

# Proposal :: Final Project

JC  
in comp498

# “Ambiguation”

- I don't know precisely what I want to do.
- So I will 1) present pieces that resemble my interests & resonate with my own kind of perception, and 2) present current ideas that stem from experiments I wish to conduct.

# Simplicity

- On one side, I am simple, uncomplicated and all about the sensibility of perception -- the aura of feeling:
- **Performance Art** is very Sensual, Sensitive, Sensational.
- **United Visual Artists**
- Elemental simplicity, just using light as something poetic, life-like.
- **Brian Knep - Drift**
- "Underlying these explorations is a search for what I call the soul of technology" says Knep. "These interactive pieces share much with the performing arts. The software, or program, I write is the choreography, and in executing this program the computer becomes a dancer sharing the floor with visitors. Sometimes the piece leads, but the viewer transforms the dance by stepping into, or onto, the work."
- My general favorite themes in this sphere involve, for example, outward Nature (non-human) -- beauty, the simplicity of life, evolution, survival, instincts (which are all shared with Man).

# Complexity

- On the other hand, I can become obsessive, which brings about Complexity. This other side likes amazing and calculated intricacy all the way to confusing debacles of complexity:
- Jack Backrack - Follow the leader
- “In general, his work explores the intersection of sensory motor modalities and the challenges and mysteries of motor control, perception and representation.”
- My general favorite themes in this sphere involve, for example, inward Nature (human) (how we move, speak, comprehend and see the world as animals and organic processes and machinery).
- Currently thinking of the notion of small precious objects, like gems (beauty, intricacy, miniscule life-forms).

# Ideas + Experiments

- In “playing with a room”...

# PROJECT CONCEPT

STUDIO AZZURRO - STYLE (VERY LIGHT COMPUTATION)

TO ENFORCE FOCUS  
IN LOOKING-UP,  
USE HARD  
TO FOCUS VIDEO  
(OUT-OF-FOCUS, ETC.)  
BUT ENOUGH TO  
WANT TO FOCUS  
IT OUT.

VIDEO: PROJECT ONE ZONE OF VIDEO  
(MIDDLE OF CEILING?) ON CEILING TO  
FORCE LOOKING-UP TO DESTABILIZE  
& HELP SWAYING EFFECT OF SOUND.

TO GET VISITOR  
TO SWAY BACK-N-FORTH

PITCH BLACK:

