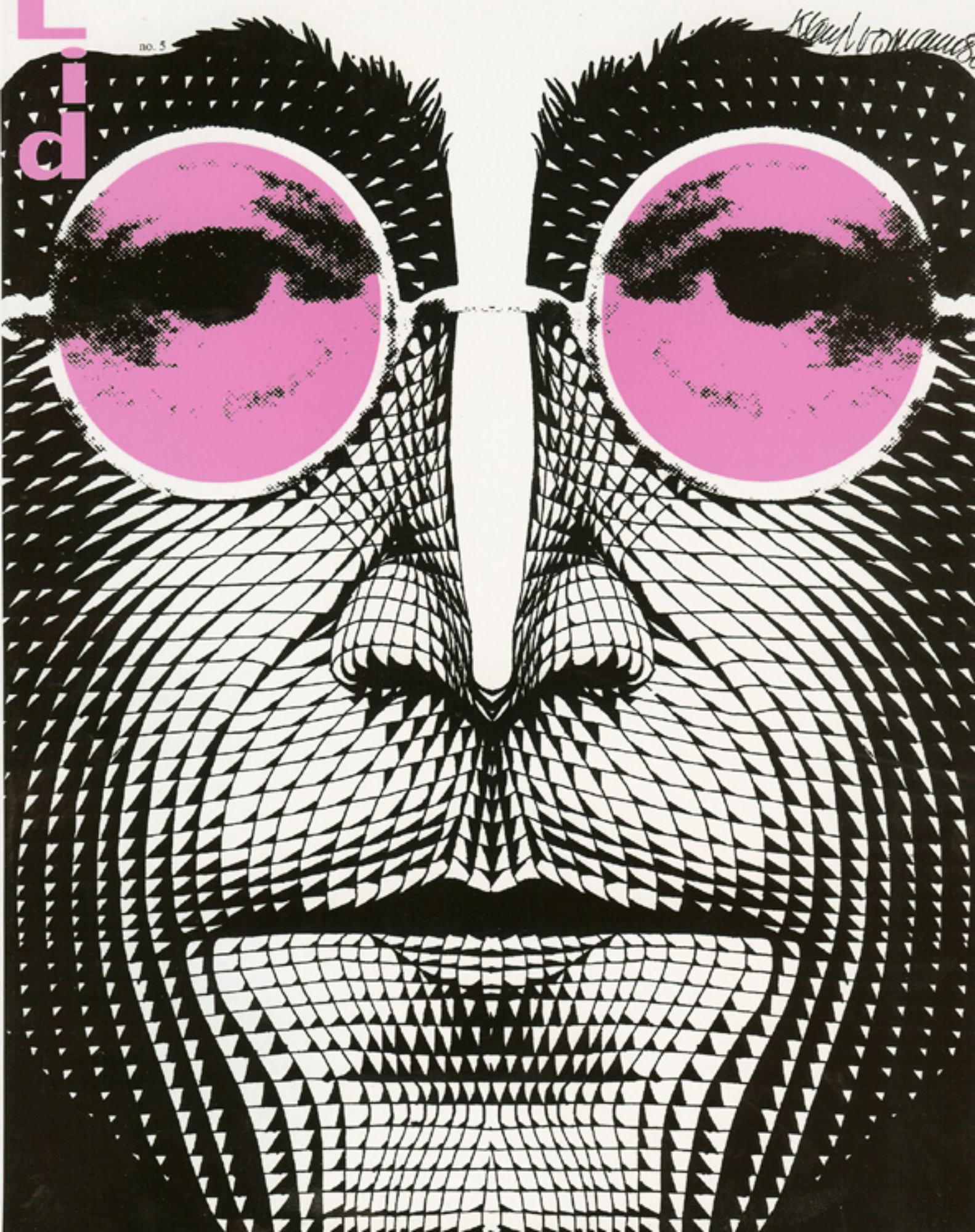


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