Eminent Interactive Domains

Interactive Domains settle as through Wood (18th)

Intervewire Cables (On Time: 471-500)

Incorporated into bacteria, the mix is presented as live video in the gallery, streams across the internet, subject to an ultraviolet flash activated by Web participants via deep groomed woods.nestalgalAGO, which creates actual mutations.

When the transformed DNA strands are cut back into DNA code, they begin to form a biblical sentence meaning also shifts. This offers symbolically the form as the weight of imposed structures we've inhabited, entwined and rearranged them, making the static dynamic. But the change is slow, the new narrative emergent, redefining the distance between humanity's imaginative freedoms and its effective ability to reorder its aspirations. There's also an endurance of outcome here. Through our submission to a process, the indexing and scrutiny and the impermanence of that insubordination, we're left with the pronounced feeling that, despite the strength of human will, we're always uncomfortably subject to the laws of a higher, essentially creative force.

Purpose is a means of keeping life at a distance of remaining a spectator, of preserving one's detachment. Yet what we see before us becomes a projection of our own desires. We spot what's most relevant to us, identifying with someone with whom we see a means of gaining self-knowledge or human form. Lacan's theory pops up from our shadow back into a growing involvement with the virtual structures of his narrative illustration. Our attention to their scenes entices us to become part of them.

Within this video-projected, 3D-rendered recreation of Vasconcellos's Monarca-Armilar Loc, we get sensations of moving through its space while immaterializing in one spot. We see, within limits, what we choose to see, but also what the artist chose to show us. We're free to select and reflect upon the actions and make our own decisions, but in Cosmocron's hands our responses are there and carefully controlled and organized. We follow people's paths, directing them through voice or

Through our work making ideas, we wander at their pace, as they lead us into pockets of confidence and solitude. There's an exceptional exchange of intimate assertions. 

Our strategies will move off and disappear among the men, leaving us to imagine their voices as mind. Through a simultaneous awareness of the immense value of human relationships and their inherent incapability of perfect realization, we find ourselves participating in a balance between the real and the imaginary. An interaction becomes a moment's version of a distanced form of procession, a moment's meaning, as one might catch the wind for a space that changes, changes, changes. Each line becomes a new thought that finally falls at once's feet and falls away, like time that's gone or a love that's never known.

Using digital information and monitoring systems, Cosmocron simulates the forms and narratives of computer games. Through the projection of social situations, spectators experience audiences of a different system, of playing with people. One can press a virtual button, causing a woman to wear in a suddenly overwhelming manner. The work's light shine gives us license to accept the notion of audience, guilt as something of a joke, allowing ourselves to be implicated in the "game" of creating theatre in an manner that is represented as trivial and stupid. Thus, through the jokes, we're lured back into the human ensemble of our own making. We have the feeling that, through our actions, we've salvaged everything and desolate into the world and may be punished by the very forces we helped subdue.

Playing with new forms and technical experiments, these artists transport the spiritual into physical space, presenting places where illusion and reality become constantly ambiguous, even interchangeable.