

## Statement

In past work, I tried to dissolve some of our conventional notions of reality through a process of distorting familiar images. These images were depicted via video projections onto either the walls, ceiling or floor of architectural chambers that people could walk through. Subjects such as a person falling through the sky or swimming up to the waters' surface, a girl performing a cartwheel, a man running or dice being rolled, were used. As you entered the darkened space you would see black and white projected images rotate in slow motion in these chambers. I would diffract, distort, condense, expand, reverse, invert, repeat and/or suspend these images in an attempt to cause one to pause. Like a visual Japanese koan, the distorting of these images would serve to perplex the mind and provide a glimpse into a kind of "no-mind" space. This type of transitory moment may offer an opportunity expand ones' perceptions... briefly seeing like a child, before one names what one is seeing.

My new work has the same goal, though it is more interested in the experience of place itself. Rather than distort so as to broaden perception, the projections now focus the viewer. A central tent invites but does not direct movement. The images are presented in a low tech, soft and suggestive style, simulating pin hole photography and late 19th century colorized photography. This style renders the information more immediately recognizable than my earlier work but is intended to remain equally elusive. Deliberately avoiding the high tech sharp delineation presented in most contemporary video works, I have chosen a more suggestive romantic style. A bit anachronistic, I admit. Like poetry, the open space and the play of imagery allows for multiple viewpoints and meanings. Meanings can be attributed by the subject rather than defined by a specific message. I hope to provoke ones' memory and ask how the phenomena of time plays in our memory and our concepts of reality.

Oscar Wild spoke poignantly about the subject and the subjects' relation to being and time in this passage:

*"If he had smiled why would he have smiled?"*

*To reflect that each one who enters imagines himself to be the first to enter whereas he is always the last term of a preceding series even if the first term of a succeeding one, each imagining himself to be first, last, only and alone, whereas he is neither first nor last nor only nor alone in a series originating in and repeated to infinity."*

Reemerging concerns in my investigations are the disruption of a narrative, an abandonment of the object, and a recontextualization of the familiar and mundane. Sub-conscious and conscious, dreaming and waking states of mind are also brought up for consideration.

It is my intention to construct a space for the process of subjective experience to be experienced by the subject.

I hope you enjoy.

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## STATEMENT

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In this work I hope to dissolve, perhaps through a kind of liquefaction and diffraction, some of our conventional notions of reality. The familiar universal images here are either distorted, condensed, expanded, reversed, inverted, repeated, suspended, or manipulated. Moving slowly, in silence--held in a kind of visual meditation chamber--these images offer alternatives to an immediate reading.

Before we have a name to label and categorize the information we observe (the place before the name is given) knowing in a non-linear form may exist. Giving more opportunity for non-linear experience may help broaden our perceptions and dissolve the perceived boundaries we construct in naming ourselves and the world around us. In expanding the very act of seeing and observing phenomena more openly, perhaps we can come to a more unified perception of our existence.