

A Paradise of the Ordinary

Heaven would be full of ordinary things; trees, fresh air, lies and infidelities, chattering animals and sex. What kind of place could it be if there were no ordinary things? Or could we live forever in a limbo of miracles and the constantly renewed fires of the super-real?

We are fascinated by the ordinary and in just about anything in this world and the imagined next. You can't turn around without tripping over the ordinary and its omnipresent power to be more than artifice. The problem with painting is not just that it celebrates such artifice, but that it has no ambition. A single self-conscious brush stroke, pulled against the grain of the canvas, cannot fail to disappoint. Magnify that number into the millions and you may resuscitate the medium, but who has the time? The painting might be dull, but the pain in the wrist is delightful.

We have to have faith in something. Rauschenberg knew that if he opened his window the world would rush in. Of course this is more beautiful than superstition. Of course it's more tangible than god. We don't mind if god exists because we know the folly of the teleological: we object to heaven.

An algorithm can provide a fascinating and absurd selection. It looks like randomness. It was Cage's genius to recognize this power. To him we owe what we have become. We know this upsets pockets of a previous generation, as well as those younger that cradle dust, but the burden of relevance fails to weigh on the shoulders of fools and the forgotten.

We are passing the age where sex is rewarding and we look past ourselves in mirrors. Man has created god in his own image and there's the morning-after pill for that. Lacking the appropriate contempt for ourselves, we have invented redemption and justice. It's time to throw the baby out too. It's no use just wanting to be ordinary.

Anchor Graphics is teaming up with *Industry of the Ordinary* to produce a series of four-color photolithographs. Industry of the Ordinary is a collaborative team composed of Adam Brooks and Mathew Wilson. They state that:

"Through sculpture, text, photography, video and performance, Industry of the Ordinary are dedicated to an exploration and celebration of the customary, the everyday, and the usual. Their emphasis is on challenging pejorative notions of the ordinary and, in doing so, moving beyond the quotidian."

The source material for this series of prints is the result of image searches on *Google* through which the word 'Ordinary' is combined with a particular language. Pairings are produced that reflect important historical tensions or other charged relationships between speakers of these languages. The artists take randomly selected images that result from these searches and zoom in on a specific section. This close up is then combined with the close up from the search of another language, creating a diptych that will be printed using photolithography plates. The work will be framed in shadow boxes with the word "ordinary" in the correlating languages sandblasted on to the glass.