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surveillance:space

subject > object

I am a curator
A collector, selecting and constructing environments
in the phenomenology
of time and space

I construct
collections of discarded time. spaces passed by, through
objects no longer significant in their original form
the intermedia, the space that falls between

passages to a destination [re]presented in new contexts
everyday objects in examination spaces, containers
memory
experience
the audience becomes a conspirator in the construction of meaning.

the machine : the space, the object, the time
becomes the point of intervention

My work includes the audience
requiring its interaction, and establishing position in social space.
Etiquette. Behavior. Culture.

how is it that we communicate with each other?
language. image. object. time. distance.

What are the tools of measure?

breath[e] + same:space >
in response to constructs of
and experience, the audience is
asked to intervene in the ob-
ject:space, exploring a phenom-
enological immersion in time.
the arrangement of the spaces
[internal and external] con-
trast through levels of inter-
activity, the



internal space
[with projected video, sound,
scent and surveillance] tapping into the
psychological space while the exterior installation
encourages physiological and social interaction. The
observation of behaviors and experiences, as well as
the interaction of the audience encourages a dialogue-
or at least a level of awareness of transitional
spaces and time.

text|message, [ME]dia space, lin[ear]
constructed spaces that depend upon the
audience to complete them, to determine
meaning. Each in within its own architecture--a famil-
iar, yet potentially uncomfortable space--confronts the
viewer with his/her awareness of what is often taken for
granted, the space that falls between objects, discarded
time that finds new context in these examination rooms.



statement

installation+video
memory



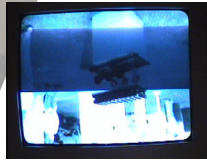
the camera
is always on
the power is with whomever
owns the space



time and space.
with I, exists in
sion, what begins
imitation, immer-
tion, illusion
gration, interven-
intersection, inte-
skills.
etiquette, social
we use space
identify the ways
behaviors that

how space is perceived, valued, maneuvered
voyeurism, other, the subject:object relationship
of the collective
etiquette of the individual and making it the entitlement
ethical and other value systems. deconstructing the
the intent to invade spaces, reconstructing
public and private space
surveillance

[ME]dia space, same:space, the pan[op]tic
truth room, and self-service security sur-
veilled the audience as it interacted within
the installation spaces



Scissors icon statement

In the construct of my work
and in the engagement of the audience
the viewer is a component
But is it as the observer, or as a participant?
Might it read as: consumer or consumed, surveillant or surveilled,
subject or object, us or other?
Must it fall to either/or? Or has that line been blurred?
All are in question

the experience of the space
public:private, external:internal, psychological:physiological
engages the body, the subject, the viewer
I choose the media, the format, the container, the contents
the time belongs to the audience

the machine

becomes
the intervention

and the space

consumption. consumer. configure. congruence. conform

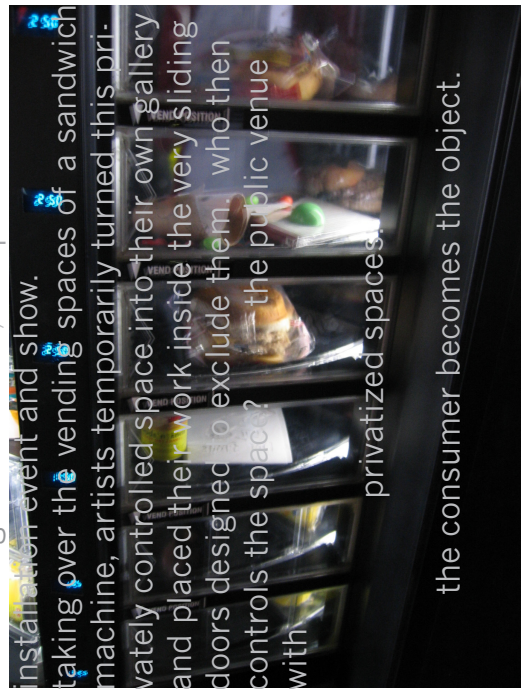
who owns the space?

material:value

de:vending the machine, is a performance/
installation event and show.

taking over the vending spaces of a sandwich
machine, artists temporarily turned this pri-
vately controlled space into their own gallery
and placed their work inside the very sliding
doors designed to exclude them. who then
controls the space? the public venue
with
privatized spaces.

the consumer becomes the object.



my work: I investigate a broad spectrum --time, space, surveillance, human behavior

i collect frames of social space, examining the culture in which we exist.

installations, most with **sound, video or surveillance** components, are constructed for interaction /intervention with the audience. the viewer completes the work; the audience determines meaning and value--

continuing from Duchamp. the thread.

i seek out the disintegrating boundaries of public and private spaces, of etiquette and social behavior, examine discarded places and place objects and spaces in new contexts. present culture holds in low regard the spaces it inhabits. **there is a rupture in the order**, the recognizable system disintegrates

and our position becomes uncertain. separated from our own spaces we operate autonomously, no longer connected to a community or even to ourselves. to better understand the audience--those communities that determine the direction we choose--**there must be a place to gather, to collect**. as Michel Foucault might frame his process for *souci de soi*, or technologies of the self, or Mark Auge's observation regarding the loss of individuality in sociological and anthropological contexts--i establish spaces where the audience can **inter-act and intersect**; a place for a connection, become part of the dialogue that forms meaning and value.

my work is influenced by the teaching practice of Fluxus artists, providing opportunity within the interaction, for the audience to have a learning experience.

de:vending the machine is a collaboration with participating artists and the public concerning the privatization of what we believe to be public space and how forms of ownership are determined. **MEdia space's** constructed environment contains cameras trained on subjects never able to look directly at their own image captured by the monitor. This project addresses surveillance, **social and cultural behavior, constructs of beauty, new contexts for familiar objects**, memory and experience. the audience is invited to interact with the

constructed space. **self-service security** questions surveillance, fear, the hierarchy of objects, loss of community [trust systems], and the segregation of spaces. objects removed from their original contexts are placed inside for examination, inviting the viewer to touch but only through an apparatus that recontextualizes meaning through the compacted space and the absence of tactility. In more specifically site based installations, the presence of the viewer is the intervention.

text[message, casual [t i e s] + o miss i o n s, lin[ear], i dream [of you]², and breath[e] are explorations directed into the

viewer's psychological space through the re-perceptualization of forms--sound, the movement of the image, relationship to present codes and the actual configuration of the experiential space, which causes the viewer to question response. the architectures of the space are critical.

live feed --and its mobile version, **live_feed:trace**--challenges notions of consumerism and the ideas of / fascination with the [doll] object as a constructed presence. its image is projected in a monumental size in a public space--absurd, disturbing, expressionless-- **consuming any object that fits into its mouth**. in this performance/video/installation the object becomes the machine, and a tool for an intervention in social space. this recontextualized space becomes a place for dialogue with the audience, regarding forms, space, time and relationship of objects to time and event. as with **pan[op]tic:truth room**, there is an encouraged sense of **play** through audience intervention. this transportable space, placed in public domain, is based on the

curiosity and inquisitiveness of the audience and their behavior within perceived space. how do we gain entry to the physical space, as we are being observed and collected by the the camera anchored to the doorframe? we question what sits behind the locked entry-- sound projecting from the small space, and fail to notice the transmission device? what is it that we expect to see? a small opening on the back allows a look inside, only revealing a controlled version of the projected image. **[control_]question. the space.the time. play>record**

