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iSolated INFINITE

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Thesis Draft 2.5

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I explore the relationship between human borders and digital space. The porous borders between these entities shape contemporary culture and identity. Amid the digital current, I find myself over-stimulated, fighting to stay afloat through multitasking, immediacy and cramming. My sculptural installations investigate how I see, experience, interact with and react to digital space. I create unpredictable tensions to initiate new perceptions of space and time. Daily interactions inspire and guide the way I unite materials. I work with various media because I see the world in two and three-dimensional fragments that are constantly shifting. To unite and manipulate these ideas, I create “glitches,” errors that, for me, function because of their imperfection. By creating moments when the boundary between the real world and the virtual world is ambiguous, I confound narrative order and purpose. What exists is raw potential: remnants, traces, excess, colors, pixels. Content is no longer actual content.

Styrofoam, bubble wrap, QR codes, the Cloud and skin; all of these things were specially designed to store and protect valued entities, be they information, objects or your organs. The content is what these items hold or protect. I use them after they have served their purpose, to function as both a frame for content and as actual content that wasn't really ever content to begin with. Filling a Styrofoam form with latex negatives of bubble wrap is an example of how these objects can be paradoxical. Pouring plaster over ribbed cardboard corrugation to make physical what would otherwise be immaterial is how I use objects as frames. I make these individual objects, with different designed purposes, neutrally exist in space, like information that exists and gathers digitally.

Bodies enter and exit the gallery leisurely, at times collecting in groups and at others widely dispersed. I initiate a visual and physical flow with the way I arrange objects in relation to others. In contrast to the images that appear on screens and

monitors, my installations emphasize the intransigent physicality of things. One cannot 'cmd+' to immediately enlarge and inspect a detail. You must navigate disjointed paths to intimately experience the surface or space, holding parts in your memory as you proceed through it. I draw attention to uncommon spaces within spaces to render visible what is overlooked in familiar objects. I reorganize the relationship between insides and outsides, invading rather than surrounding the space in which our bodies function. By popping people's "space bubbles" with material and projected forms, I invite visitors to be physically self-aware, to navigate and inhabit the installation's negative space with heightened perceptual acuity. It is from that content-less area that the parts are both individually and collectively observed. The immaterial space becomes a frame in which the body travels between and among objects, like information flowing through a network.

The disruption of movement and way one must navigate the physical space correlates with how I navigate digital space. I make objects that reference digitalness to interpret, critique and physically make sense of the immaterial yet infinitely expanding public space that never sleeps. By transmitting and compressing digitized information into tangible and imperfect objects, I use them to make environments that represent what is non-tangible and perpetually changing. The digital and physical boundary dissolves and unites in these isolated moments. My work is paradoxical, a place where individuality can simultaneously function collectively. The spaces I make have no beginning or end, they are ephemeral moments representing potential without purpose.