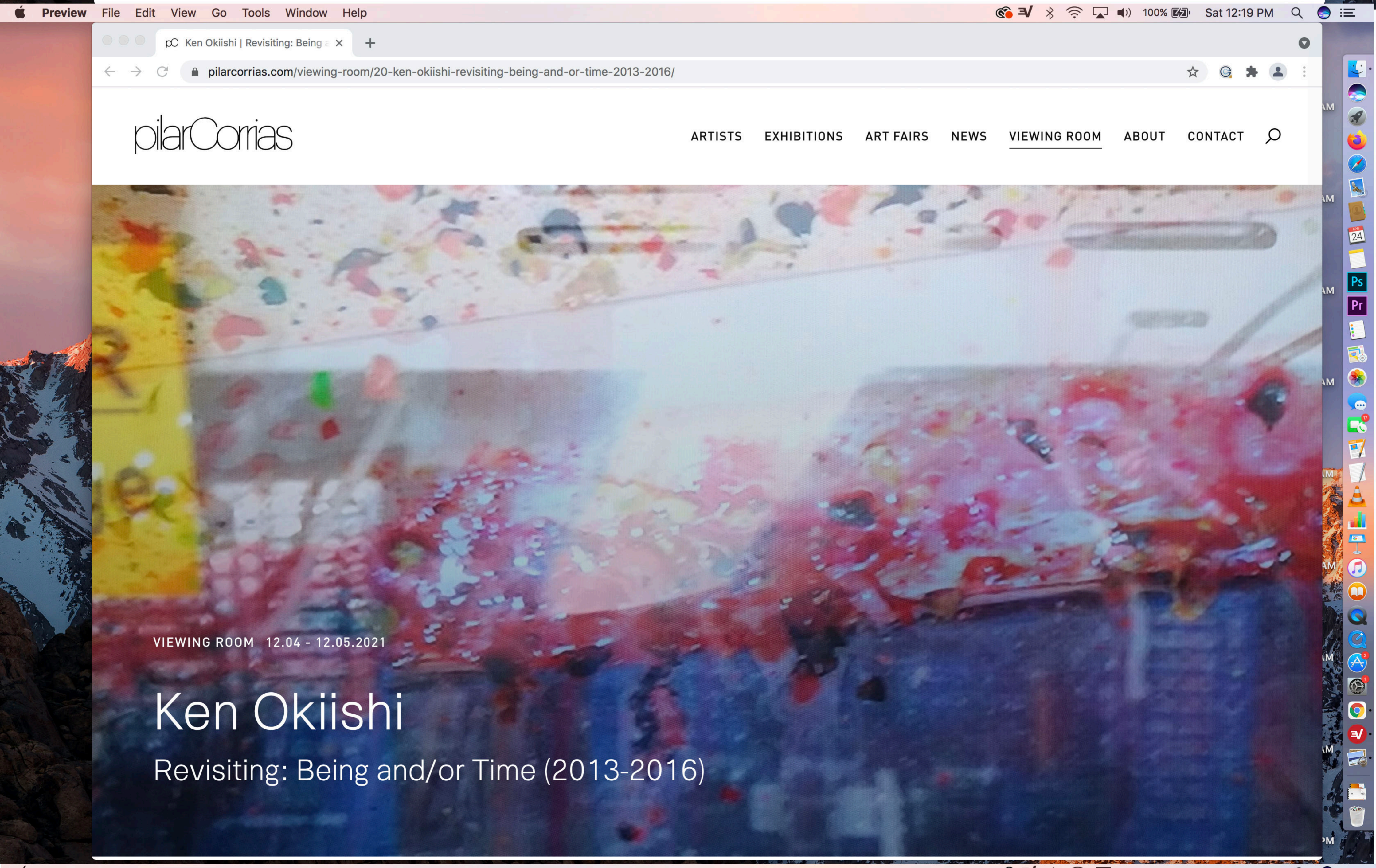
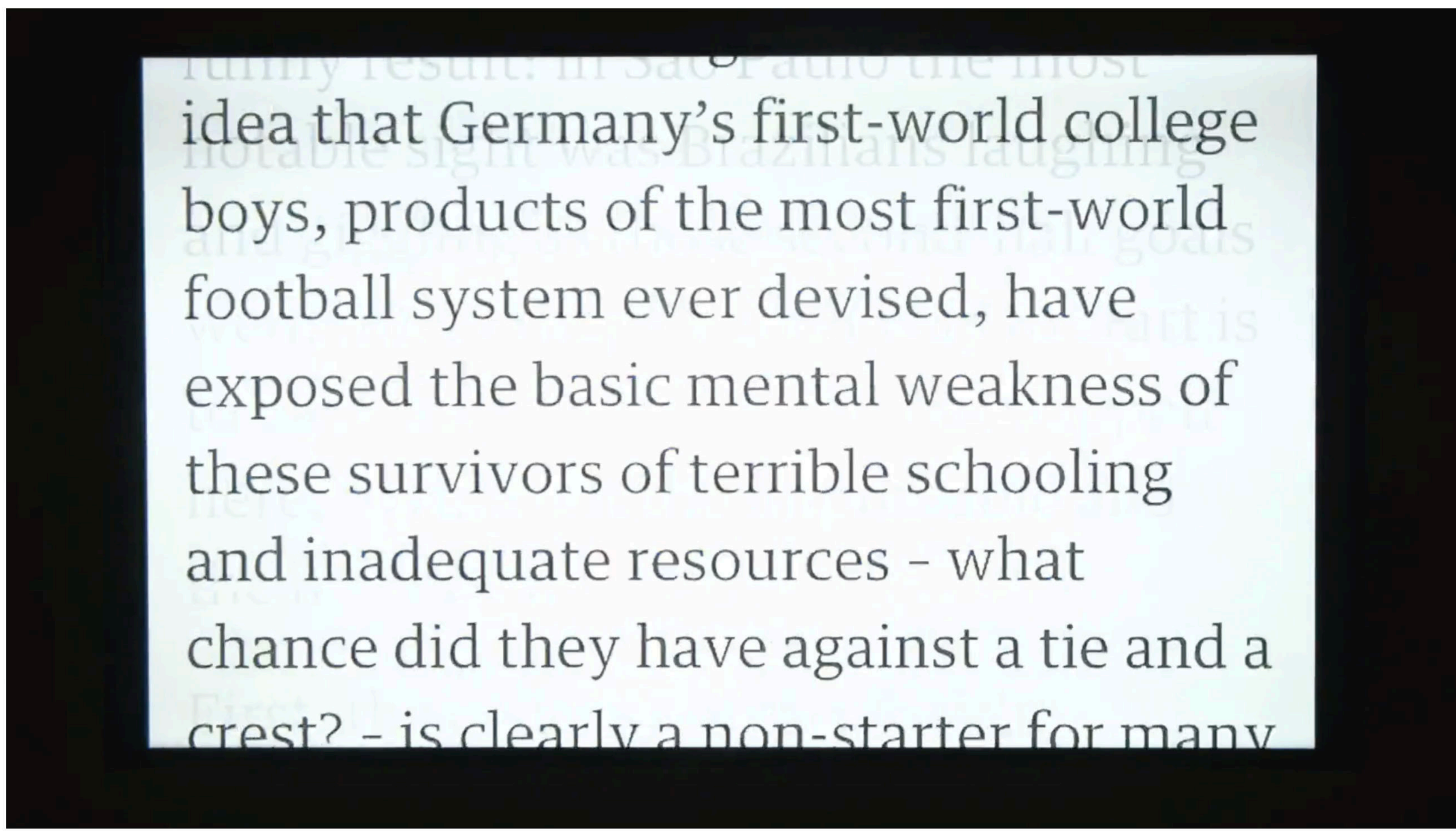


Being and/or Time



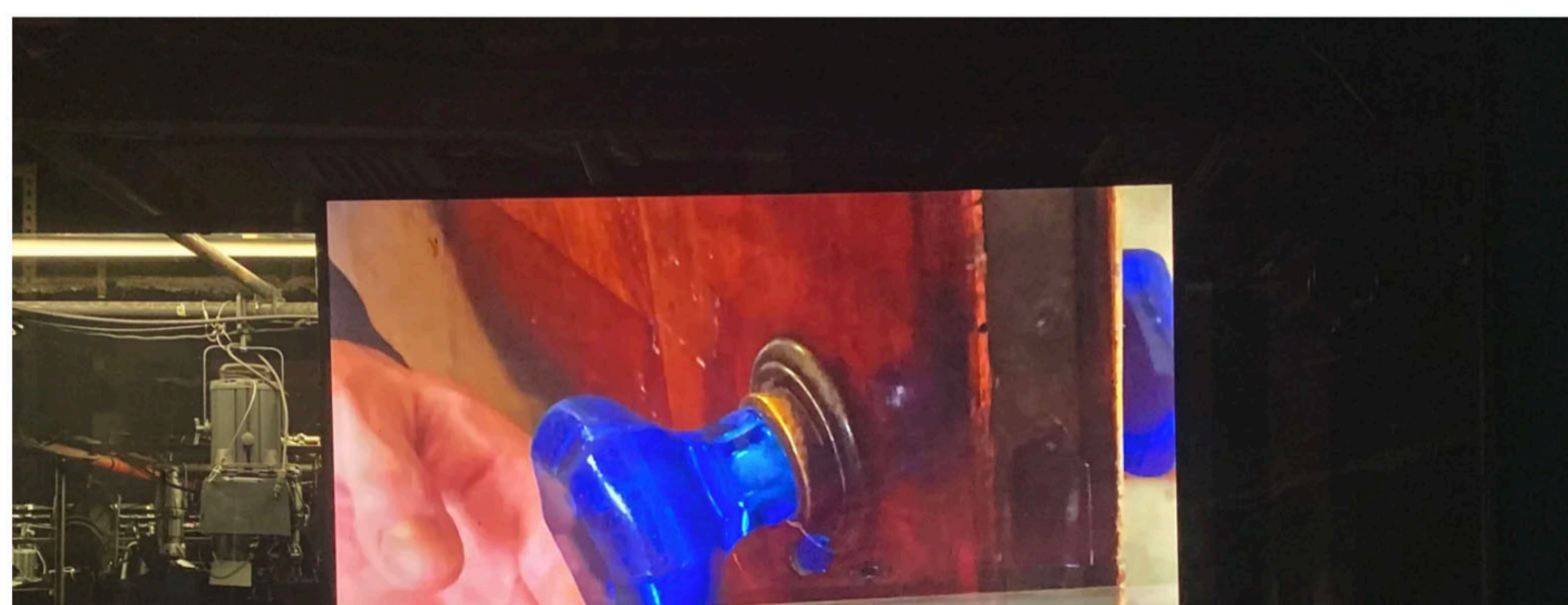
“A cascade of images, uniting art and information, memories and documentation, the meaningful and the banal.” -The New Yorker



Being and/or Time

Ken Okiishi, 2013-2016

Ken Okiishi's *Being and/or Time* consists of every photo and screenshot recorded on Okiishi's phone over a period of three years (2013-2016), flickering in chronological order at 24 images/frames per second, with over 25,000 images in total. The compression of existence in the digital/IRL era, when the body was required to be as if everywhere at once, finds its recorded time-image. The artist made the work in a period of total cognitive breakdown, in a process Okiishi has described as "attempting to re-mesh externally stored image-memory with the internal experience-memory of the brain."



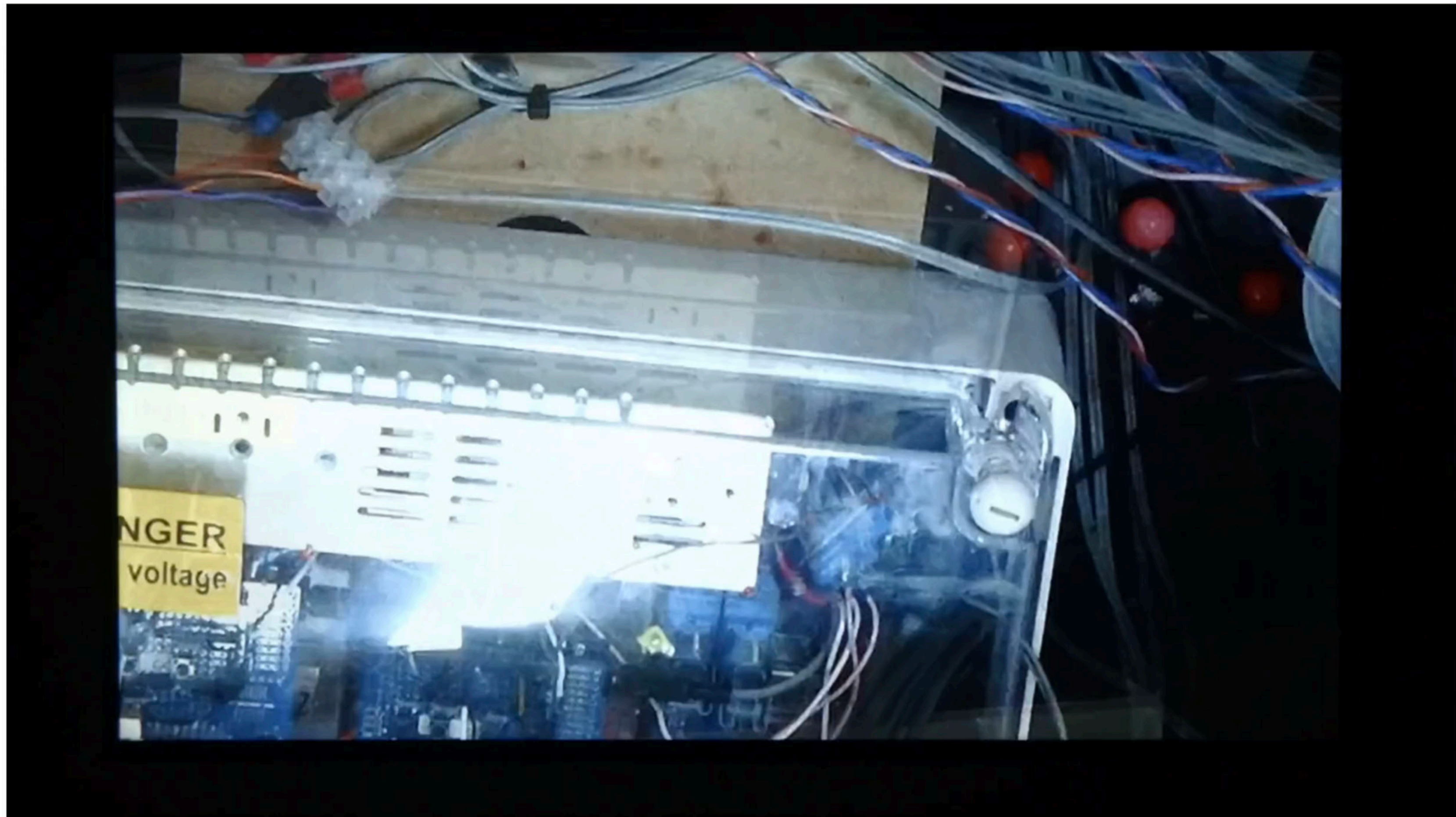
Why revisit this work now?