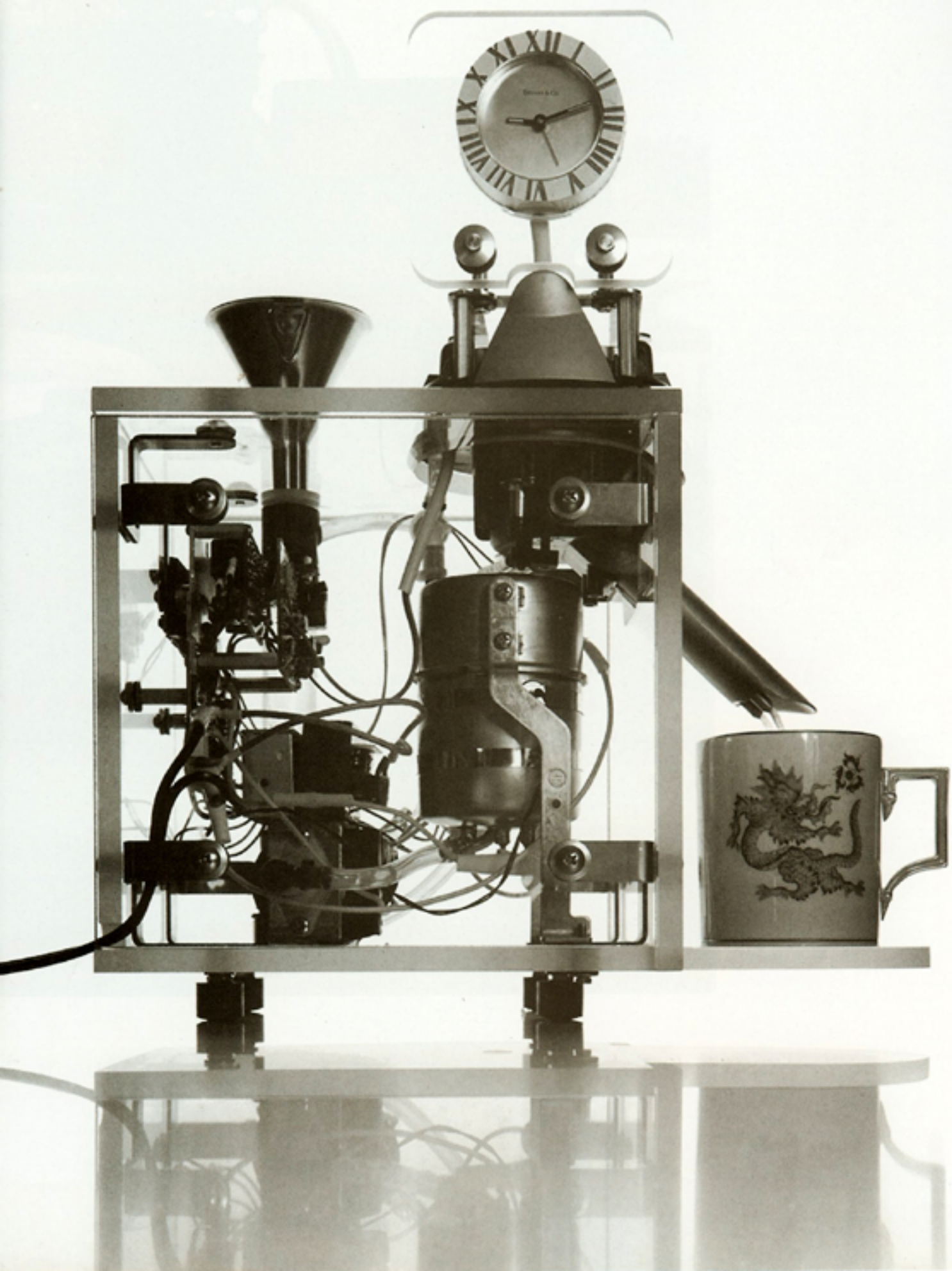
Klaus von Kluge

