

lin[ear] (video still).2005



live\_feed.2005/2007

The interruption of the projection caused by the entry of the audience becomes a component of the media space. Interrupting the flow of space, the projected duration installation, **lin[e]ar**, questions time, space, and viewer perception through a struggle to define location. The perceptual space is ambiguous, yet strangely familiar. As the viewer, are we never allowed to arrive? How do we know where we are going?

And how is it that we get there?

Both **trace** and **live\_feed** are investigations of the experience of an object that are related to social space. I carry consumer objects that seem out of context for the conventional boundaries of 'place' and expected behavior. Through these performative acts, the audience is invited to participate --for instance, by touching or 'feeding' the Cabbage Patch doll. The time becomes an examination space where the familiarly absurd object becomes a tool to connect--often through memory and experience--and feel attached through momentary wonderment. The social interaction/intervention generates an entry into the space of the other, the boundaries removed and a dialogue begun.

I am driven by the need to investigate.

I encourage my co-conspirators to question both position and time, and to critique behaviors that form social and cultural etiquettes. In my work my examinations are of collective perceptions of authority, consumer identity, and public and private spaces. I merge theory with its visual aspects and challenge the audience to initiate new ways of thinking, perceiving and engaging within architectures of space.

I accomplish this by recreating an environment that teaches through play.

From within those interactive and accessible places, I expect my audience to grow--both in the awareness of themselves and others--and to consider etiquettes for space.

:capture > les mots juste. 2006



m USE um. (video still) 2006

My work is a hybrid.

It is multidisciplinary, composed of media and performance, and utilizes forms in a spectrum that ranges from technology to critical theory.

Framed within a context of non-place --public spaces, homogenization, and "non-culture"-- I am fascinated by the phenomena and constructs of consumerism, surveillance, tourism and the blurred boundaries between public and private space.

As much a scientific enquiry as an aesthetic, my work allows me to discover tools and codes that form common language, finding the clues that link image to text.

My work functions as a bridge, a connection for audiences that have become separated by the politics of space. While technologies have advanced our ability to collect and manage information, it is evident that social behavior, interaction and recontextualized forms of community have not grown equally. As a collective, we rarely have opportunity to make actual choices.

Too often we defer to prevailing forces --external to ourselves-- allowing others to make our decisions about the meaning and value of things we encounter.

As I rework and intervene in social spaces, I challenge my audience to reexamine the language structures they might typically utilize and to construct a new awareness of identity through shared dialogue. In addition, there is often the opportunity to interact, and to play.

The engagement of the audience is critical to my work. In the architecture of the examination space, I address transition, including the way that audience responses hinge on the hierarchies of conventional space. Dominant themes in my work include the panopticon of Michel Foucault, Georg Simmel's categorization of social interaction, Michel de Certeau's interventions of the everyday and Marc Auge's descriptive references to the non-space.



ME]dia\_space.2005



someone else, not me. 2004/2006



remain\_der (video still).2005

In **[ME]dia space**, a medical examination table is centrally positioned in an unconventional environment, surrounded by cameras and monitors. Although they are never allowed to view themselves directly, the audience is encouraged to interact with the contents of the 'room', knowing that they are being watched. That might mean readjusting the tilt of the table/chair for a better view from the body length mirror suspended from the ceiling, spotlighting the viewer beneath. The monitor channels change to reveal another camera view. And the array of beauty tools and snack food sit in shiny metal trays at tableside. The contents of drawers and cabinets reveal a specimen frog [for dissection], latex gloves, swabs and disinfectants and vinyl tubing. Sound emits from the storage space below the seat as the broadcast 'authority' sits in a small framed space with full amplitude. Moving carefully through the jungle of electrical cords—some on the floor; others dangling from above—we see 'confidential' paperwork, medical charts, and a televised cosmetic surgery broadcast into the space. The audience becomes the machine, investigating and evaluating the contents of the room--all captured by the cameras then projected to another space. The audience becomes both subject and object, paralleling media and the monitor as the controlled and the controller. This type of spatial construct will continue to be prominent in my future research and work.

Another work in the same vein as this interactive intervention is **someone else/not me**. A tiny surveillance camera positioned inside the latch of a valise captures images from the external [public] space and displays them on the portable monitor sitting inside the case. The objects, removed from familiar contexts, interrupt the space both physically and psychologically, but maintain a sensibility of play. The viewer's image is projected on the screen and the site is unsecured. What does it mean? And how seriously can this be taken? The disruption of the viewer's flow of movement perhaps generates further question: Should we [the audience] be disturbed by the unseen camera that collects these images without our permission? Or is there a larger fascination with our own image so that we do not question? Have we become too comfortable with the media?