When Pilar and I were talking about what to show in this traumatised, new but also oddly archaic world we find ourselves in at this point in the pandemic, I started thinking about



how the processes that so many people have been going through in relation to memory and experience were similar to processes I went through when making *Being and/or Time*, in 2016, when I was facing total cognitive burnout.

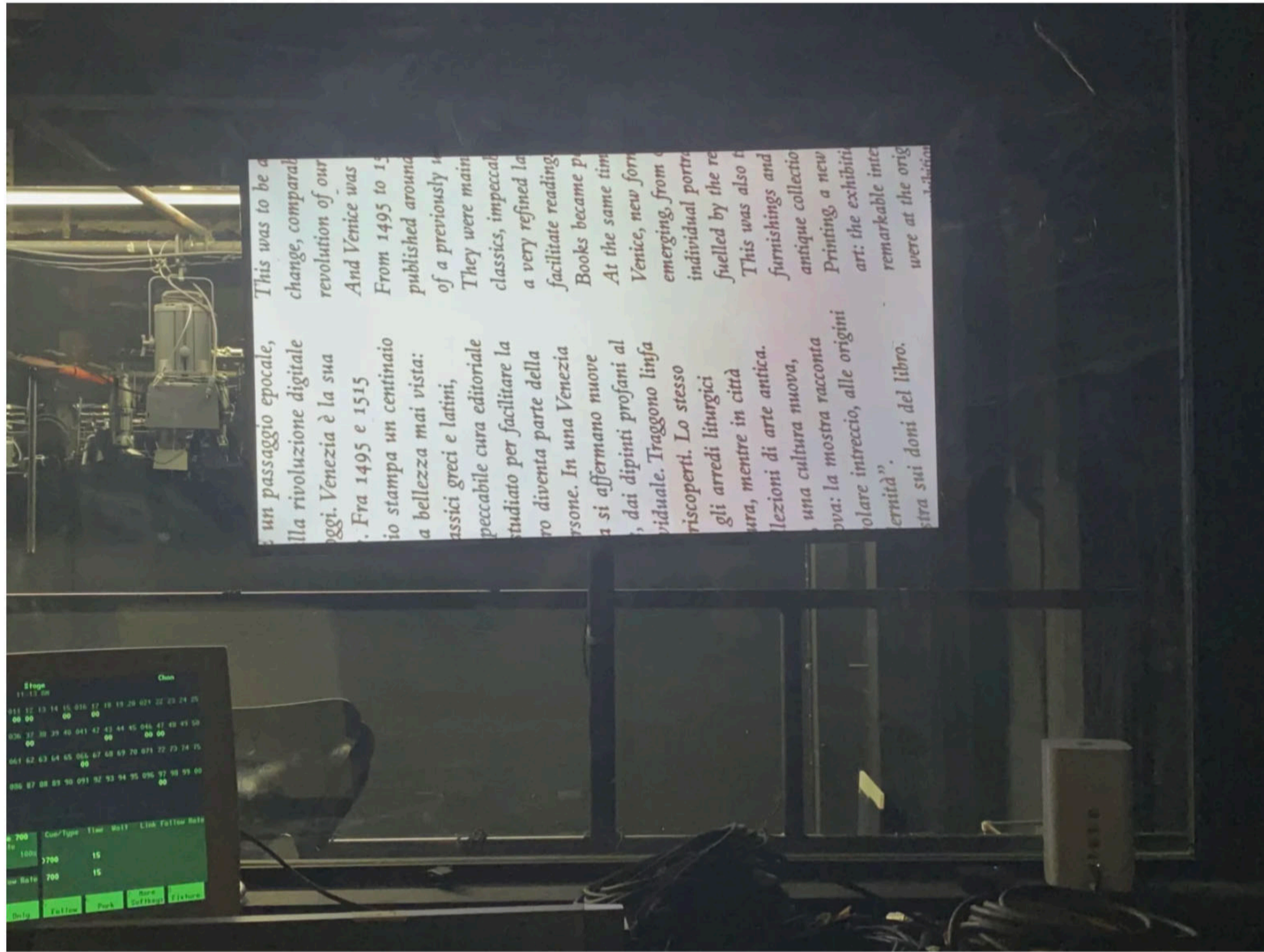
In the midst of the relentless travel requirements of being "successful" in a world where economic and technological expansions had managed to align all data streams at the speed of thought—and our bodies and political systems just had to magically catch up somehow—my brother suddenly



Being and/or Time

Ken Okiishi, 2013-2016

In the midst of the relentless travel requirements of being "successful" in a world where economic and technological expansions had managed to align all data streams at the speed of thought—and our bodies and political systems just had to magically catch up somehow—my brother suddenly died. It was the summer of 2016, and my reality shattered. He had been instrumental in developing the analytical and mobilisation capabilities of the surveillance state apparatus for the USA government—and you can imagine that we did not often agree on very much, although he was, obviously, extremely brilliant. And as I tried to mourn his death, I found that I also had to deal with ways in which the technological, political and psychological were intimately entangled in my family, as what was happening in a world that was clearly spinning out of control, in general, was directly affected by what he did on a daily basis when he died suddenly and tragically and with a brain that was clearly more than overloaded, that physically could not take it anymore.



I was finding that I could not even readily recall what had happened the week before—literally, where I had been and what I had been doing. And I also could not put into sequential order anything—like, you could hand me a list of places I had traveled to in the last month, and I would fail a basic test of putting them in order. Now, I know this can sound like an individual psychological and/or neurological problem, but the more I talked to other people, the more I found that everyone was having the exact same experience, whether or not they had had a localisable recent psychological trauma. Being alive in our contemporary world, it seemed, had taken on aspects of being traumatised and needing to "recover," over and over, for everyone I spoke to.

There is something about how *Being and/or Time* functions like descriptions of what the brain does right before death—this flashing of a

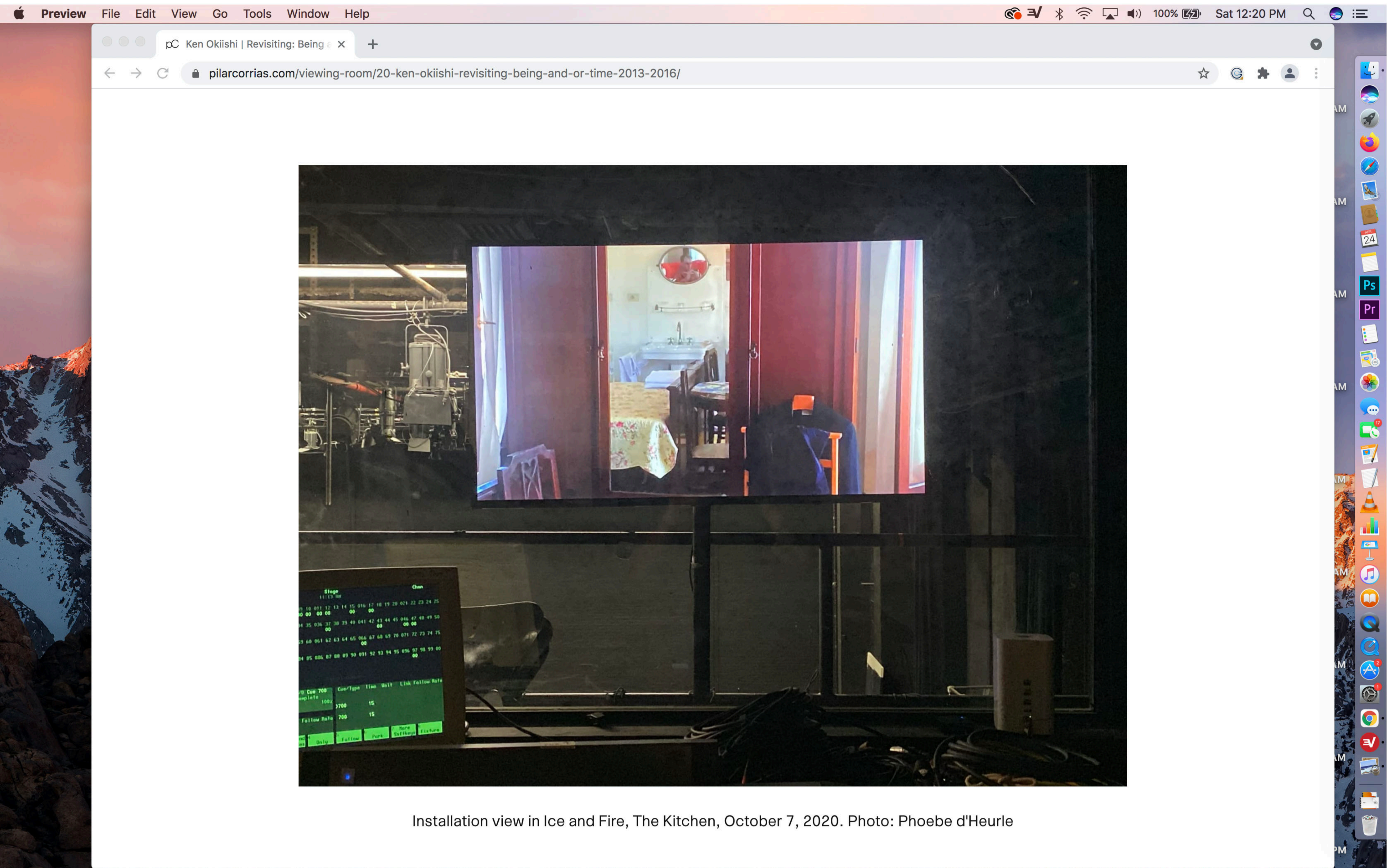
<https://www.pilarcorrias.com/viewing-room/20-ken-okiishi-revisiting-being-and-or-time-2013-2016/>

4/24/2021

Ken Okiishi | Revisiting: Being and/or Time (2013-2016) | Pilar Corrias

totality of life. I remember a lecture by psychoanalyst and artist Bracha Ettinger, where she described suicide as an inability to find the appropriate passageway between the necessary death of a harmful life situation and a different life situation. I was suddenly reminded of this as these portal/tunnel/maternal/matrixial metaphors started circulating to describe the processing of the ruptures incited in 2020 via the pandemic—most notably in the widely read and circulated essay from April by Arundhati Roy that I first saw on those amazing "ICA daily" posts. "But the rupture exists. And in the midst of this terrible despair, it offers us a chance to rethink the doomsday machine we have built for ourselves. Nothing could be worse than a return to normality. Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next."

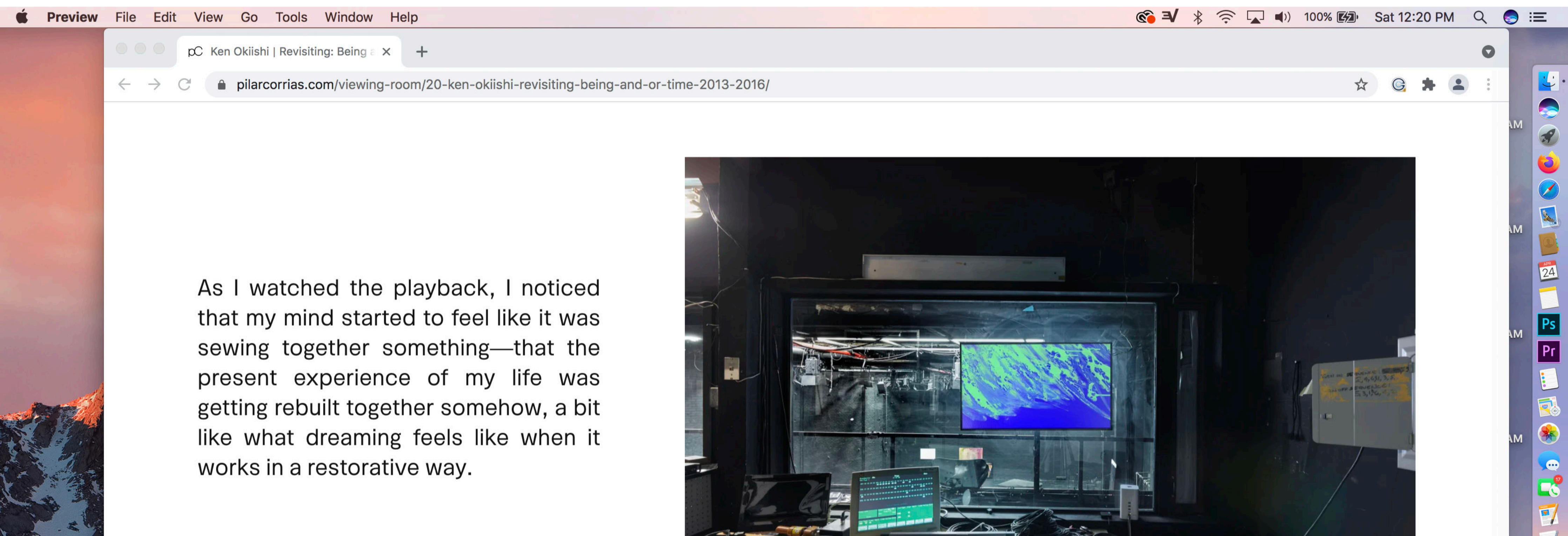
The experience of the digital/image/internet/self-optimizing/neo-liberal economy time-space, was one where all aspects of being tried to reach the speed and efficiency of non-being: where electronic signals in cables, through illuminated screens emitting light rays, syncing billions of brains together, tapping the screen with the haptic memory of a drum, into the constant re-wiring of our brains, yearning for faces and bodies to appear, to instantaneous speaking and the touch of skin to skin, the kiss of hello, with the immediacy of breath from across the room, at all times everywhere. And the total breakdown of that world, via the brain hacking facilitated by the "social" media of the behemoth economic engines and propaganda/advertising regimes, and a viral attack of natural systems gone haywire in these new proximities, climate emergencies and outmoded political orders and systems of governance.



