



## KENNY SCHACHTER

words JANE GRIFFITHS

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Kenny Schachter, the New York based artist and gallery owner, is being unusually indecisive with the title for his 'FLUX SPACE'. Eventually he settles for his original idea 'Fears for Tears (Everybody Wants to Ruin the World)', but why has he selected this particular one (apart from the obvious reference to the shitty mid-80's pop act)?

“The title relates to the dread instilled in us all as we await the next inevitable terrorist strike,” Schachter explains. “Rather than fearing fear, we now anxiously wait for the next time we will collectively cry. The condition is here to stay. Not only do the extremists want to destroy our sense of well-being as we carry out our day to day lives, but our own governments seem intent on doing the same by waging politically motivated (PR) wars with real lives and weapons (though their lives are rarely, if ever, at stake). Witness Bush’s rolling in and out of Iraq for a takeout Thanksgiving dinner.”

So does Schachter, who tends to shy away from politics believe that art, his art, can change the world? “I don’t even think politics can change politics. Talk about cynicism, but aren’t politicians just megalomaniacs too ugly to be actors or too dumb to be entrepreneurs?” But he has been motivated enough to make it the subject of his 'FLUX SPACE'.

“The US and the UK are inextricably tied as the two leading countries embroiled in a pointless, lawless war. Accountability is the key; sure, the Towers was an unprovoked attack, but there is no causal connection that would lead to an onslaught of Iraq other than a rudderless Blair groping for attention, and a clueless Bush who reigns from the most bloodthirsty of the states when it comes to capitol (sic) execution. Now, we have exponentially increased our vulnerability by giving the loonies of the world cause to unite. And, by the way, being that I am moving to the UK and hail from the US, I felt the imagery even more resounding.”

Whilst the subject matter may be a departure, the piece is in line with his previous work where Schachter manipulates digital forms of reproduction to express his ideas. While in the process of producing his 'FLUX SPACE' Schachter is in the throws of moving, not just house, city or state but country. He is about to descend full time on the UK, more precisely London. “Economic necessity dictates that I live in a bona fide (in its own mind) art capital. Trust me, I wish I wasn’t a slave to having to live where I can best shift art, as if being bogged down by objects wasn’t enough.” Schachter is keen to make the change (or as he terms it “being out of my complacent home turf”) affect his own art by pushing it in entirely new directions. This includes, “setting up a live music venue and bar on Hoxton Square, write and get on a lot of new people’s nerves.” So does Schachter like to annoy the cognoscenti? “Rather than bug people, I prefer to think of humour as being the most significant ingredient in my work, though sarcasm is not funny to everyone. It is only subversive in respect to the fact that the leading art movement of today is economics, so if one dwells outside of that strain of thought, people scratch their heads, and turn their backs.”

So if he could have five minutes with both Bush and Blair what questions would he pop? “Why? Or STOP, please...I don’t think I would need the whole 5 minutes though.” Why, is he that persuasive? “Hardly, it’s more simple than that, there’s no point carrying on a conversation with a couple of bricks.” ENDS

'Fears for Tears (Everybody Wants to Ruin the World)'  
KENNY SCHACHTER

