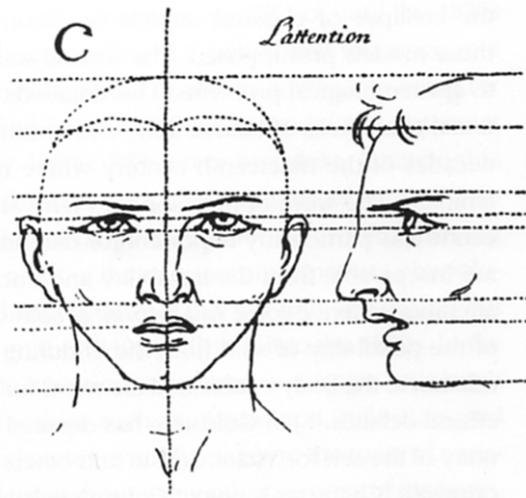


My art is a vehicle for discovering how various perceptual mechanisms may be isolated, accentuated, or in many cases malfunction.



There seems to be a game going on in my head. I am continuously trying to negotiate between being an active and a passive listener, between being attentive and becoming distracted. Sometimes I have a predilection for my distractions, because I tend to get lost in an event and my attention is paradoxically sustained. Some call this experience “Optical Flow”, in which one’s perceptions are suspended to the point that there is no longer a sense of time or space. For me, this experience usually occurs through some form of persistent work in front of the computer in which my concentration is continuously being refocused and my peripheral awareness is suspended. Our fast advancing technologies continue to be the driving forces that re-shape human subjectivity and identity. We appear to be adapting at a pace equivalent to that of the advancements, and when the novelty of any technology diminishes over the passage of time, it is no longer perceived as an exterior attachment, but as a grafted perceptual capacity. We tend to take our tools for granted. How frustrating is it when the power turns off and we don’t have our T1 1.5 Mbps Internet connection.

My art is a vehicle for discovering how various perceptual mechanisms may be isolated, accentuated, or in many cases malfunction. The use of live video is a common medium in my work, and although it is the most explicit form of participatory art, it remains confounding because of the mesmerizing quality of becoming immersed in oneself. Mirrors have long held the power and suggestibility that mends the perceptions of separation and inclusion. My work lies between the logical and the illogical, in the binding tension where the natural tendencies for participation are enacted within conflicting spaces.

“Musical chair: A Game for One”, is an installation that is influenced by my fascination with visual apparatuses from the 19th century. Toys such as the phenakistiscope and zoetrope required the viewer to sit motionless while spinning a disc to form a coherent moving image. Like Joseph Kosuth’s “Three and One Chair” that codify and extrapolate three different representations of the same subject, this piece forces the viewer to become both the viewer of the apparatus and the apparatus itself. As the viewer moves within the space, their reflection fractures until they ultimately find that they are playing a solitary game of Musical Chairs with six reproductions of their own image. When the viewer remains still, the repetitive images of the viewer gradually coalesce into a single image. Audio segments are also triggered and manipulated by the viewer’s movements to further enhance the experience. “Musical Chair: A Game For One” is impossible to win and even more absurd to play. The inclination for the viewer to decode their self-generating system is hard to resist and multiple players only convolute the viewer’s own participation. The game essentially turns into a solipsistic game of playing with oneself.

My interest and research in perception has extended into the more specified field of hypnosis. Emerging technologies are highly suggestive. They hypnotize us to a certain degree. We tend to become mesmerized by the Internet too often and can even develop Carpal Tunnel Syndrome because we forget to correct our physical movements. New research reveals neurological changes in children who immerse themselves in video games on an excessive basis. “Hypnotic Induction Test” is a work in progress that invites the viewer to become hypnotized within the confines of an environment that is not user friendly. Distractions are ubiquitous. Multiple visitors may be waiting in line and the viewer must compromise their body position thus lessening their ability to relax. The work challenges attention thresholds and rewards the viewer for focusing their attention and remaining motionless. One either becomes susceptible enough to become hypnotized or is repeatedly interrupted as a consequence of their behaviors. This experience is quite familiar to me; when I’m attempting to have a phone conversation and I unexpectedly get interrupted by the echo of my own voice. This mental decapitation is interesting because it displaces my perceptions and makes me feel as if I am metaphorically stepping outside myself for a brief moment.

It is difficult to understand what is real, for so often, what we think is real is repeatedly misconceived when our intellect fails us. Our brain reveals its inconsistencies through optical illusions, hallucinations, and dreams where the illusion of reality becomes fragmented and abstract. My art is my attempt to hack into the brain to discover how our perceptions may operate. I want viewers to participate and share these curiosities with me.