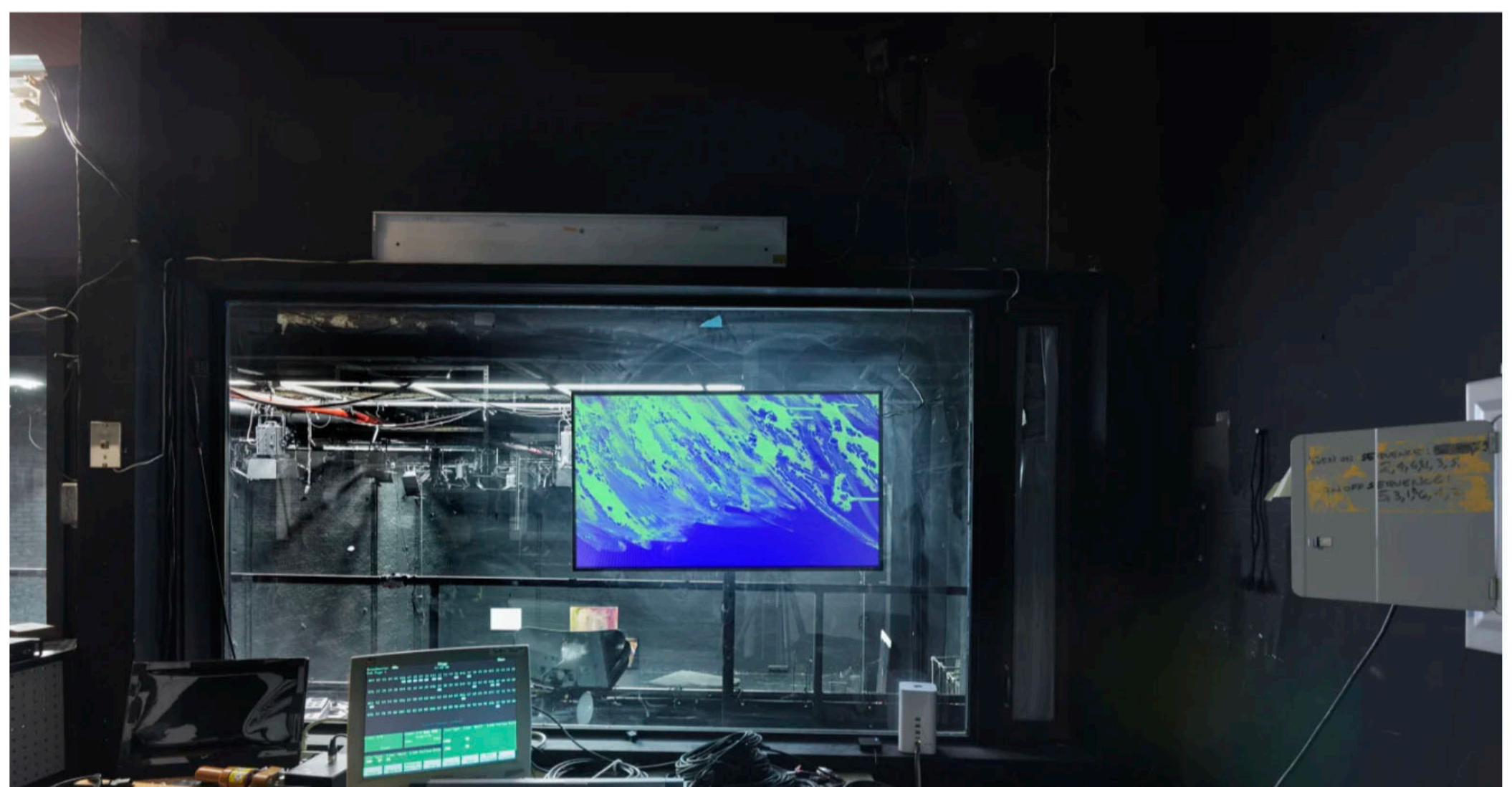
Installation view in Ice and Fire, The Kitchen, October 7, 2020. Photo: Phoebe d'Heurle

I know you don't like to talk about the technical aspects of making your work, but with this work, that process seems highly significant—like in a cognitive neuroscience experiment.

I started with a small batch of images from my own phone—something like 700 (the final work is made from more than 25,000 single images). And I placed them, in chronological order, in a video editing program. I then experimented with different speeds—and found that transferring files between a few different programs was necessary in order to process this quantity of data in a way that played visually at this speed as if nothing had been done to the images.



As I watched the playback, I noticed that my mind started to feel like it was sewing together something—that the present experience of my life was getting rebuilt together somehow, a bit like what dreaming feels like when it works in a restorative way.





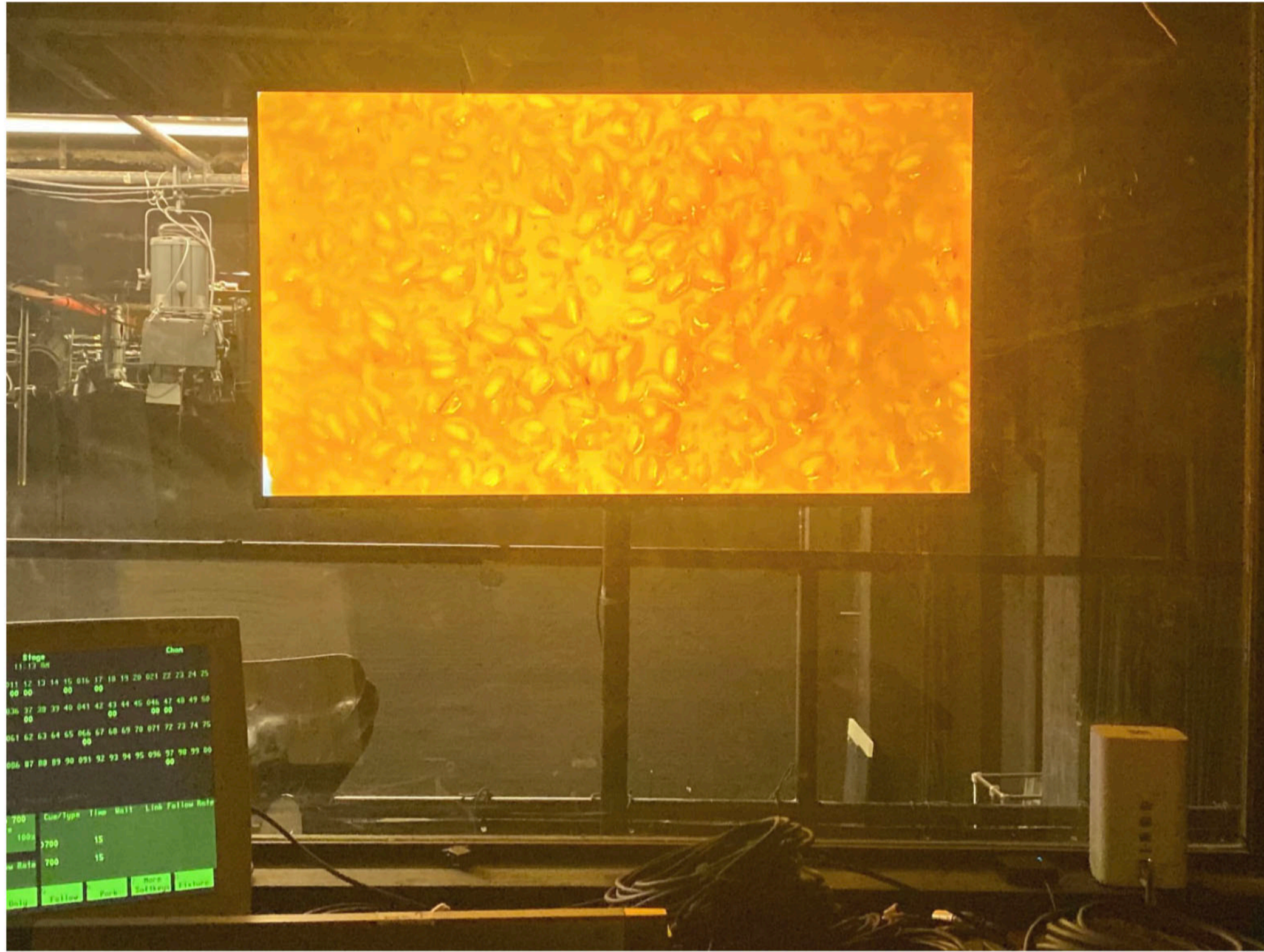
In relation to the formal properties of cinema, I kept trying out different numbers of images per second—but kept coming back to the standard 24 frames a second used in film and animation. This number seemed to produce the most uncanny sensation in my mind—or like it activated borders between processes in the most generative or even reconstructive way. It caused my brain to do the most pleasurable kind of work of any of the image speeds—something like the way stretching feels good but also hurts a bit when you haven't done it in a while. And I was reminded that this frame-rate number had been arrived at, in the early days of cinema, as a compromise between what the brain will perceive as motion versus still images, ideas of human biorhythms and practical technical considerations for projectors and cameras. So, by now, it is culturally learned as the flicker of "old" animation and celluloid film—but is also rooted on various thresholds of the brain's hardware.



The speed of 24 frames a second worked, in *Being and/or Time*, with these sequences of still images because some of them photographed the same place/objects/people in multiple, closely proximate framing (producing a sense of animated motion) while others flickered between wildly disparate scales and places, such as Hong Kong/Milan/Vienna/NYC/Vienna, in a few seconds. Both time spaces and dimensions would happen in the same sequence of images, so the forward motion of animation would have this interference pattern of other data appear in the same visual thought.

When I first showed the work in NY (in January of 2017), I was interested in hearing how people responded to viewing it—what they saw, when, obviously, the images are not from their life! Many people commented that the work activated memories of their own image streams, that they knew exactly what "that" felt like. Some said they were unable to process this quantity of specific images, but also could not look away, since they were transfixed by the density and the way it brought to mind their own external (phone) image-memory, and a certain kind of ordering or tunneling process happened when they looked at the work. It was as if their own individual, externally-stored image-memory was re-enmeshing with the internal experience-memory of the brain. For some, viewing the work generated sensations in the brain like it had with me, and it became something like the way dreams process life experiences, but as if viewing that processing in dreams externally from the body and in a state entirely different from being either fully awake, dreaming or even half-dreaming.

either fully awake, dreaming or even half-dreaming.



Where does this way of working come from?

This way of thinking the time-image comes out of studying with Robert Breer at Cooper Union—who, in his own work and thinking, brought a continuum of sequential aspects into simultaneous fields of jarring heterogenous elements, as if a film can produce mental image events in multiple tracks and dimensions at the same time, and the rapid flicker of difference must process, in the brain, up against and at the same time as continuous, smooth space. *Blazes* (1961) is still my favorite of his films.

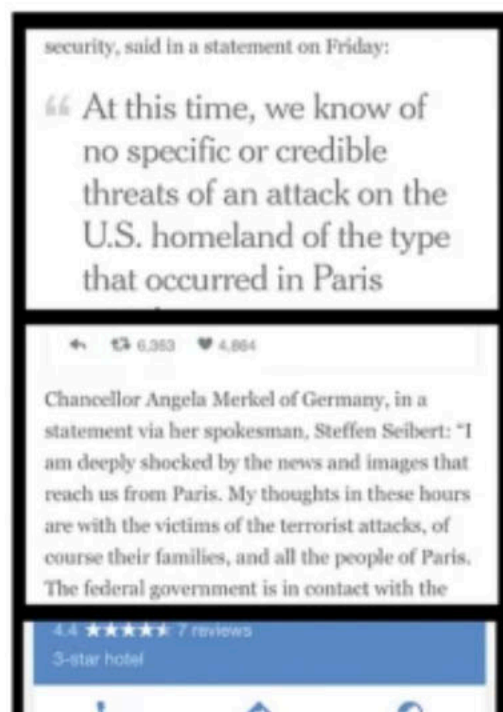
He would make his films shooting index cards onto film shot one frame at a time—and then, when the print was run through the projector, this intricately constructed counterpoint also had the flurry of the unconscious and aleatory. This is also where thinking the construction of film as still images imagined in connecting nodes that leap in differential sequences, gaps, rhythms across the time of one continuum of fractured experience has its roots.



