

## Notes on the MFA work:

Having given up in the search for fulfillment in our everyday reality, we have created an alternate one: the technological sublime. I am interested in the spectacle of contemporary media, especially the current development of 3-D and virtual technologies. Throughout art history, painting has always been a mirror for technological advancements. I am assuming the ‘gimmicky’ effects of 3-D illusionism in painting to dissolve the two dimensional surface of the canvas. In this dissolution ‘ment’, I am reimagining the romantic.

The first method I am pursuing to achieve this, uses traditional cell animation. Large mylar ‘cells’ are laid directly onto the painting, and animated frame by frame. This animation is then projected directly back onto the painting in real time. The result is the illusion of cinematic space falling back ‘through’ the canvas.

In “*B.A.M.B.I.*” and “*Imagination Succumbs to Reason*”, the finality of self is refracted through the screen as we encounter a magical illusion, an artificial void. The medium/media has collapsed in on itself—are we looking at painting, cinema, or animation? In this collapse we find a liminal space that houses a dialogue between affect and malaise, the real and the imagined, kitsch and the profound. Trite scenarios loop interminably. Lyrically, a bird lulls us into a stupor as we follow its flight through the painting. We are shocked out of our viewing reverie when it suddenly explodes. A deer gazes perpetually out at the viewer, derisively chewing, while on the floor we are psychologically confronted with a ‘living’ Rorschach. All are eternally alive in their scripted entrapment, yet all are already dead. Dualities of life and finality, terror and the picturesque, mediated expectations and personal experience are interwoven.

My second line of experiments uses colour theory and double spectrum 3-D glasses to break the figure/ground divide. In viewing the paintings through the glasses, our eyes are unable to differentiate light from dark and foreground from background, resulting in the illusion of movement. The painted surface breaks apart into flashing lights, creating an ambiguous space that our perception is unable to grasp.