

CARTER MULL

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Not long after I wrote on Liz Deschenes for the original ==, my work changed. Up to that point, I had used photography to model things—sometimes the technologies of photography, sometimes the strategies of constructing a photograph, and more often than not, social experiences, usually looking at the relationships between an individual and a larger group. The latter was dealt with through appropriation, most notably in the work I did with newspapers between 2007 and 2011. At the end of 2012, due to a surprise synchronicity between the decade-young sensibility of my work and an internet fueled collapse of historic sub-cultural styles, I ended up meeting and working with many members of an underground club community that partied in the neighborhood of my studio. To my surprise and excitement at the time, I discovered a border between the art world and the Los Angeles underground club world—with my studio acting as a nexus. As a way to make sense of the shock I felt in initially working with an active constituency, I developed a brand called Eye Eye Productions.

By producing rather than observing media, I ended up playing the role of club photographer. I shot photographs of friends who frequented the nightlife in the neighborhood, both in my studio and at local parties. This led to collaborative video works, installations, and sculptures. I co-produced projects that were mutually generative. In the years leading up to this shift, I had grown wary of the art world's appetite for individuation, its capacity to breed exploitative terrain within a shared field. My work with Eye Eye Productions was an alternative to what I had experienced in the art world.

Choosing password parties over art openings (at least for a couple years), put me in two non-overlapping worlds at once, and positioned me as the central node. Being privy to two different, highly coded social constructions furthered my study of discourse. Recently, I have been interested in what questions structure conversations. While the art market and some major museums continually ask: what is the work's relationship to other artists? What is the artist's relationship to their medium? What is the artist's relationship to the genre they work in? The answers to all of the above inevitably lead to individuation, and to the separation of people from one another. Other parties have

different, arguably more interesting questions. Club culture has its queries: What is the frequency of a hive mind? How does style articulate social difference? How can I find you? Can we collab? ===