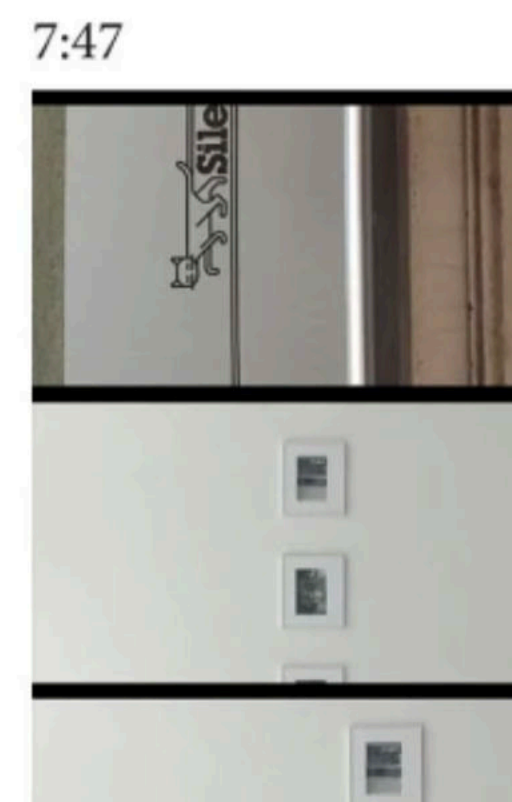
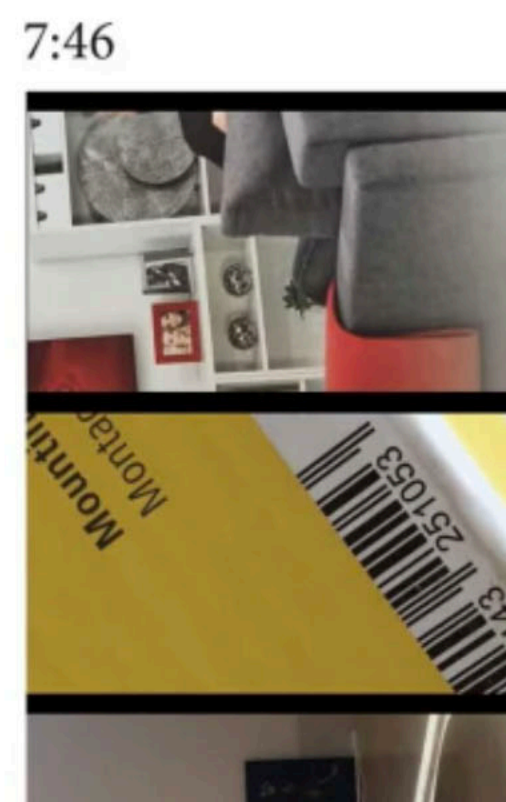
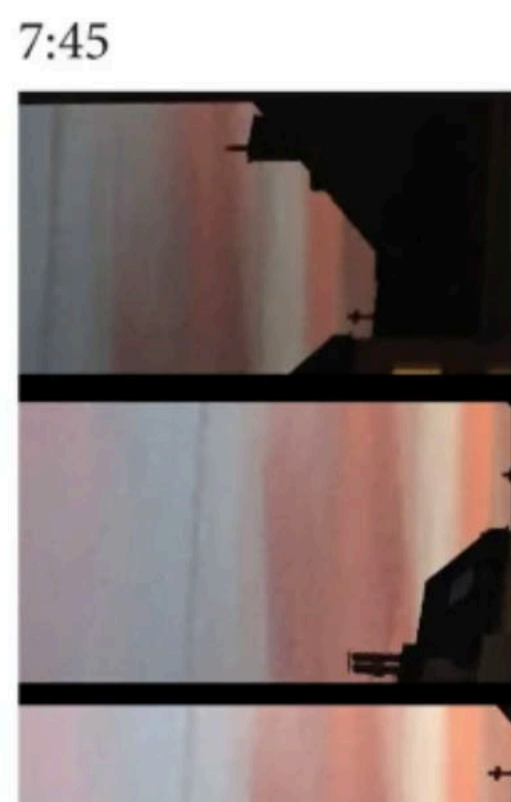
These eight seconds demonstrate some of the ways time functions in *Being and/or Time* (2013-2016).

8 seconds from *Being and/or Time* (2013-2016)
14 - 20 November 2015
NYC → Vienna → NYC → Vienna → NYC

timecode:
7 min. 44 sec.



14 Nov.
On the
airplane
from NYC
to Vienna.
↓



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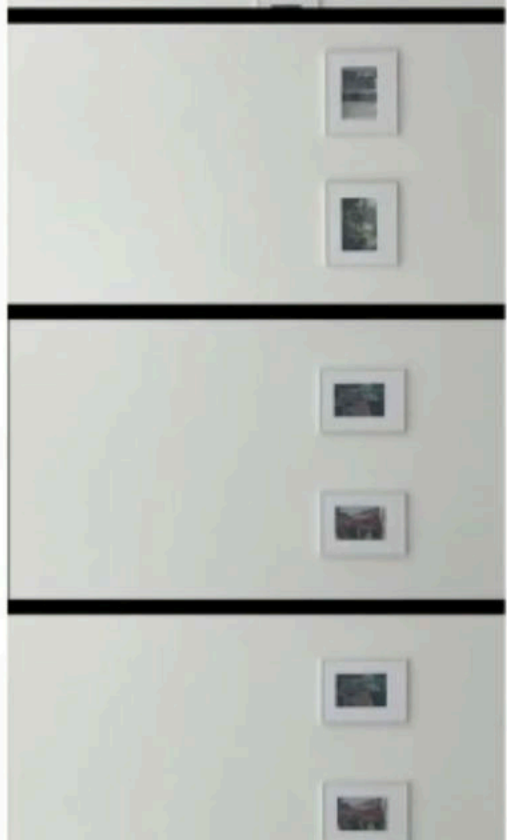
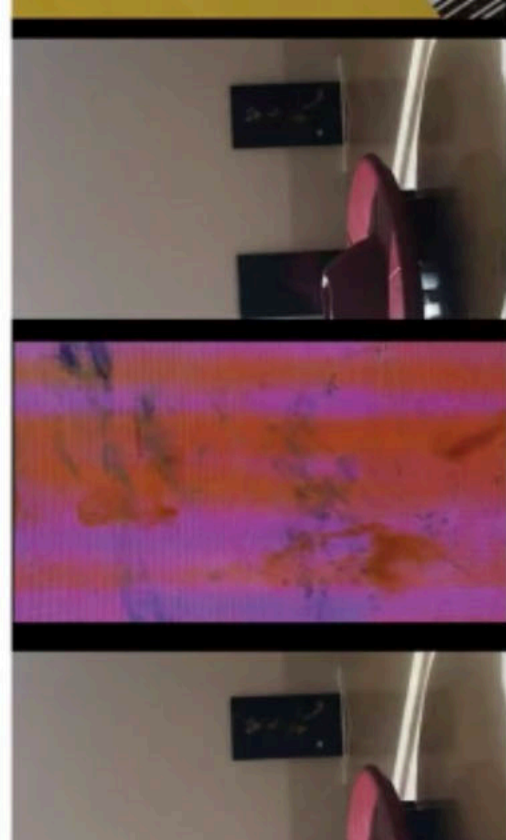
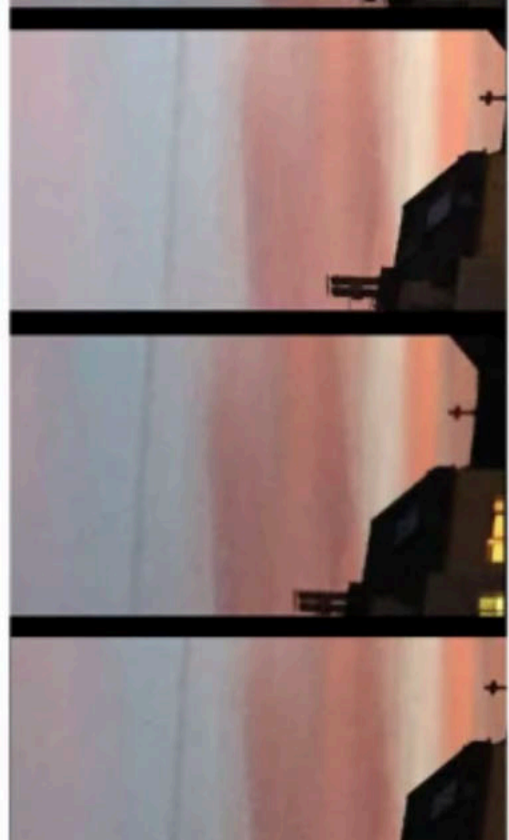
When the president of France declared Saturday that the massacre in Paris should be considered an act of war planned by the Islamic State and carried out with help from inside the country.

By ADAM NOSBITER, AURELIEN BREEDEN and KATRIN BENSCHOLD
NOVEMBER 14, 2015

PARIS — Three teams of Islamic State attackers acting in unison carried out the terrorist assault in Paris on Friday night, officials said Saturday.

Concomitantly, about 20 miles south of Paris. He had a criminal record and was known to be involved in extremist Islamic ideology, Mr. Molins said.

The hunt for possible accomplices of the terrorists gained steam on Saturday. Officials in Belgium announced three arrests, one of them



8 seconds from *Being and/or Time* (2013-2016) 14 - 20 November 2015 NYC → Vienna → NYC → Vienna → NYC

timecode:
7 min. 44 sec.

security, said in a statement on Friday:

At this time, we know of no specific or credible threats of an attack on the U.S. homeland of the type that occurred in Paris

Chancellor Angela Merkel of Germany, in a statement via her spokesman, Steffen Seibert: "I am deeply shocked by the news and images that reach us from Paris. My thoughts in these hours are with the victims of the terrorist attacks, of course their families, and all the people of Paris. The federal government is in contact with the

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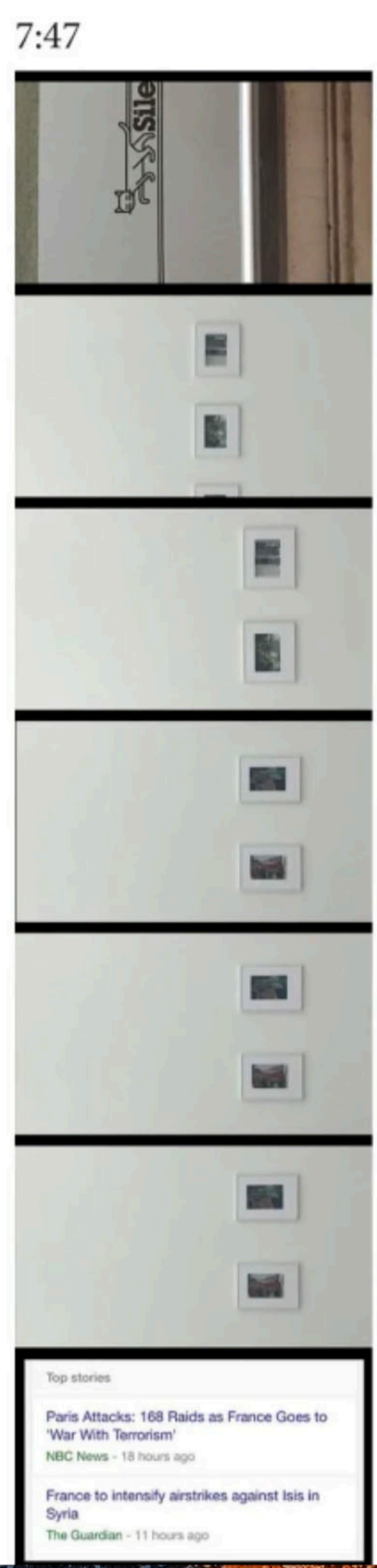
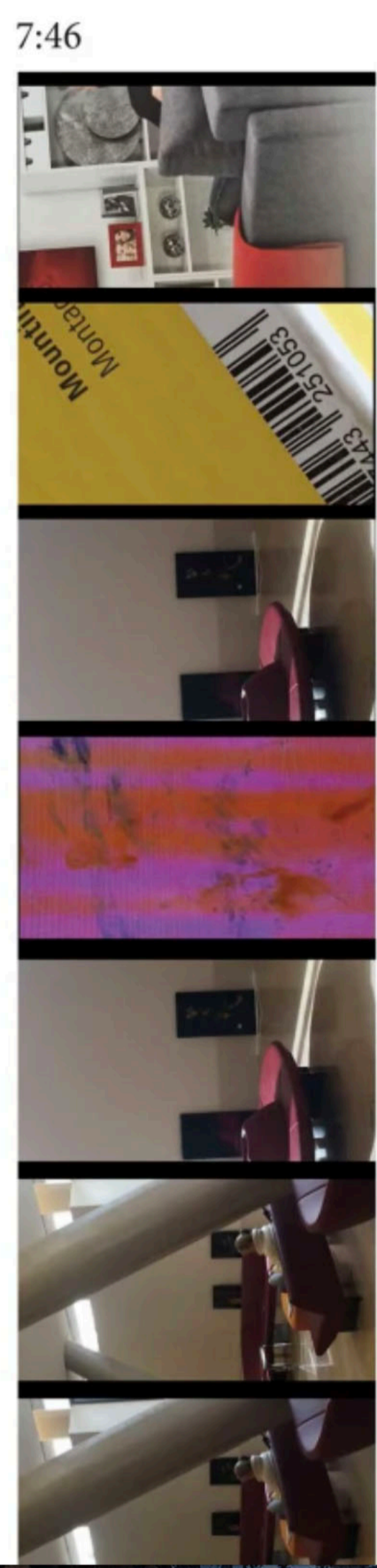
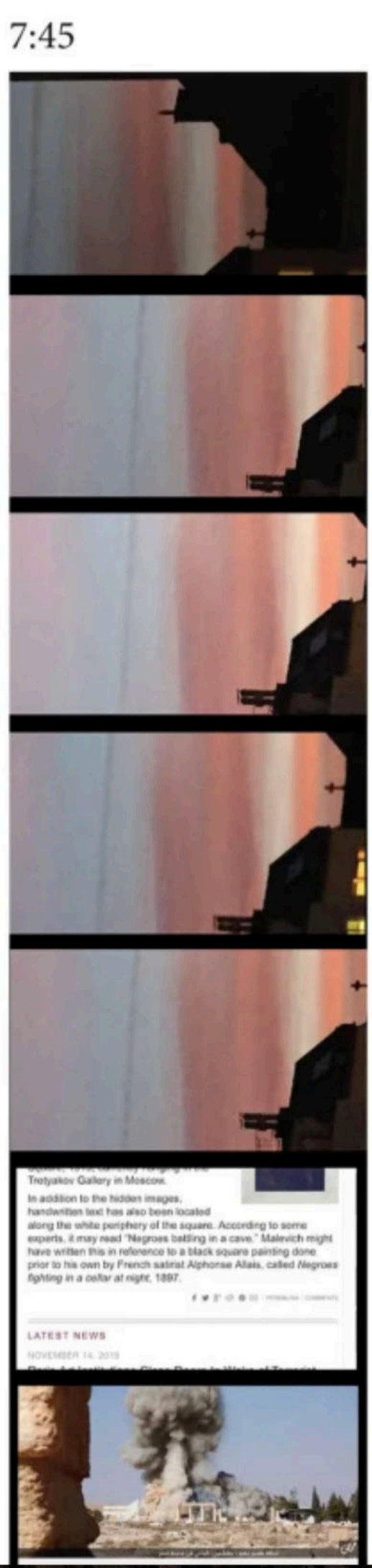
The hunt for possible accomplices of the terrorists gained steam on Saturday. Officials in Belgium announced three arrests, one of them linked to a rental car found in Paris. In Germany, the police were exploring whether a man they arrested last week with weapons in his

Mr. Hollande declared three days of national mourning, and said that military troops would patrol the capital. France remained under a nationwide state of emergency.