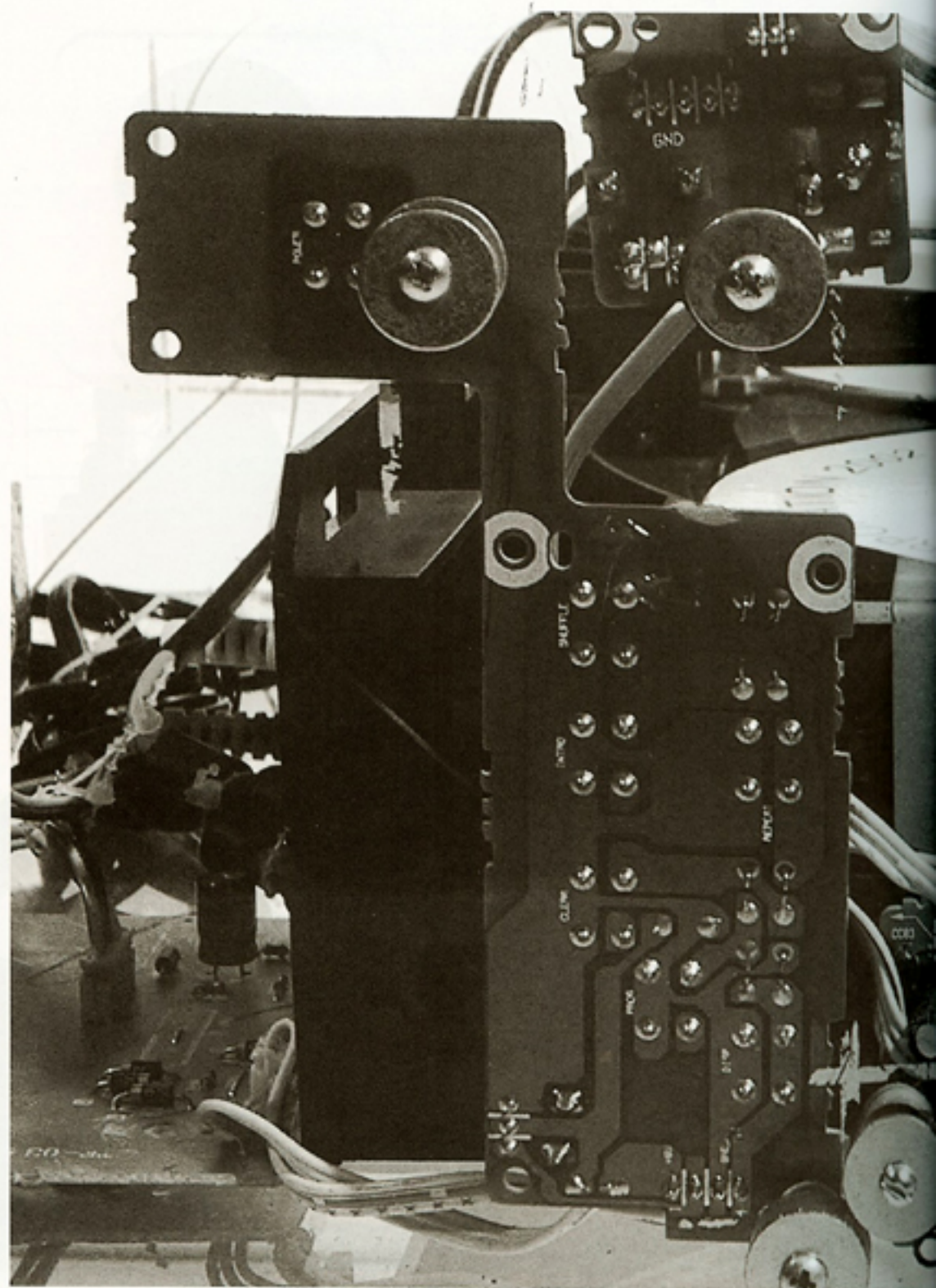


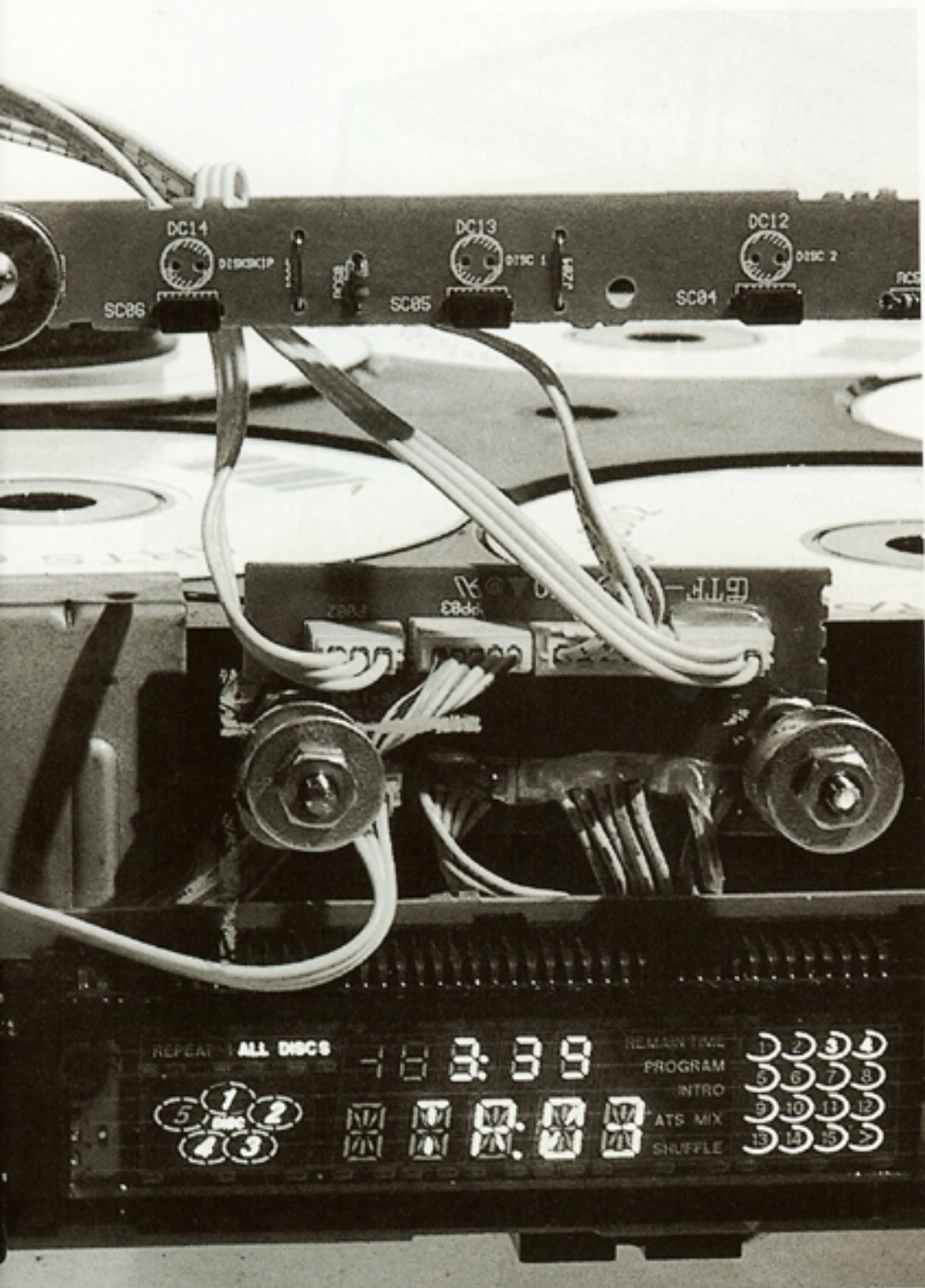
MODERN MACHINES

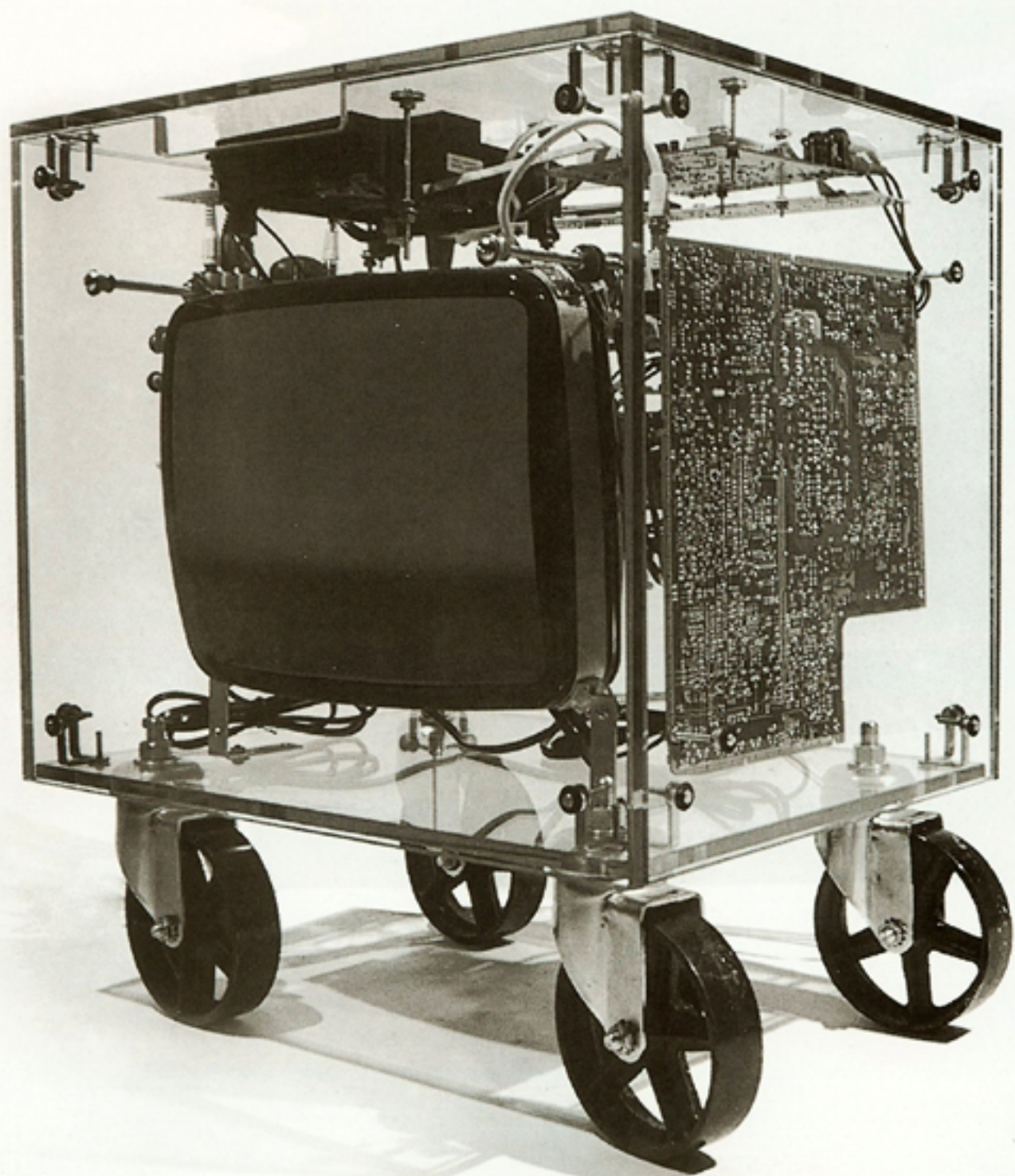
MIKE LATHAM ARTS CORPORATION

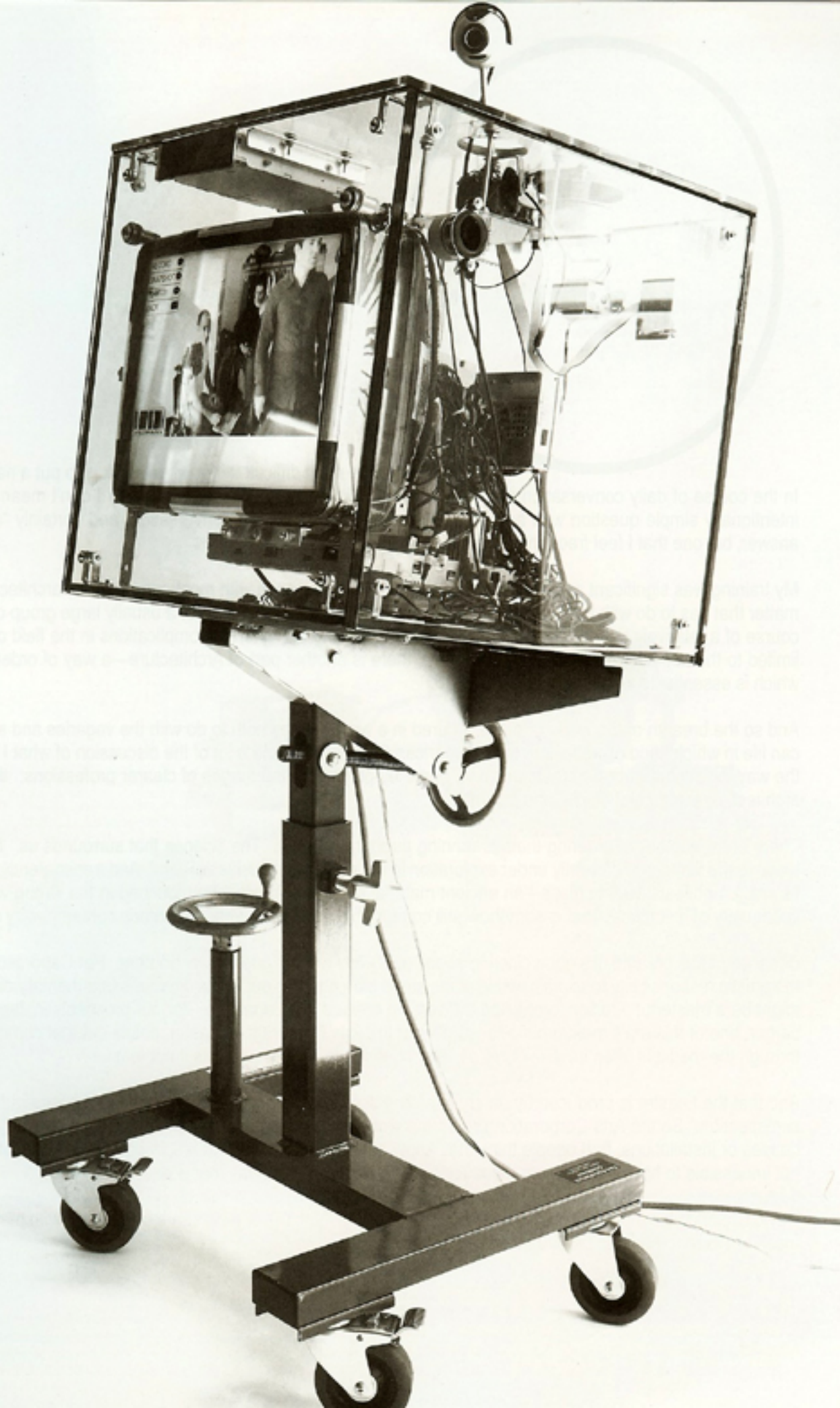
PHOTOGRAPHS VIKRAM GANDHI













One of the most difficult things in my work is to put a name to my career. In the course of daily conversation people constantly ask one what one does. Usually I don't mean to complicate an intentionally simple question with an answer that could make days of conversation, and certainly "artist" is a simple answer, but one that I feel frequently oversimplifies the matter.

My training was significant and it was in architecture. As is the case with most corporations, architecture is a complex matter that has to do with the interactions, agreements, and communal