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PRojectORDinarY

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Statement

My primary driving force is to take ordinary items, objects and materials that make up a portion of our everyday surroundings and turn them into subjects for focus and attention. The work is built on the idea of observance and patience and it is this element of attentiveness that is at the heart of the experience. The materials and items I use can be thought of as mundane and unattractive. There is nothing seemingly extraordinary or special about them. They are ordinary and it is this ordinariness that I accentuate.

Trying to accentuate but not necessarily elevate is very much about me finding the potential that can exist in the ordinary. In order to reveal this potential so that the viewer may slow down to witness it, I play with subtlety and nuance. It becomes about trying not to make things out to be much more than they are. In other words, not exaggerate but bring attention to form and shape by highlighting the properties the objects already possess.

By illuminating and projecting their individual characteristics, a more concentrated focus is available. These items and materials do not garner much of a glance on their own and are often dismissed as not being worthy of much thought or study. But, by challenging the viewer's expectations, they have to stop and examine what they see. Initially, they cannot be so certain. Therefore, a permeable experience emanates. With the idea of being as humble as the materials are, I entice the viewer with simple static pose, repetition, alignment, activity and delay. However, this cannot be achieved without the shadow divulging certain inherent physical properties of an object. Exposing where light can and cannot pass through is integral for taking advantage of negative space and for perceiving where shadows begin and end. The ability to create a tension of when and if something will move, flicker or maybe fall, and where and when light or an object is present or absent sets the stage for experiencing yourself having a more observant experience.

A central element in expanding perception is the capacity to step outside oneself to see how one sees. This does not involve ornate or overly elaborate theatrics. Much of perception is about experiencing and relating to what surrounds us. I am interested in and make use of the everyday because access to an attentiveness towards life's subtleties, temporality and uncertainty lies in the commonplace, in that much of experience stems from the ordinary.

These works are slices, reflections and projections of life. They celebrate what seems humdrum and humble. With stripped-down almost deadpan effects that are nearly as dull as the objects, my works lie somewhere between 2D and 3D, blurring the lines of physical space with the digital. The spatial and sculptural qualities that they attain induce a playful illusion in the moment of trying to make sense of what the eye sees. With a bit of precision, it is vital to make use of the negative space and align animations and digitally repeated forms with objects to retain believability, normality and a sense of realism. Accentuating the slight differences and incongruities in form and motion is important. Rather than exaggerating shape, scale and proportion to the point of over-dramatization, I set up parameters that are determined by the size and layout of the items and the distance between wall and object and object and projector so that they stay relative to their actual size, keeping in line with the notion of ordinary.

I adhere to this idea of not making things out to be much more than they actually are. I carefully use the properties they have, revealing that the mundane can be a subject of intense focus and immersion. They are accessible and the logic of situating and aligning items elicits prolonged observation. This leaves more room for an absorptive experience that allows time and humor to play out at varying paces. Humor, in all its deliveries, is another kind of knowledge, another form of language. It is a way of looking at things. When we perceive something to be playful and light, it may have a strong effect - a lasting power. This opens a window for having an experience that reveals nuances and new questions over time.

At the end of the day a concrete block is a concrete block. It is how I position different materials and use light and shadow to generate simplified illusions that invites the viewer to discover that the ordinary can be stimulating and worthy of study. The idea is not to overwhelm with authority, totality or completeness as a way to grab attention but, for myself, to contemplate and find ways to communicate that simple and subtle hold power to that deeper attentiveness. It is a way of thinking, of looking and encountering how one sees. Facilitating a slowed-down experience, becoming more attuned with the uncertainties and ambiguities that surround us and finding a thoughtful and lighthearted calmness that flows out from that.