

## **Statement**

Focusing on the nature of existing objects and the interactions between them, I am interested in the syntax and formation of new narrative strands. In this sense, the majority of my sculptures and installations share an obviously grammatical/linguistic structure. However, since the works invoke the strategies of meaning and form, they possess also a potential for reinterpretation and recontextualization, and a flexibility that opposes monumentality.

More recently, I have aimed to work with less material, more abstract "objects", such as light projections and sound. On a formal level these works reflect an interest in, and make use of, simple mechanical devices, and explore in detail the creative possibilities of the technology.

Light, for example, has a physical potential to affect the viewer's perception of space, but it also exists invisibly when not interacting with the surfaces that reflect it, permeating the world with a potential for appearance and interpretation. For this reason I use light as the main medium in my works, as it both reveals and transforms space and the forms within it. By transforming space into image light serves as a kind of frame.

Though the simple mixed media, videos, slide projectors, microphone circuits, and other rudimentary technologies that I use share the same context as my earlier work, they remain distinct from yet coexist with other works produced in a more traditional way.

Setting aside the fact that these works are both visual and aural objects, the process of working with technology is one of carefully analyzing and articulating knowledge of the technical systems, and integrating that knowledge with my own artistic practice. This process of adapting technology for creative purposes naturally introduces an opportunity to construct new aesthetic forms in response to new stimuli. Through a similar process my work also individualizes discrete latent functions and movements of the machines, and rearranges them within time. Looking forward, I plan to focus on combining this methodology with other presentational forms.

One could say that this process brings together my previous professional experience as an engineer with my current interest in the way that immaterial knowledge develops and accumulates as form. I also suspect that the use of non-traditional media, such as contemporary technical equipment, regardless of an art work's genre, reflects the changing nature of art itself.

The tension between a particular narrative and its constituent elements produces an important relationship between reality and abstraction. For me, these relationships provide a fertile avenue for investigation into how perceptions of existence are constructed and

renewed. By analysing the structures and cultural categories that influence our way to perceive the everyday, I aim to engage in my work with the attitudes needed to both research and overcome practical boundaries.

Young Jae Lih

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