Mr. Hollande vowed to "be unforgiving with the barbarians from Daesh," adding that France would act within the law but with "all the necessary means, and on all terrains, inside and outside, in coordination with our allies, who are, themselves, targeted by this terrorist threat."

migrant or had posed as one is sure to further complicate the already vexing problem for Europe of how to handle the unceasing flow of people from Syria, Iraq, Afghanistan and elsewhere. It could also lead weight to the xenophobic arguments of right-wing populists like Marine Le Pen, the leader of the National Front party, who on Saturday held a news conference to declare that "France and the

14 Nov.
On the airplane from NYC to Vienna.



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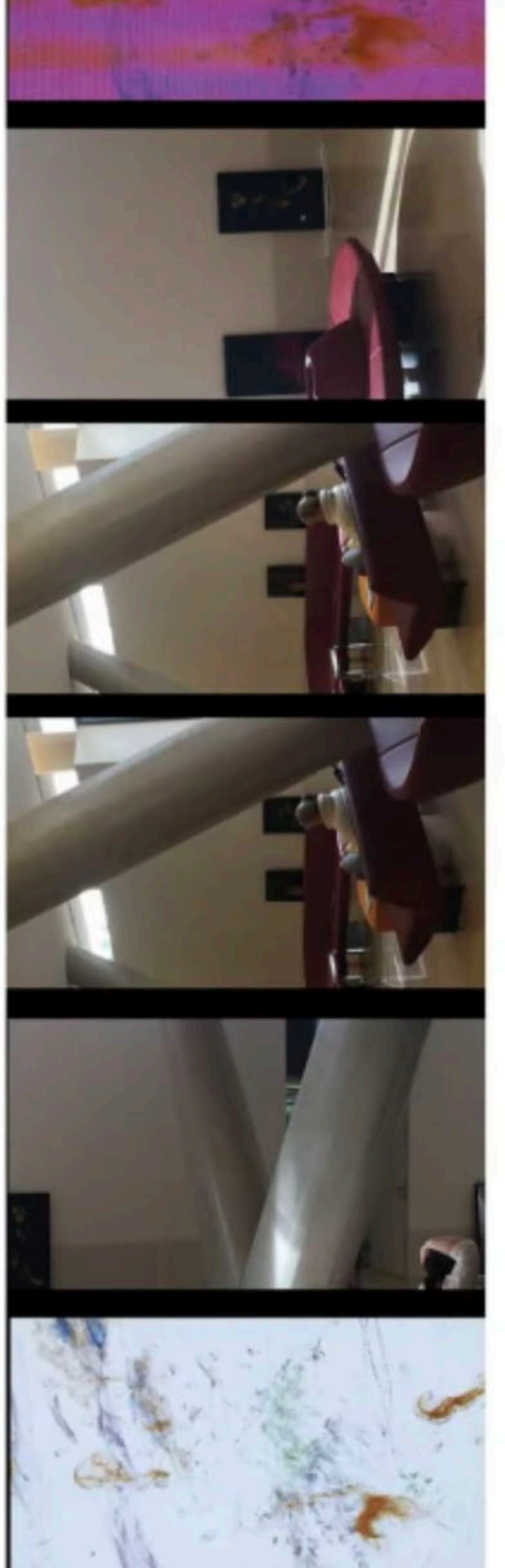
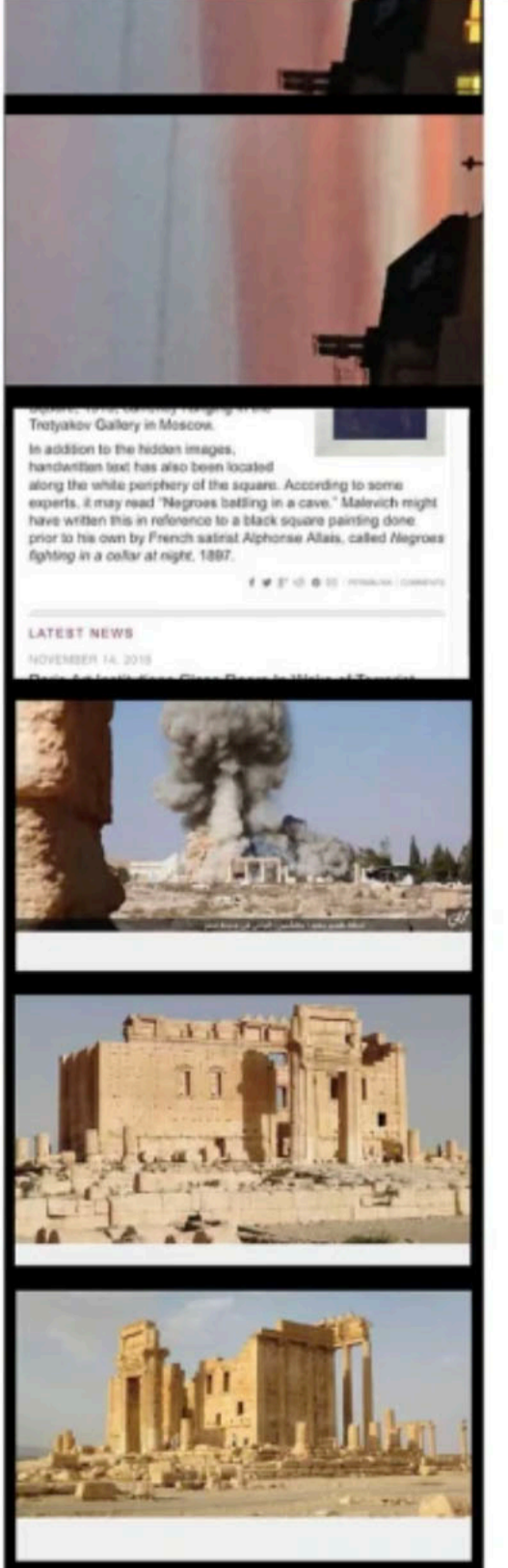
was praying for the families of the victims, for France "and for all those who suffer."

Chancellor Angela Merkel of Germany gave an emotional national address on Saturday pledging solidarity with the French government and people, and calling on all Europeans to stand together in defiance of an attack on the liberties the Continent represents.

"We, your German friends, we are so close with you," said Ms. Merkel, dressed in black. "We are crying with you. Together with you, we will fight against those who have carried out such an unfathomable act against you."

head ...

Not sure what the French and we and the Russians



unfathomable act against you."

Not sure what the French and we and the Russians or Turks think. We can bomb ISIS with impunity? When one goes into a war, one should know there are consequences, and this is one, of the many to come I am afraid.

Nov. 15, 2015 at 3:18 p.m.

Ready Recommendation Flag

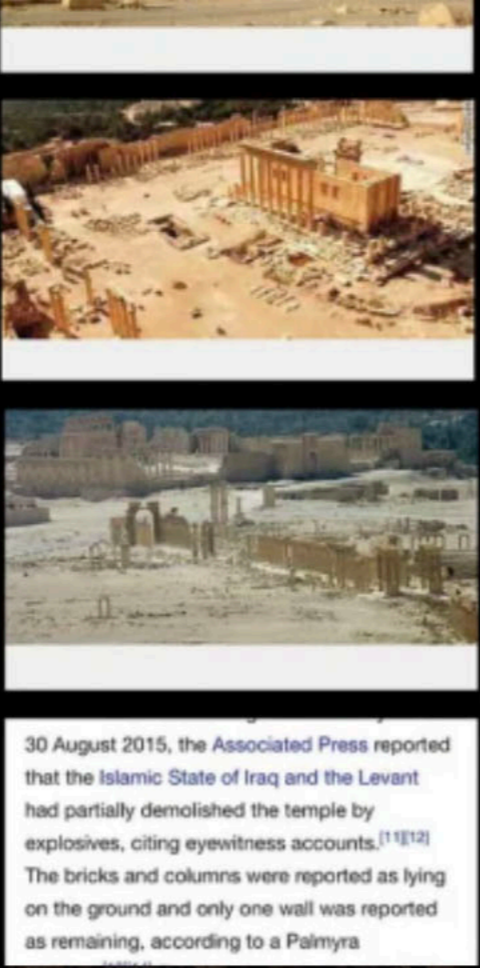
recent "refugee", the EU continues to welcome the Islamic people streaming in it will be suicide not murder in the future!

For Obama to allow tens of thousands of these, purported, "refugees" into the US is not humanitarianism it is cruelty to the innocent of our nation and completely irresponsible. No matter how often these leaders shout it Islam is not all a religion of peace and we have no way to

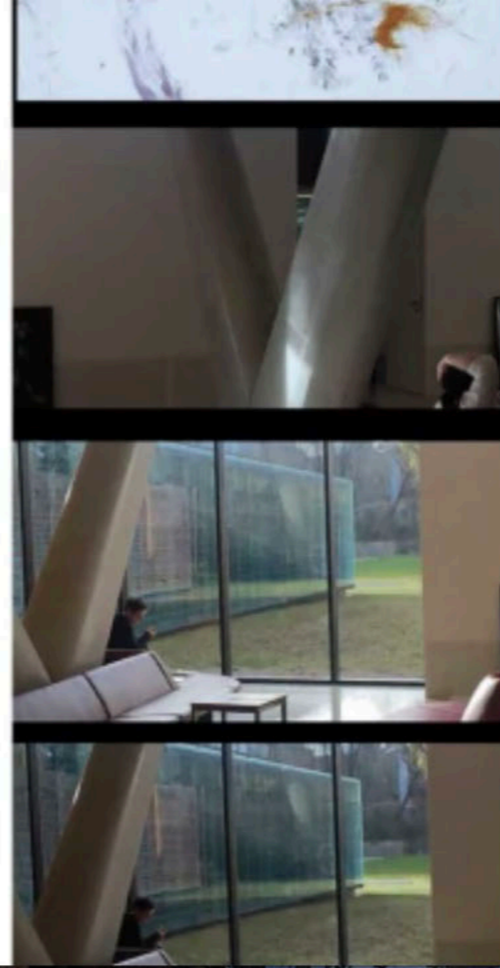
the dark words and the color of death and dolor, tears, the autumn rain? When images and language are testament to the savage can little else remain?

Oh, yes! For in our hopes and heart there is still the better part

see Muslims in the streets of their respective



30 August 2015, the Associated Press reported that the Islamic State of Iraq and the Levant had partially demolished the temple by explosives, citing eyewitness accounts.^{[1][2]} The bricks and columns were reported as lying on the ground and only one wall was reported as remaining, according to a Palmyra



September 2014. About 1000 accounts were suspended between September and December 2014, and 10,000 accounts on April 2 of this year alone.

But this isn't necessarily a good thing. "While suspensions appear to have created obstacles to supporters joining ISIS's social network, they also isolate ISIS supporters online," the authors

running from Mauritania to Chad, and are engaged in the campaigns against Islamic State in Syria and Iraq.

This month, for the first time since 2007, there is no U.S. Navy aircraft carrier in the Gulf. Instead, France's sole carrier, Charles de Gaulle, will sail there in coming days to

Friday night's attacks in Paris confirmed what French security services have feared for months: that there would be another devastating attack like the one that left 17 dead in January. But despite boosting surveillance powers, some attackers have been able to slip through the cracks. Photo: Getty Images

France possesses Western Europe's largest military—a force, that, unlike the British

American Northern Black White

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see Muslims in the streets of their respective countries protesting even more about people drawing Mohammad. Islam and the West are simply incompatible. I don't hate Muslims, and if I had any Muslim friends near me in Eastern Tennessee I would be petrified for their safety and do whatever I could to protect them. But I think Muslims everywhere need to do some soul searching and really ask why there are so many extremists. Time and again Muslims give lip service

individuals who are, or who are suspected of becoming, terrorists.

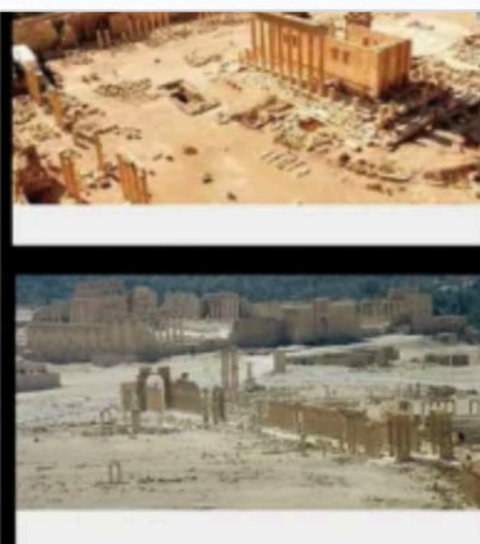
"For the sixth time in 2015, Islamic terrorism has hit our country," Le Pen wrote Saturday in a series of tweets. "French people are crying for the dead, and I cry with them," she continued.

Le Pen proceeded to call on France to secure its borders from a perceived influx of Syrian refugees who may have ties to Islamic terror groups. She said that France has become vulnerable, and that it is necessary to rearm the country to fight back against the threat posed by these groups and those

a Legal Study Drug known as Geniux has skyrocketed on college campuses across the US, Silicon Valley, Wall Street, and professional athletes since coming back on the market in July. Specifically, men and women between the ages of 19-48 benefited the most as

Geniux, which has no recorded side effects in any clinical trials, was soon the target of critics who claimed it was too powerful to be sold without a prescription. Other critics in academic circles

making fun of me for walking around with a permanent grin on my face.