My work continues to be performative and, most often, playful, accessible, and interactive. I want the audience to be included, not distanced. I make work that should be touched, its spaces reconfigured—a contrast to the protected spaces of institution. It is a teaching atmosphere in and about the work--in the way of Fluxus artists Joseph Beuys, Robert Filliou, John Cage, Alan Kaprow and others—that makes the space or event significant to the viewer.

**deVending the Machine** is a curated collaborative performance exhibition where the participating artists challenged ownership of space. The original project involved temporarily transforming a sandwich vending machine to an exhibition space. The spaces were accessed by adding money to the machine, then sliding open the selected compartment door that protects the product, and exchanging work by placing it inside the product display. Items could be added or removed by the consumer, artist, or "collector" simply by repurchasing the space or its contents. The arbitrary value was determined by the for profit vending company, a benefit of owning the machine. A playful intervention that works both the gallery and non-gallery aesthetic, **deVending** also begins dialogue on privatization of public spaces, consumerism, machine culture and institutional aesthetic and the value of art/art practices in western culture. As a performative intervention, I attempt to bridge a gap between artists and the public.

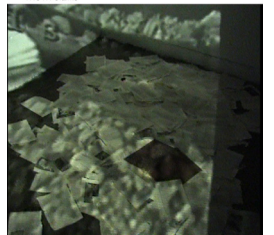
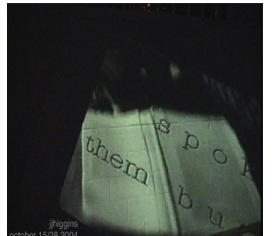
Much of my work concerns itself with the desensitization to culture--and specifically targeting consumer culture. We no longer know who we are as individuals, much less how to respond to a larger community. Instead of defending our ideas, we simply change location. We hover within a space that we can't comprehend and instead of making choices, and we allow the collective to disintegrate. The language has been distorted and values become skewed. We are alone, yet surrounded.

I hold my audience accountable. They are my co-conspirators. They recognize, experience, read and interpret time + image, using a familiar code of forms and tools of memory. They determine value and make judgements and relate their experiences to truths. The question is this: Can an event become truth again, or is it merely fiction?

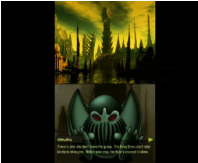
**casual t i e s+o [miss] ions**, is about the disempowerment of authority and a reevaluation of truth and reason. As a performance, the freeing of the text from the static form of the book is liberating. The recording captures the released pages of an academic text, an unchallenged authority of that failed by omission. The permanent alteration, tearing the fragile pages one by one, becomes more determined as the search becomes more frantic. Where are they? There is a small voice calling for those whose contribution went unrecognized. Pages are removed from the container; and the object is no longer iconic. Within the fragment of time there comes an awareness of context and a new position. Can it hold the same value? And how is that value determined? In projection, images cover the spaces in which the viewer must walk.



deVending the Machine.2005/2006



casual t i e s+o[miss]ions. 2004/2005



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jj\_higgins [collected space] portfolio

student work

(selection and chapter markers)

video exerpts.

dererk andes (:15) **transformed beauty.**

sean church (1:05) selections from music video constructions, featuring radiohead.

animation exerpts.

ashley tate. **world of cthulhu** flash animation/postcard project. (:40).

sam burke, **construction and destruction.** (:32)

ryan sonderegger: **welcome to the opera house**, 2D stop motion (:34)

installation.

experimental media show: compressed time. 45 minutes >

**compilation: one minute video**

laser writing projection (Ted Carstensen)

animation projection (Jenae Miner, Ashley Tate)

experimental media collective

sound project (Sam Burke)

MAX MSP project (Derek Andes)

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jj\_higgins [collected space] portfolio

surveillance+performance [composite]

(runtime 12:40, chapter markers)

**remain\_der.** self-portrait video in “public space” inside a reflected space. The hotel lobby with background noise coming from a group of teens in private discussion raises questions about boundaries and public/private space.

