

Nature Loves Change

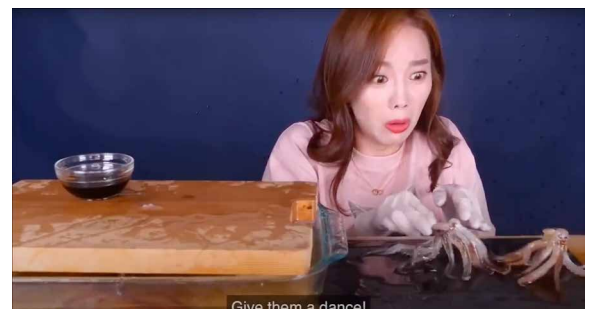
Jesse Clark

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The world will continue to turn. Yet when the isolation of our times bore with it the anxious dread of knowing our world had changed, we dared not speak of how it had changed. We would rather believe it to have stopped turning. Jesse Clark's *Nature Loves Change* (2020) was created using found media online in a time of global hyper-connectivity and paradoxical isolation. When I first watched *Nature Loves Change*, approximately three years after its making, I was filled with unease and a sense of release. Firstly, as a collector of found media, I had grown weary of found media's oft-cacophonous pacing online. This is a pace that Clark reproduces in his film. But in the film, three musical bookends contrast online media consumption's often volatile, fickle rhythms. These musical numbers slow the pacing of the film to a normative rhythm. Having become accustomed to the fast-paced editing, the musical numbers, in contrast, cause a sudden shift in our internal clocks. This ecstatic and soothing contrast became the source of my unease; it forced me to confront the emotional tenor that the film establishes.

Clark is also an avid found footage collector. This is not the first video the artist has made using found footage extensively. The production of this film took the artist no more than two weeks since he had already collected most of the media. But the artist contends that what inspired his construction of meaning in *Nature Loves Change* was a search for cathartic release in times of lockdown. The literary theorist Stanley Fish once wrote about a change in interpreting a text as "always already there." That is to say that the capacity for seeing things in a new way must first be stirred and accepted internally within one's individuated belief. In *Nature Loves Change*, the change that was already there is dependent on the viewer. The artist invites you to view the ecstatic, the pathetic, the absurd, and the whole gamut of the mundane and takes you through an ebullient rollercoaster ride of meaning that asserts that explosive change is reparative and destructive.

The film calls for a state of emergency, the emergent quality of something new, of change. It also concedes that the emotional landscape this causes might very well come flooding in unexpectedly. In the myriad of surprising clips throughout the film, it seems as though this unexpected quality is of foremost importance to the artist. Clark's film is an experiential exercise in self-reflection. As the world went on since the making of *Nature Loves Change*, it appears to have moved on in a dizzying accelerated fashion, leaving us with inexpressible angst. There has been little opportunity to confront what has stirred inside us and thus little chance for us to comprehend what has changed. Here, Clark invites the constant destructive and reparative nature of change into the fore.



Text by Misael Oquendo