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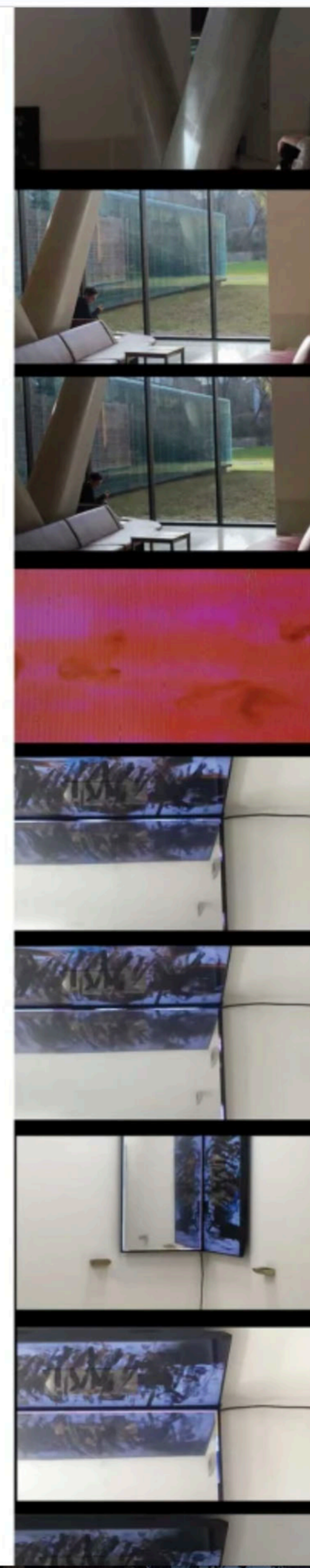


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FEEDBACK Ken Okiishi 20 11 2015 bis 29 04 2016

15-16 Nov. Install 2 shows in Vienna.



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Friday night's attacks in Paris confirmed what French security services have feared for months: that there would be another devastating attack like the one that left 17 dead in January. But despite boosting surveillance powers, some attackers have been able to slip through the cracks. Photo: Getty Images

France possesses Western Europe's largest military—a force, that, unlike the British



17 Nov. Airplane from Vienna back to NYC.



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Geniux Effects on Brain Activity, Participant #214

Before taking Geniux 24 minutes after taking Geniux

From the microscope to computer tomography, the techniques of perception in science have also seen rapid developments in recent years. The new media have transferred these techniques of instrument-based perception into the realm of art: because art does not code the field of engineering culture solely to sciences, it follows their standard that seeks to

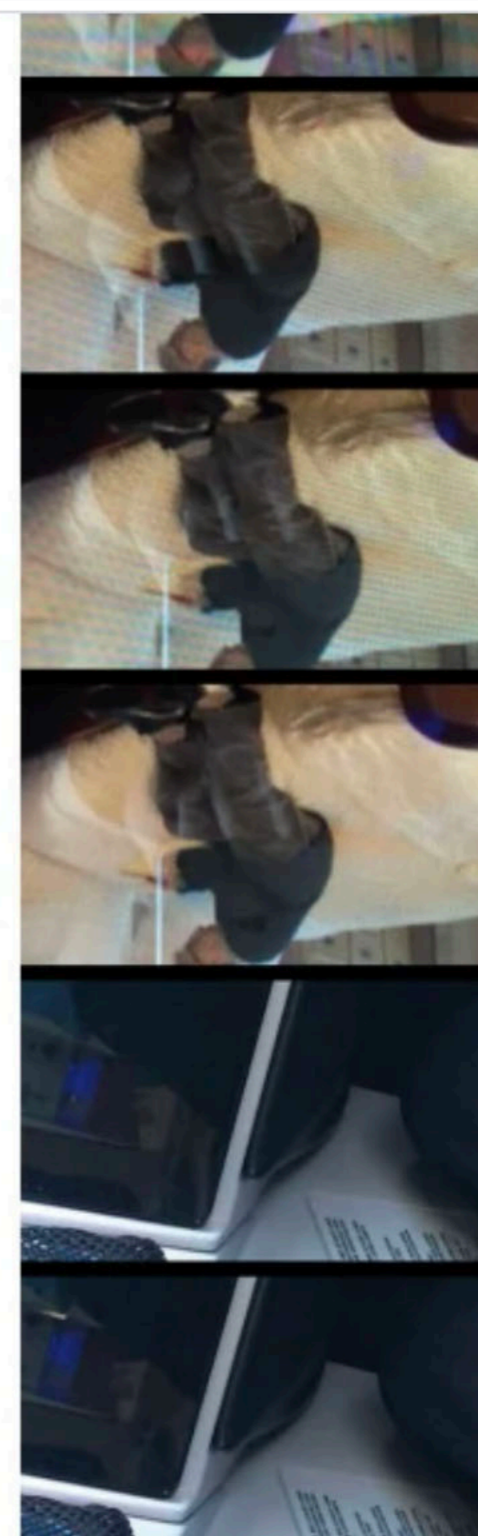


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15-16 Nov. Install 2 shows in Vienna.



ken okishi mathew >

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ken okishi tumblr >

SONNTAG, 29. NOVEMBER
 14 Uhr: Program I
 15 Uhr: Vortrag Steven Cairns
 16 Uhr: Program II
 Mit Filmen von, u.a.: Rosa Aicler, Will Benedict/David Leonard, Neil Hefkote, Cécile B. Evans, Renaud Jerez, Ken Okishi, Josh Kline, Yari Pattison, Martine Syme, Stewart Loo

Sättigung, Überproduktion, Entropie (TBC)
 Vortrag von Dietrich Diederichsen
 (Kulturwissenschaftler, Kritiker, Berlin)
 MITTWOCH, 6. APRIL 2016

15 Nov.
Arrive in Vienna.
↓

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15 Nov.
Arrive in Vienna.
↓

FEEDBACK
Ken Okishi
20.11.2015 Mi 20.04.2016
Eröffnung Sonntag 19. November 2015 18.30 Uhr

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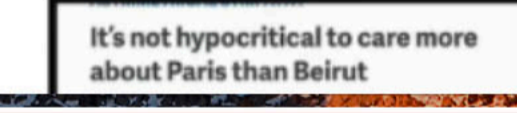
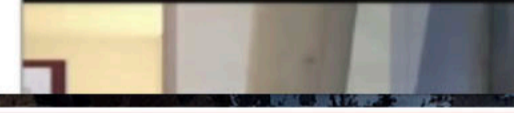
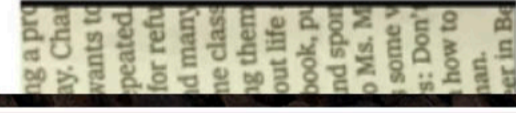
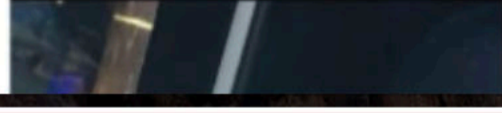
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17 Nov.
Arrive back in NYC.

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19 Nov.
Good morning, Vienna, again.
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20 Nov.
On the airplane back to NYC.

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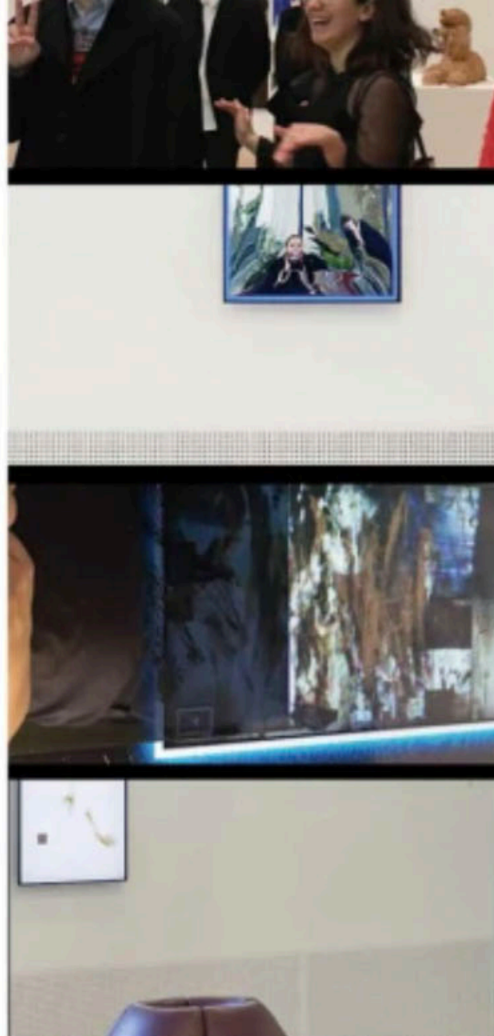
20 Nov.
Good evening,

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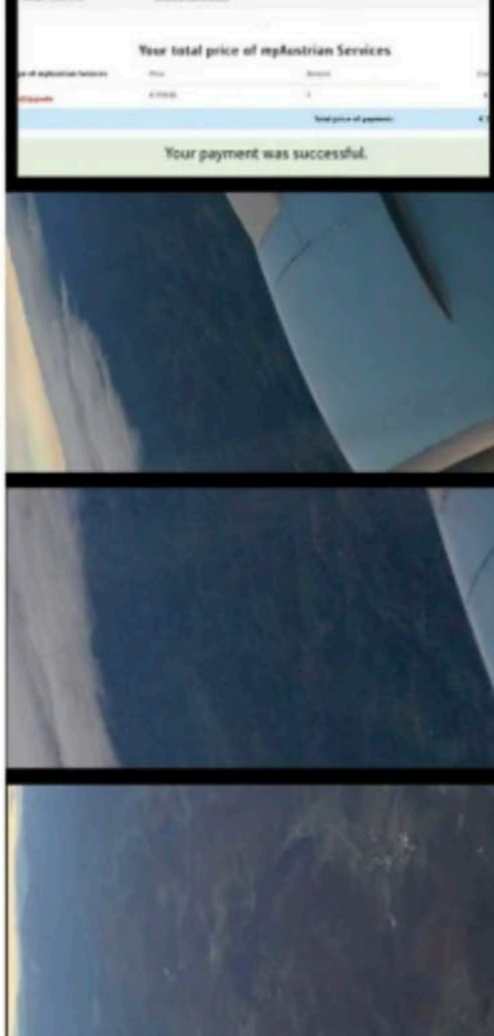
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Opening and Dinner in NYC. ↓
Review the install shots from Vienna during the dinner in NYC. ↓



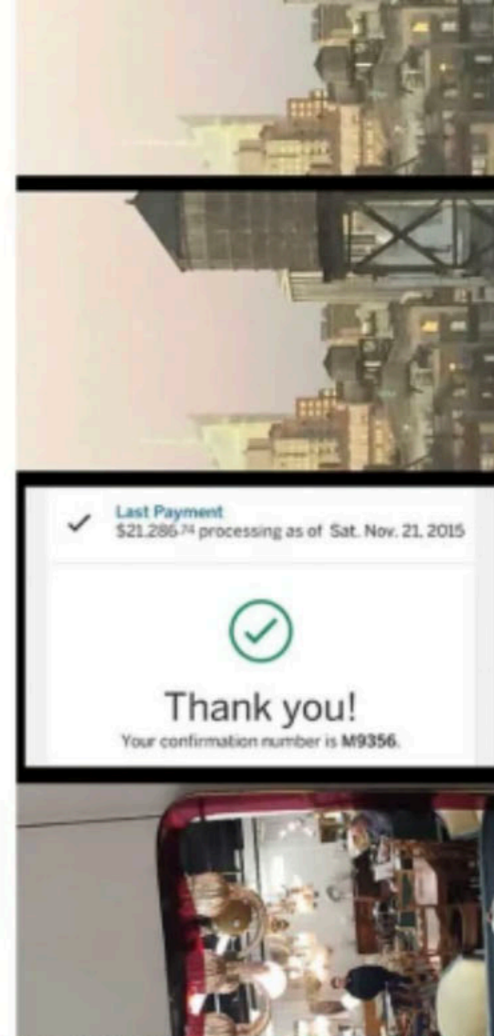
another country, but because you literally cannot stop the war if Assad is there." Kerry told French TV on Wednesday.

The U.S. leads a 65-country coalition continued Iranian influence in the region. Syria is a key supply route between Iran and its proxy Hezbollah in Lebanon, so any subsequent Syrian government would need to allow Tehran to maintain this free flow of arms. Because of this, Iran will work hard to broker a political process that allows Assad to remain.

Return to the countries that cooperatively need them, we interpret our torpor as a rational response to the inevitable moral ambiguities of the Middle East.

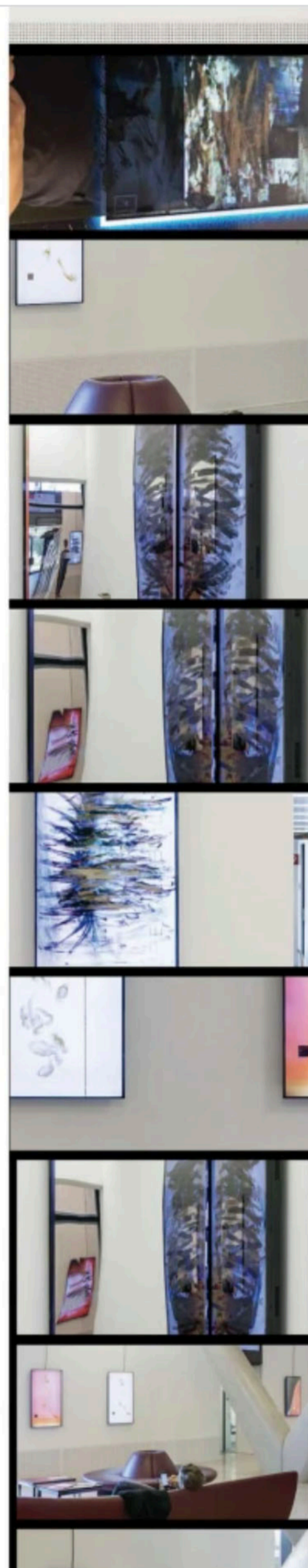
This is the backdrop to the current political debate in the UK. Some say that Syria is the sort of catastrophe that is bound to happen.