work of a usually large group of people over the course of a relatively lengthy period of time. Notwithstanding the inherent complications in the field of architecture not limited to the aspects of clients and contracting, there is another part of Architecture—a way of ordering the universe, which is essential to what I do as an artist.

And so the breadth of the work, or art, is ordered in a way that has both to do with the vagaries and situation of American life in which I find myself—that of the American Corporation. And a lot of the discussion of what I do has to do with the way in which that order creates its own genre by playing on the fringes of clearer professions: those of the artist, architect, director, chief officer, and scientist.

There are a number of ordering themes running through the work. The science that surrounds us. Movement, which leads to the film genre currently under exploration in the new work "Business Plan." And transparency, the literal aspect of which manifests itself in glass—an ancient material, anciently fragile when touched in the wrong way, with a limited vocabulary of techniques that is somehow still comfortable in its somewhat duplicitous contemporary omnipresence.

Because of this breadth, it's not a cinch to speak about the work in one way or another. Pat Caporaso says that it's not the artist's responsibility to explain, while at the same time pointing out that a director's commentary on "Business Plan" might be a masterful addition, alongside the version dubbed into Japanese—for our prospects in Japan. Yoyo Bishofberger, one of this era's most prolific consumers of the Arts Corporation Loaster, points out that communication with or through the media is often in vain. After all, they continue to ask, what is this if not toaster?

And that the Loaster is produced by an entity calling itself an American corporation to cause less rather than more circumspection. So the Arts Corporation orders the world around it—making experimental products or sculptures or art, houses or installations, that people think they know already, that function in the world of utility or abstract, or both. It's not impossible to have it both ways, because there is always a third way that is equally as likely.

David Croland also thought it important to mention that one thing the objects share in common with many more common machines is that they can be bought. They are all for sale.