**m USE um.** surveillance performance recorded through museum security monitor with direction from museum staff. It serves as a critique of collected/collection information and provides access to the captured 'surveillance' file that goes unpublished.

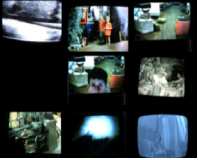
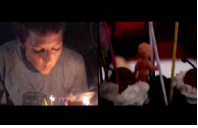
**birthday+ cake.** the ritual of birthday celebration is explored in image and sound. originally the piece was a part of a “discovery” installation, with the artifacts of celebration surrounding the monitor: As a two channel piece, it reaches into the depths of memory and experience.

**surveillance=performance.** multichannel feeds from surveillance cameras in public space environment where the audience became both the performers and the collectors.

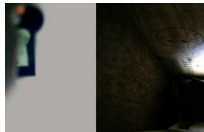
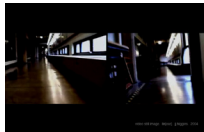
**:capture > les mots juste.** installation view with interactive/audience activated stations. tourist station, where images and sounds could be rearranged, a display cabinet with accessible objects, access to clear vinyl tent, surveillance tv, map of ketchup packages sent to locations nationwide and returned, self service fresh squeezed orange juice welcome center, and various instructional spaces. functioned as a mechanism for the audience to act as machine.

**project: vinyl.** document of video projections on vinyl tent (issues surrounding both public/private space and tourism) in a public campground. is the tent a place for reflection or center of attention, and what becomes the experience?

**tourmissouri.** callaway county nuclear plant. one minute explorations, examining space through the eyes (lens) of a tourist. this addresses compromised industries of energy and agriculture, as well as the way that oddities are normalized into our environments, making them unique. questioning authorship.







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jj\_higgins [collected space] portfolio

archiTECHture+environment [composite]

(runtime 19:09, chapter markers)

**lin[e]ar.** re-perceptualization of space, place, and the non-place through image and sound. everyday environment in altered time, projected across the room for the audience to intervene in the image, and question the use of space. [video/installation]

**breath[e].** topographical examination of decaying surfaces through time and light, installation view is full frame, projected across floorspace in small room, with audience entry from external playspace. internal vs. external space, psychological space. [installation video]

**casual t i e s+o[miss]ions.** performance document, video projection. removing pages from 'order' and redistributing them to the wind, then making projection over strewn pages as monument to monument. [performance document/ installation video]

**deVENDIng the machine.** curated show, artists take over sandwich vending machine and insert art. reclaiming the machine space, challenging ownership, exceeding gallery space. [image document]

**pan[op]tic truth room.** Duchampian box with doorway, but in order to see one must use the holes in either the key lock or the back of the construction. video inside, and surveillance camera over the doorway, the audience can never see its own image in the quest to discover or uncover the contents. taken to public spaces and set up to experiment with attraction. [installation with monitor/video/surveillance/objects]

**live\_feed.** document of live feed performance with Cabbage Patch doll (consumer product), with audience interaction in feeding. The toy is animated and in its mouth is a lit cigarette. disturbing use of a 'child's' toy, and then projecting in scale amplifies this even further. [performance document/video]

**self-service\_security.** installation space, vitrine where everyday objects become objects for inspection, with camera and lights. the chemical gloves are too dense to allow the wearer to feel the textured objects inside the case. [installation document]

**[ME]dia\_room.** the medical table becomes normalized in a recontextualized environment, an object for display and observation. While exploring the table, the audience is being examined through surveillance cameras and monitors, becoming part of the exhibition. [installation document/slideshow with sound]

**trace.** performance document of street fair, capturing moments (with polaroid) and placing them in the hands of the individual represented, then using the doll as an apparatus to dialogue about interesting and absurd uses of consumerism. [performance document]

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jj\_higgins [collected space] portfolio

path to OTHER [composite]

(individual video selections)

**live\_feed.** document of live feed performance with Cabbage Patch doll (consumer product) [performance document/video]

**conSUMption.** employee working with mass produced product, repetition, speed, time, and performance of a typical worker in the garment industry (Miami). [9 channel video, 1:09min]

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**re:{ }view.** displacement of space, surveillance and the repositioning of objects, scale and the audience. [installation document]

**breath[e].** topographical examination of decaying surfaces through time and light, installation view is full frame, projected across floorspace in small room, with audience entry from external playspace. internal vs. external space, psychological space. [installation video, 3 min.]

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