

ARTIST STATEMENT

I use text, image, voice and music as compositional material to create sound pieces, poems, videos and performances - forms of consciousness that emanate from practices of writing. One could think of them as a reversal; "flesh made words", in which the formation of subjectivity in language is explored and rendered tangible through composition.

In my writing, often supplemented with sound or music when performed, I play with structural aspects of the English language. I use poetic effects that can occur through semantic, phonetic and syntactical experimentation. With the help of various writing techniques (cut-up, appropriation, automatic writing, rule-based writing) and musical sounds and rhythms, I create pieces that are imprints of a perceptive state.

The texts oscillate between a personal experience and critical observation of my surroundings. Through their apparent non-logic or absurdity, they explore the psychology of form and seek to bend seemingly prescriptive protocols of understanding material reality. I intend to produce a sharper perception of the viewer's own corporeality. The poems express emotion, and point to a person's manipulateability through the use of language.

Emerging from my past work in theatre, my videos play with the force of vulnerability or immediateness, counteracted with moments of Brechtian alienation or linguistic structuring. I work with amateur actors, whose plays suggests vulnerability or even insufficiency, with which the viewer may identify. I let the actors exaggerate noteworthy or charming aspects of what I perceive to be their authentic characters. I use rhythm, melody and a sharp, swift style of image montage and exert a certain amount of control over the viewer's affects. Simultaneously, the videos invite the spectator to mistrust what is seen and heard; as there is an obvious artificiality in the fictional narrative that is imposed on the actors. It is important for me to have authority over music, montage, and script, while arbitrary influences, particularities of the shooting situation, the literary source, or the actors themselves may nevertheless countervail this authority. In their contradictory movement, the films engage the myth of the self-authoring, authentic subject and explore the possibility of accountability, responsibility and intimacy within relationships in private and public space. My videos create a multi-dimensional perspective on a situation, in which modes of experience supersede one another and the question about the possibility of an adequate narrative is negotiated anew.

Recently, I have begun to create objects for exhibitions that stand in dialogue with my time-based pieces. The objects (e.g., a comic book derived from a video, a marionette supplementing an audiopiece) experiment the translation of timebased productions into so-called "static" objects and explore the audience's reception of ideas within differing states of attention and experience of the passage of time.