

## **The exploration of new relationships between the artwork and the spectator.**

I believe that an important function of art is that it stimulates and incorporate the participation and experience of the spectator. In my present work I am exploring interactive techniques to locate a new meeting space between the spectator and the artworks I create. Such interactive installations as THE NARRATIVE LANDSCAPE, INVENTER LA TERRE, GOING TO THE HEART OF THE CENTER OF THE GARDEN OF DELIGHTS, HEAVENS GATE enable the spectator to make their own idiosyncratic journeys in the work. Here the notion of artistic form in the conventional sense becomes redefined - on the one hand each artwork is highly determined and embodies the specific images and conceptual structure I have given it; on the other hand the artwork is opened and invisible, waiting for the spectator to materialise it and give it its actual form in time. In this activity the spectator becomes in a sense co-creator of the work, and many visitors to these installations have confirmed that a deep level of communication occurs as a result.

## **The exploration of new forms of representation.**

The digital techniques I am using enable me to give new form to that central preoccupation in the visual arts, representation. Broadly said, these techniques are able to describe space, form and the human figure for example in ways quite distinct from the traditional media (canvas, sculpture, film, etc.). In such works as THE NARRATIVE LANDSCAPE, INVENTER LA TERRE, GOING TO THE HEART OF THE CENTER OF THE GARDEN OF DELIGHTS, HEAVENS GATE, the visual space I have created is simultaneously a painterly two dimensional surface of images, a sculptural/ architectural three dimensional relationship of images, and a cinematic movement of these images in time. Such a simultaneous multi-dimensional space attains form by means of an underlying narrative structure, as well as in the activity of imagination of each spectator who journeys through it. It is a non-linear non-actual space, wherein conceptual and iconographic relationships are articulated artistically in a new way. (see dias -- --)

Concerning the representation of the human figure, the digital recording of the human figure in motion creates a figurative distortion that is a true (if unfamiliar) representation of the the body as it has moved through time. The result has some affinity with the imagery of Francis Bacon, who significantly was inspired by Muybridge's photographic studies of the figure in motion. But the digital recording is quite different to Muybridge's - it does not separate movement into momentary images, but compounds it into a wholly new image. On the basis of these recording techniques I have begun to create a new iconography of the human figure, as for example in HEAVENS GATE with its representation of a Baroque ceiling space with celestial angels angels and flying figures. (see dias -- --).

## **The exploration of a relationship to art history.**

I identify my basic conceptual and aesthetic concerns within the traditions of art history and this is evidenced in the many references and citations from past works that I make in my work. GOING TO THE HEART OF THE CENTER OF THE GARDEN OF DELIGHTS refers directly to works of Hieronymus Bosch and Yves Klein, HEAVENS GATE reflects on the whole tradition of Baroque ceiling painting and trompe l'oeil, THE NARRATIVE LANDSCAPE has many citations for example from Piranesi, Duchamp, Michaux, Van Elk and Cranach.

In a fundamental sense I feel the essential continuity of all art and the necessity to maintain the wholeness of all its forms in our memory and experience. To do this it is necessary to find ways to reintegrate the past in present experience, and this is something I feel I am able to do with the techniques I am using by creating new relationships between the works themselves as well as new

relationships to a contemporary art and a contemporary sensibility. Two things are important to me here - the juxtaposition and integration of the past in purely artistic terms, and also the juxtaposition and integration of the past in terms of the new media technology. In this way there is the possibility of a real cultural continuity of experience, and thus of an authentic avant garde using this technology.

**The exploration of a relationship to writing and music.**

I feel there is a close affinity between my concerns as a visual artist and the concerns that are common to contemporary writing and music. It is in part a shared, almost unconscious response to the exigencies of a new cultural situation created by the presence of the new media technologies. Answering a desire which occurs perennially in the history of art, these techniques provide a meeting place for image, sound and text because digital structures are a shared language of research and expression for the visual artist, the composer and the writer. The essential nature of this new synthesis has become very important to me in my recent work, and the cooperations I have begun with Dirk Groeneveld (in THE NARRATIVE LANDSCAPE) and Harry de Wit (in HEAVENS GATE) is something that we each feel can be developed much further in future projects.