

Artist Statement: My current and future creative interests

My art practice is the experimentation and search for the intersection between everyday life and media art expanded cinema and technology. I employ visual, sound, and interactivity in my work. My time-based visual works utilize pure/poetic cinema, unconventional video, and experimental animation. The moving image equals the fundamental cinematic apparatus. I often apply the cinematic experience, or use the moving image, as a tool for close study of a subject and as a departure for each project.

I have strong interests in embodiment as a direct way to encourage an interactive environment with the audience so as to pose questions and challenge. My interactive installation projects study the social meaning of different human actions. The simple actions of moving and scanning luggage (from *what's in your suitcase?*), each walking step (from *Walking the walk v.1.0*) dropping a voting ballot (from *who's afraid of Chairman Mao?*), and sitting down on chairs (from *Future Talk*) are extended into a gallery setting to represent profound deep cultural and social codes.

My interest in the experience of everyday life has me translating, transforming, re-originating information/ aesthetics and recreating mental maps within my projects. Mapping without a map using personal stories and memories to replace the "neutral" map, is presented in my interactive installation *What's in your Suitcase?* My project *Walking the Walk (v2.0 Berkeley)* is set back to the real streets rather than on a mediated re-creation of a history event in the gallery. By inviting the audience to walk on a preset route with my pre-recorded sound guide tour I hope that the history of Berkeley and the past Berkeley Sound recording can reconnect the audience with contemporary political debates. *Sonata Beijing: sounds of buildings* attempts to redefine the narrative of a grand developing economic miracle in my old birth country through various sites as they thread through a Beijing subway map.

My newest installation *LightCoder* is an audience participatory installation. The main installation is an interactive light display. The audience spins the dial on the top of the installation, then the *LightCoder* will project the light pulse into short pulses (dots) and long pulses (dashes)(based on Morse code). If the audience wants to know what the sequence means, then he or she can write down the sequence and combination of short and long pulses on a postcard. One side of the postcard displays Morse code as a reference so the audience can decode the meaning. If they do, they will learn that the list of words displayed are all from the list of sensitive /censored words from the Chinese great fire wall.

Currently I'm working on a series of projects that examine the archeology of historical codes. These are the codes before computational programing. Both *LightCoder* and the newest piece *Lover's Discourse* are part of this series. *Lover's Discourse*, named after Roland Barthes' writing collection, interprets common language into a binary display "yes" and "no" (1 and 0) through a kinetic sculpture.