Others say our primary target should be Isis

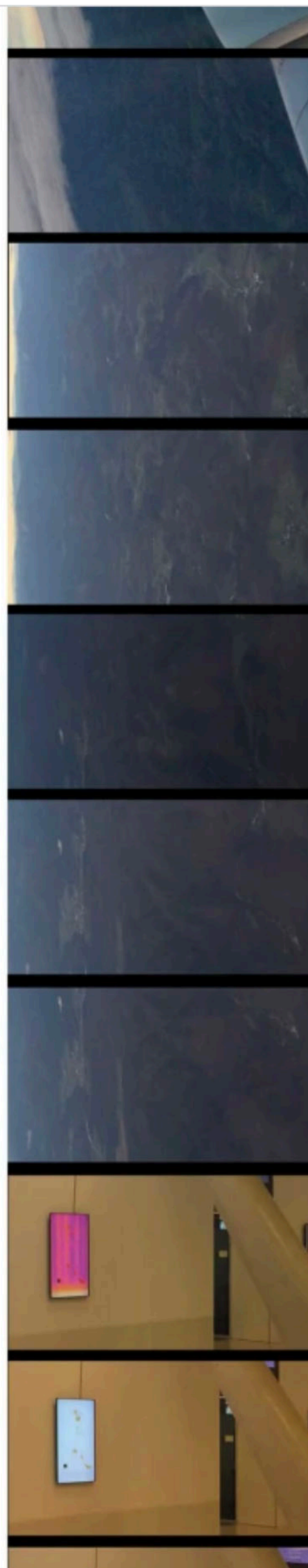


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vienna during the dinner in NYC. ↓



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Ben Carson

Ben Carson: screen Syrian refugees like they might be rabid dogs

Republican presidential hopeful condemned after suggesting US needs to 'determine who the mad dogs are' so they can't 'run around the neighborhood'

terrorists posing as Syrian refugees from entering the US was akin to handling a rabid dog.

At campaign stops in Alabama, Carson said halting Syrian resettlement in the US doesn't mean America lacks compassion.

Carson said that to "protect my children" he would "call the humane society and hopefully they can come take this dog away and create a safe environment once again".

"By the same token, we have to have in place screening mechanisms that allow us to determine who the mad dogs are, quite frankly. Who are the people who want to come across Europe and in the US."

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anyone who seeks our nation's highest office and must be strongly repudiated by leaders from across the political spectrum," said Robert McCaw's, CAIR's government affairs manager.

In Mobile, Carson said: "Islam itself is not necessarily our adversary." But Americans were justified in seeing threats from Muslim refugees and the US shouldn't "completely

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Lyric HIFI
1221 Lexington Avenue
212-438-1800

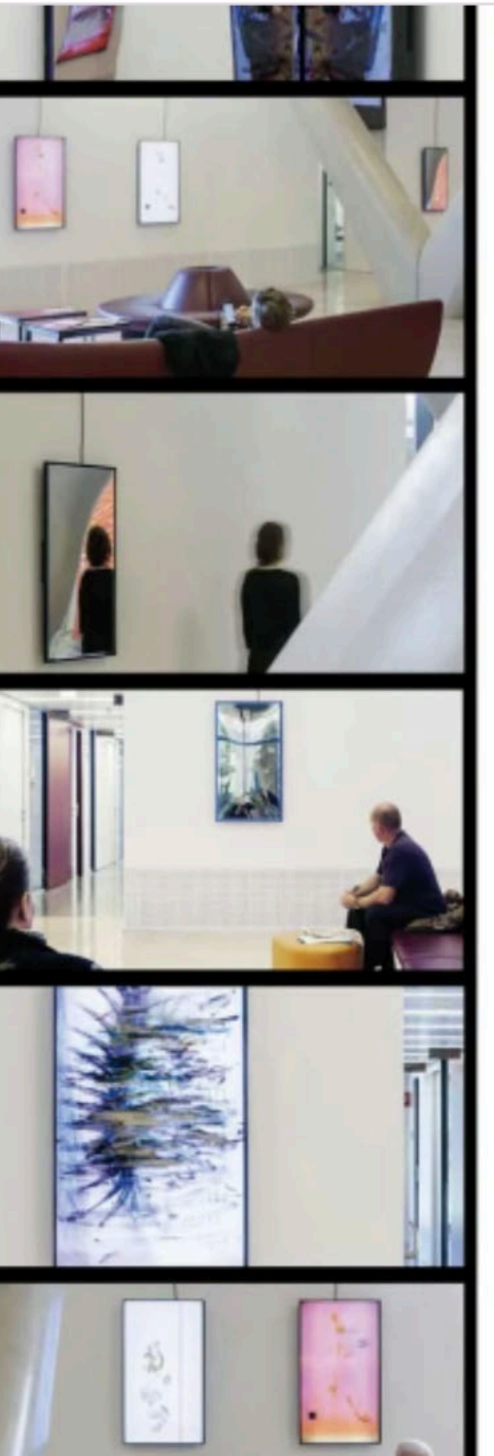
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"His face looked a little contorted and twisted," she added. "I thought he was doing some sort of performance art, but then he pulls out this sword with a huge 2-foot-long blade and it was dead obvious that it was a real sword.

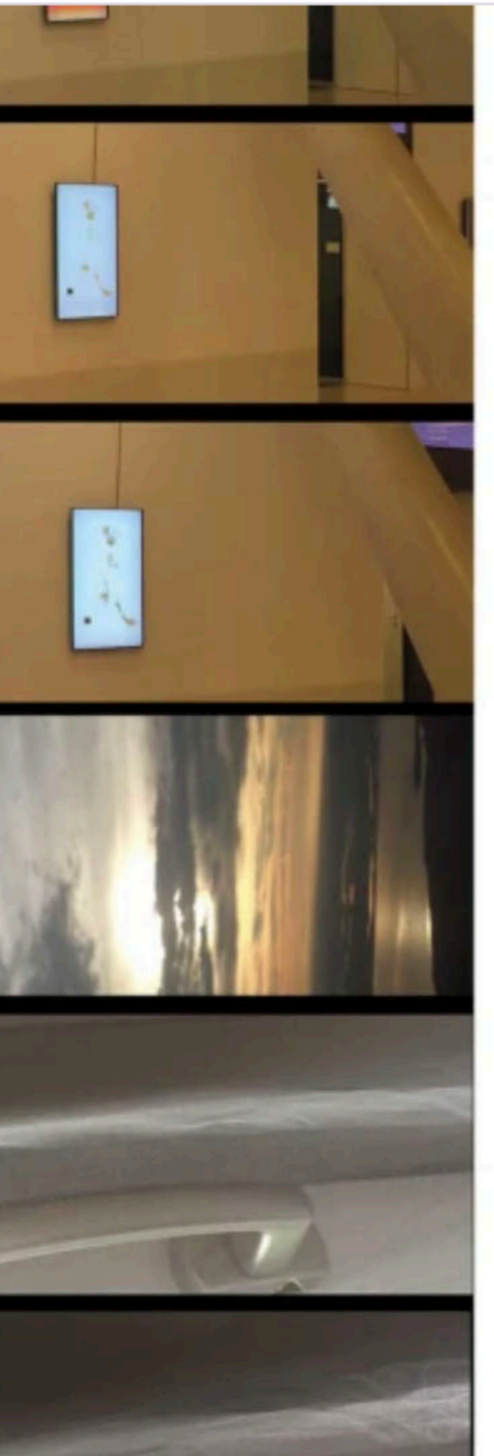
his weapon.

"Usually the staircase is mobbed with people, but this time it wasn't. There was a guy in the mid part of the staircase kneeling," Birnbaum told The Post.

"I don't know if he is from ISIS or



vienna during the dinner in NYC. ↓



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French officials at the UN have circulated a draft declaration calling on countries to "redouble and co-ordinate their efforts" against Isis. It is

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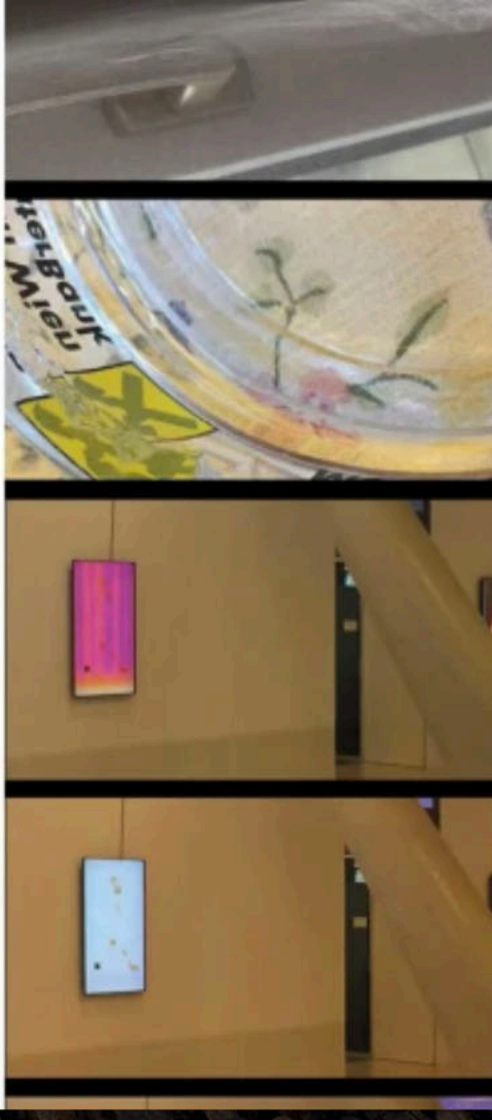
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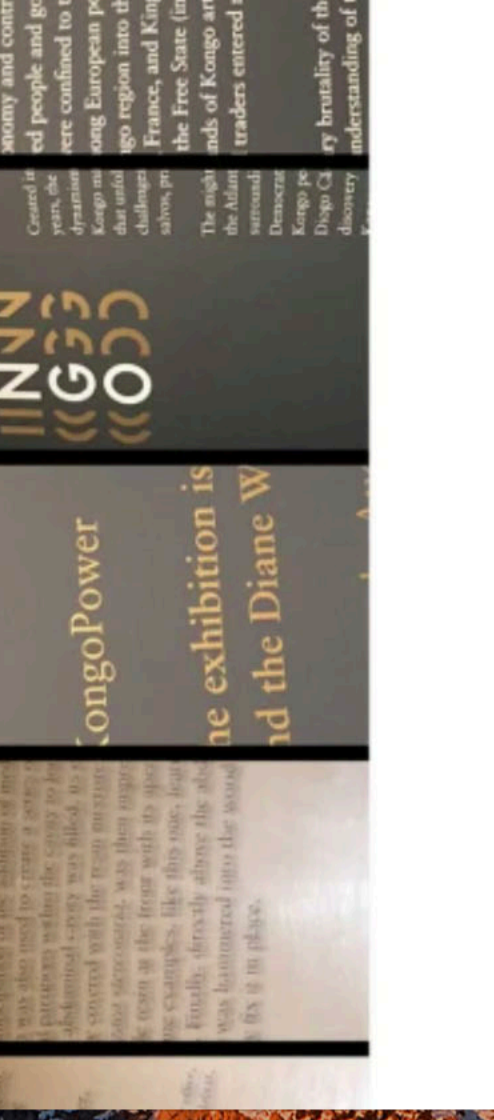
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19 Nov.
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countries to "redouble and co-ordinate
their efforts" against Isis. It is
is not something that can be achieved through
the use of force only, or even mainly. Civil war in
this context, like the one in Iraq, brings about a
complete collapse of old political institutions
and loyalties, and the creation of new ones is a
long and agonizing process. In these two
countries, the stability of the Saddam and
Assad years, was achieved through the
unprecedented, wholesale use of brute force,
not as a result of any process of civil political
source of mystery and suspected misinformation
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revealed the gaping holes in Europe's system of
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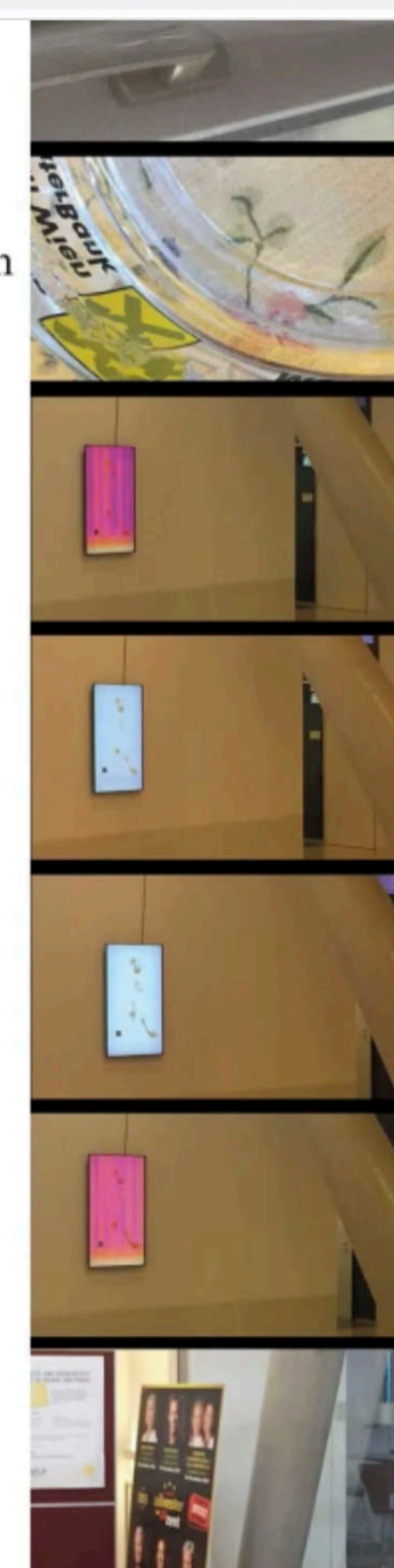
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Ken Okiishi | Revisiting: Being

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have arrived in Germany
of 2015, and many are ex
stay for a beyond the a
trucks of teaching them t
and finding them jobs.
as who are in direct cont
new arrivals tell of cultur
sometimes frivolous, som
ous — on both sides.
At a temporary
home for those migrants
age refugees in
students in
Passau, a Germ
teacher recom
how a 15-year-
"Did you know that the cultur
was from Afghanistan and
Germany could be bridge. The
and large area where she drinks an
and happily on the dance floor
only when two German men
bring sex to plain sight. "What
she said. "I just held my ha
of the boys asked me. "Wh
the eyes."
As the migrants' Germ
as the promised land: A job
ly, healthy economic growth
at least, a warm welcome.
It is also a country where pos
is a woman, where even the th
is a woman, where even the th

