

RHIZOME

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NOTES FROM ADAM SHECTER'S SPECULATIVE FUTURE



Images from Adam Spector's *Last Men* video installation at Eleven Rivington (2011)

Drawing inspiration from four classic sci-fi novels, Adam Spector recently created a dense sci-fi paperback of his own titled *Last Men*. Filled with images, drawings, photographs, and intermittent text, the book is an expanded companion piece to an animation titled *Last Men*, also by Spector, exhibited recently at Eleven Rivington. The book opens with an image of a book with the words erased, a photo of blades of grass, and blurry hands clasped amidst an even blurrier background. Without page numbers, you're left to browse Spector's imaginary, post-apocalyptic world using your own instincts. Browsing beyond a few sequential pages of TV static reveals a sea of black and white pages, a pastiche of coded, grainy, and macro images interrupted by drifting, melancholic poems and a few zoomed in clips from books. The contributions from 2-UP's Matthea Harvey, Christian Hawkey, and Cathy Park Hong add threads of a human presence that balance out the pages of monochrome, galactic noise.

Stopping somewhere near the end of the book to read Hong's *Aubade Using Bradbury's Lines*, I was reminded of Chris Marker's 1962 experimental sci-fi film *La Jetée*. And as I continued turning the pages, Hong's poem stayed with me narrating the incomplete diagrams and deep-black night shots of stars. In the end Spector succeeds in creating a vision of a distant future where humankind reflects on a past we have yet to write.

Oh yes, we knew, we understood. And, looking into each other's faces for confirmation of what we felt, it was there—the future.

- excerpt from *The Making of the Representative for Planet 8* by Doris Lessing