVEN FLEET OF NANO DRONES THAT WOULD SWARM, COLLECT AND RETURN POLLEN TO A CENTRALIZED HIVE.



THE MOST ABSTRACT AND PURPOSEFULLY MISDIRECTED OF THE THREE PROPOSITIONS. UNRELENTING AND UNCOMPROMISING IN ITS ACCEPTANCE OF A POSITION ON THE FUTURE, *PARANONIA* SUGGESTS A NERVOUSNESS IN THE SPATIAL-DIEMSIONAL RELATIONSHIP BETWEEN OBJECTS, IDEAS AND SPACE. IN THIS MODEL, A SOMEWHAT INERT, COLORFUL, ENCASED TEXTURED OBJECT IN STASIS. ROVING AROUND THE ROOM IN PROXIMITY IS A HUMOROUSLY PLOTTING CLUMSY MONOLITHIC FORM. BOTH ARE STRATEGICALLY INVOLVED AND SIMULTANEOUSLY UNAWARE OF EACH OTHERS PRESENCE.

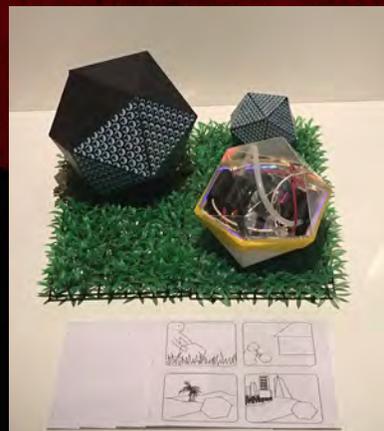


POST-EXPERIENTIAL_FIVE MAP: LOST SENSIBILITIES RENEWAL STATIONS



兩人是姐弟戀。北京奧運會他在水立方擔任播音員時，

因





POST-EXPERIENTIAL_PARANONIA: RANDOM TRANSIT & DIMENSIONAL ENCROACHMENT

Post-Experiential : Conclusion

The participants were ages nineteen through thirty-two. They were students enrolled in an art and design college in a variety of areas from Fine art, Illustration, Media and Graphic Design. The nationalities represented in the class included American, Nicaraguan, Korean, Japanese and Serbian. In my observation, nationality played little to no role in the final outcome, whereas the overall generational interest -- in defining what a future may be -- was crucial, i.e., the difficulty of successfully naming a future, though regularly reintroduced, became a reoccurring impediment to inventiveness. The participants individually and in their respective groups kept returning to this future as a stumbling block.

Creativity is consciously aware of what it is and where it “must” fit in.

Creativity is something onto itself and it has distinct boundaries.

Creativity is not an imaginative act.

What are the limitations of collaborative model?

- (+) Get different results
 - Unexpected confluences of opinions
 - Potentially invent less predictable forms
 - Technology just a tool - not prioritized or special - normalized
- (-) Pervasive subjectivity
 - Impulse to revert back to personal stylistic concerns
 - Individual ownership of a shared project was lacking
 - Individual ownership within a group is debateable
 - Too early to tell if Post-Experiential can work - not there yet.

In the three groups all were idealistically searching for a tangible result/product which may be seen as something for the betterment of mankind.

1. “Lost Sensibilities Renewal Stations.” Expansive, global, personal places for a humanitarian purpose.
2. “Mechanized Bee Surrogates and Hive.” Environmental and technological hybrid as a bio-cultural renewal.
3. “Random Transit with Dimensional Encroachment.” Aesthetic-philosophical plotting of unregulated spatial relationships.

The participants engaged and carried out the process described to them. They honestly invented within the boundaries. Often falling comfortably back into a prevailing populism mixed with both pragmatic and altruistic insights. The outcomes were highly relational, meaning that the idea/objects conceived were contingent on their use or in conjunction with the specific environment.

When asked if they would incorporate this project outcome into their personal portfolio only 12% said they would. 80% said they learned from the process and would use it as part of their creative/decision-making process.

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A Future › between now and 10,000 years forward
An ambiguous comprehension of spatial dimension
Often, a confluence of forms
Oddly situated
Appearing nonsensical
Behaves badly/unreasonable
Self governing
Without taste or smell
Humorous
Technological [yes/no/whatever]
Intentional
Sincere
Scalable
Experimental [untested]
Post - Experiential



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Image credit: Cueva de las Manos, Santa Cruz province, Argentina