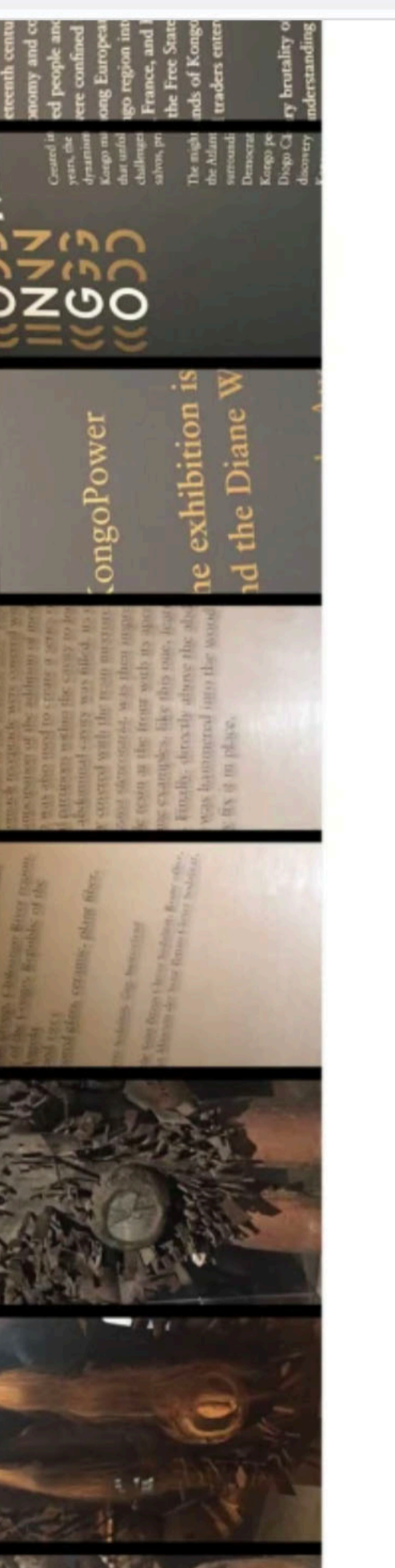
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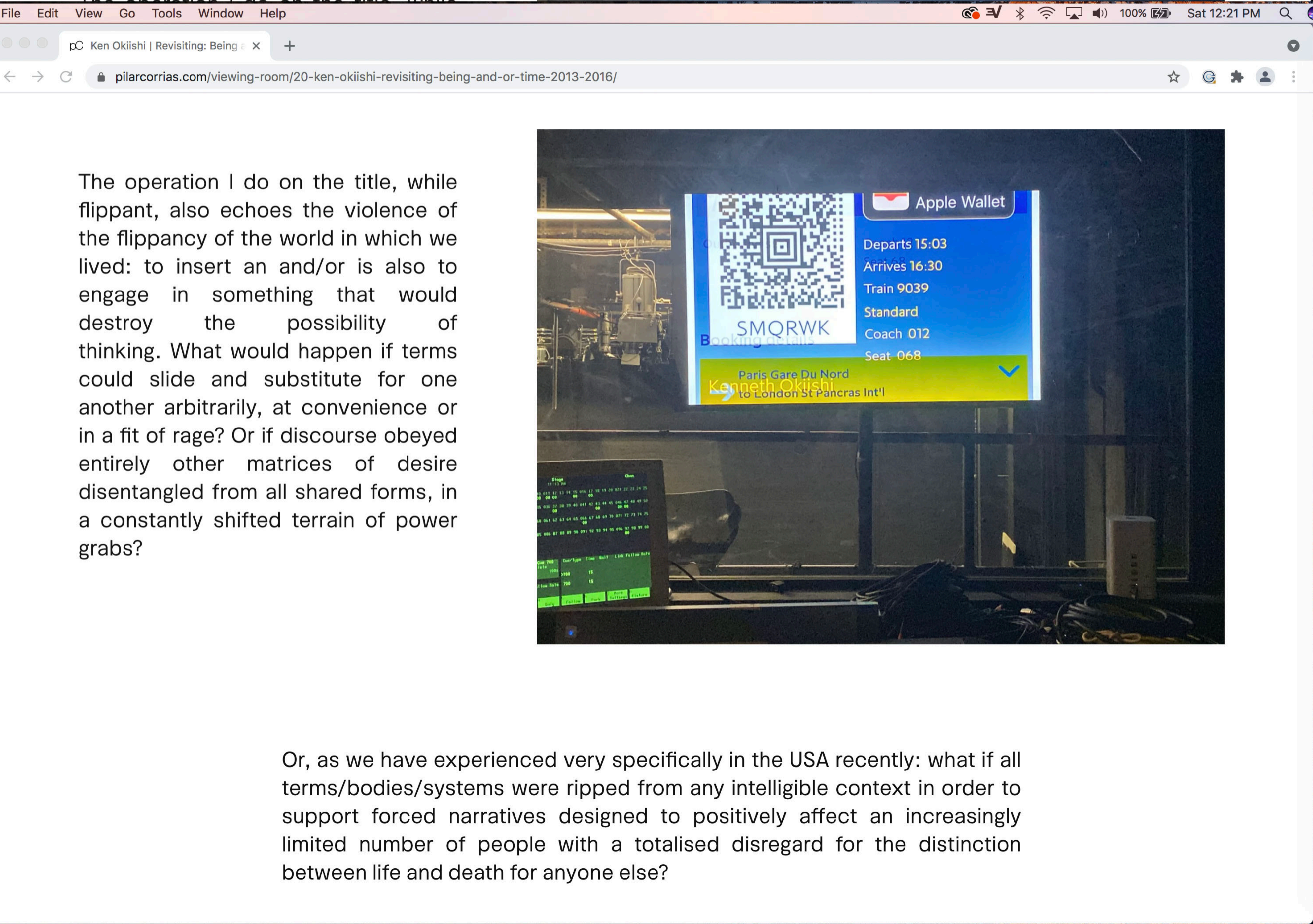
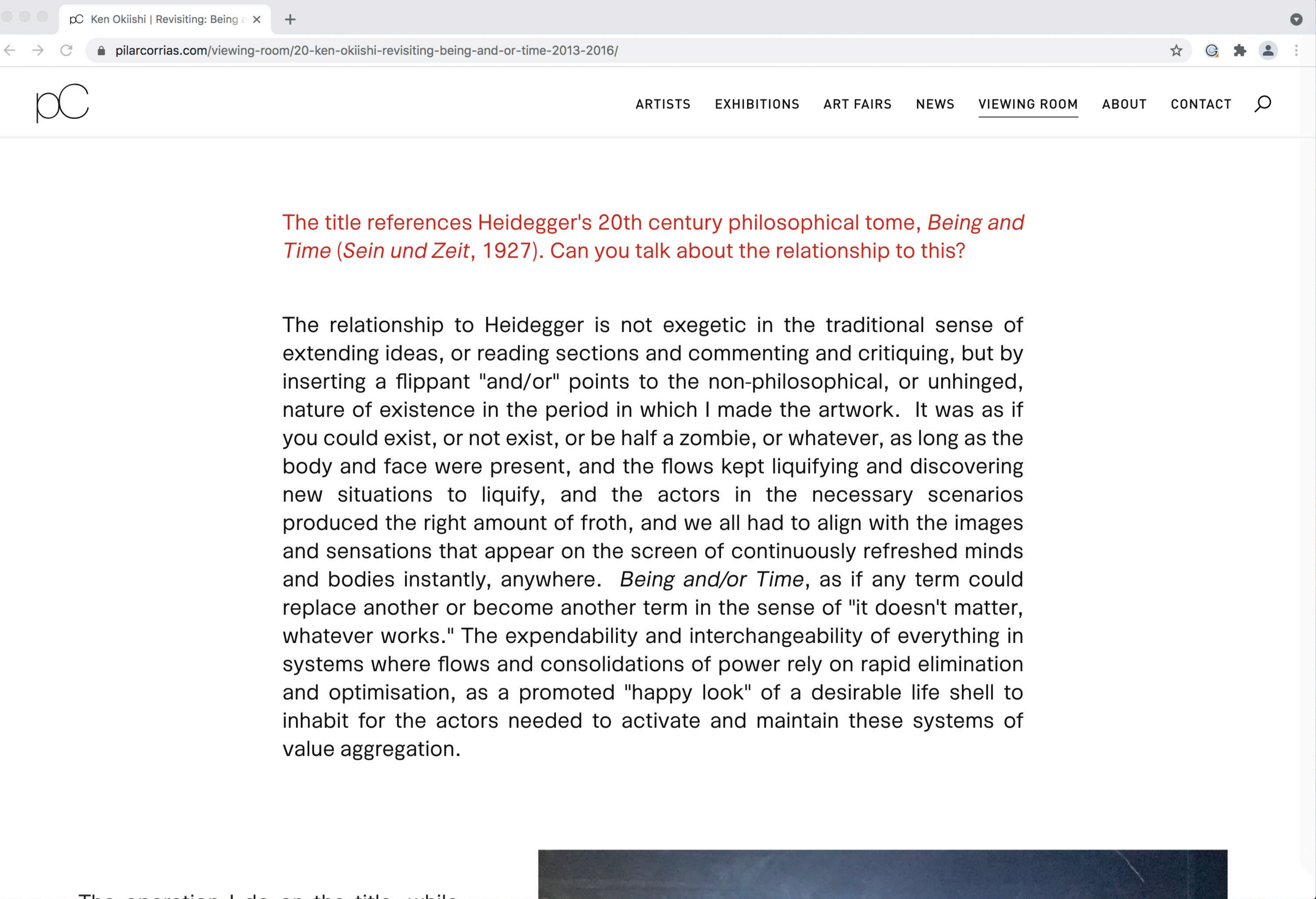
The beat of the frame, like the forward movement of time as measured in the equal beats of the clock, is the first level of time. This kind of time moves forward in exactly the same way without regard to experience or events or the distinction between existence and non-existence. The dates locate the stream of images in the time-space of the subjective experiences that occurred at the time of recording the image, in a second, irregular and sometimes distended notion of time. This is the time of experience that becomes filtered through the irregular beat of memory/recall/playback. The place names locate the third level of time, where time was being short-circuited "live" via the rapid travel schedule of a fall art opening season, and the necessity of appearing in multiple parts of the globe at the same time. This was the new level of time—where the body attempted to travel like images on the screens of social media posts, which were attempting to move at the speed of thought. Throughout *Being and/or Time* (2013-2016), screenshots of newsfeeds appear as an interference pattern on the recording of existence—in a time-image held in a perpetual state of crisis.

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Ken Okiishi | Revisiting: Being

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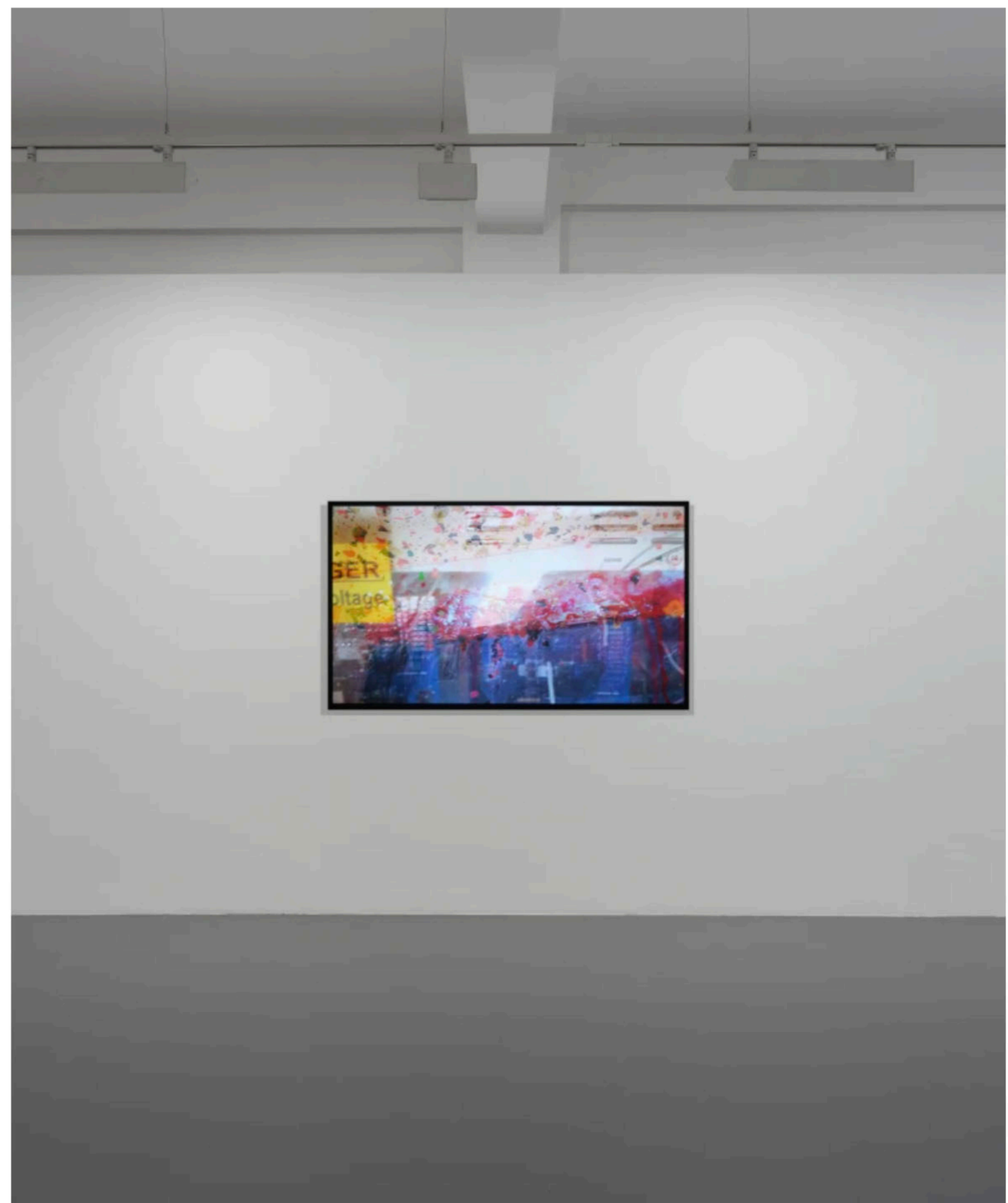


Being and/or Time recorded the old new world as it happened. I'm curious to watch it now, like watching a dream outside a body we no longer have access to.

Ken Okiishi Being and/or Time

2013 - 2016
HD video
17 minutes 15 seconds

ENQUIRE



Vertical sidebar of application icons including Safari, Photos, Music, and various utility tools.