↓ ex:  
SEAGULL  
IN SKY,  
OUT OF  
FOCUS

SOUND: VERY LOW  
SOUNDS OF  
WATER MOVING, SWAYING  
TO CONTRAST STILL  
SURFACE  
ON FLOOR  
ROOM

VERY SQUARE: LIKE A  
COLL. CONTAINER, LONELY

LINE  
NOT WEARING  
GLASSES

→ LIKE REPETITIVE WAVES CRASHING  
TO ENTHRAL, HYPNOTISE VISITOR



FLOOR COVERED IN THIN SHEET OF WATER

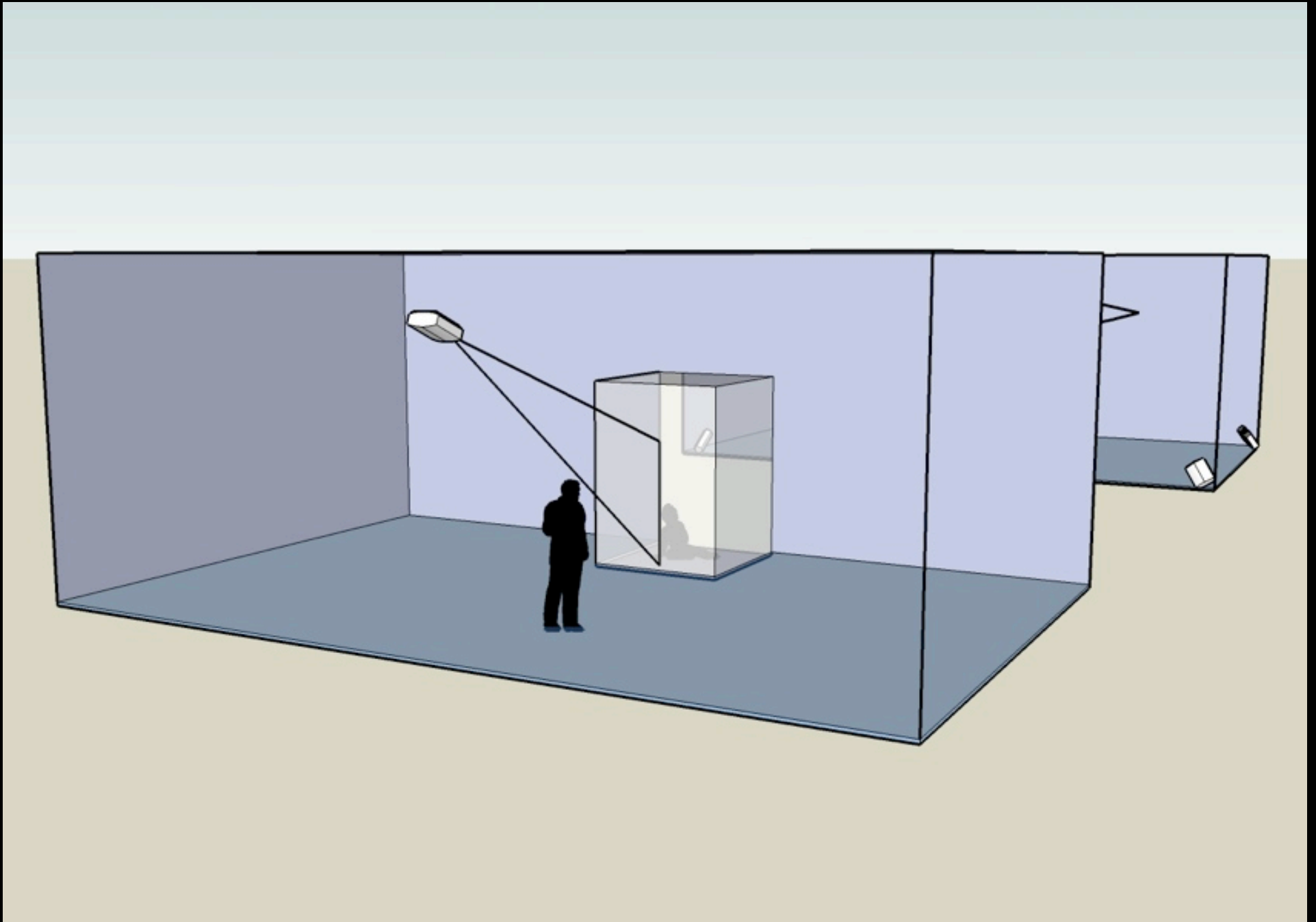
↳ NON-MOVING, STATIC  
WATER SURFACE

↳ COULD BE MODIFIED  
SUBSTANCE TO AID  
PROJECT (MAGNETIC, ETC.)

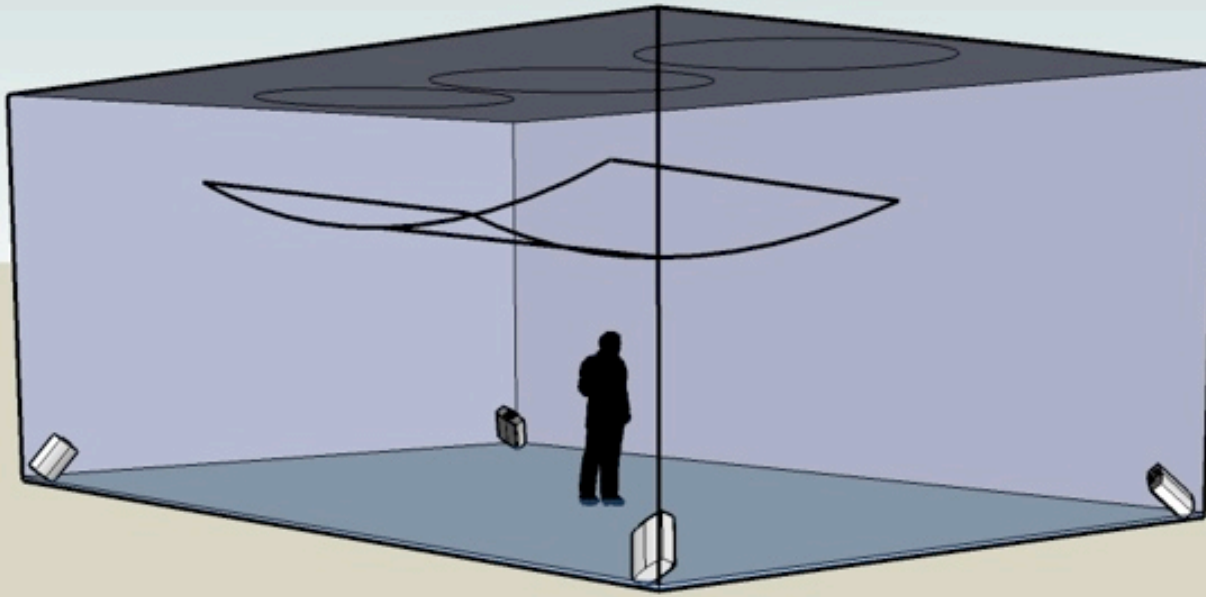
# they involve,

- darkness
- performance
- ~water
- using at most 2 senses in a crucial manner, 1 at a time preferably for impact
- notions of affect & expectations : creating pristine narratives to erase effectiveness of a-priories (1), making simple & impactful connections between senses while forcing the direction of interaction (2), length of rays of light has effect (3)

one



two



three

