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Interactive installation/performance  
**Intervention/interruption**

How does the body exist in time and in place?  
How is it that we recognize ourselves through memory or experience?  
And in defining ourselves as a presence in that space, how do we know where we are?

Referencing the architectures of physicality, do we share the same—or even similar—experiences when in the same environments? How is it that we determine position and commonality, developing value systems and orders that are both our own and those of the community to which we’ve assimilated?  
What is the place of experience, our associations and disassociations, memory and experience, and language?  
The subject/object relationship becomes about position. The question returns to the relationship with the spaces we occupy. How do we know where we are?

My work operates as a bridge between the body and the spaces it encounters.  
Capture. Time. Observation.  
It is a hybrid. Composed of media and performance, it is multidisciplinary, utilizing forms from technology to critical theory. Framed by the context of the non-place --public spaces, homogenization, and “non-culture”-- I am most fascinated by the phenomena and constructs of consumerism, surveillance, and the blurred boundaries between public and private space. As much a scientific enquiry as an aesthetic, my work allows me to discover tools and codes that form common language, with clues linking image to text.  
My work functions as a bridge, a connection for audiences that have become separated by the politics of space. While technologies have advanced our ability to collect and manage information, it is evident that social behavior, interaction and the reconstructed forms of community have not grown equally. As a collective, we rarely have opportunity to make actual choices. Too often we defer to prevailing forces --external to ourselves-- allowing others to make decisions for us about the meaning and value of things we encounter. As I rework and intervene in social spaces, I challenge my audience to reexamine the language structures they might typically utilize and to construct a new awareness of identity through shared dialogue. In addition, there is often the opportunity to interact, and to play.

For the project/proposal/performance/intervention I have an interactive installation that would invite/expect the audience to interact or intervene within its space. This piece, a clear vinyl tent would become, simultaneously, both observation and play space. By design, the piece operates as a reverse panopticon. The audience could enter, sit inside
and feel insulated from the outside environment, all the while becoming the point of observation—for the present audience and--from an overhead camera, the disassociated audience viewing the projected overhead image from a monitor in another location. Awareness of viewing the disassociated spaces allows the audience to consider the implications of a comprehending the affects of the intervention and the way we often elevate received data to the status of information, making evaluations without understanding the whole.

The tent is 6’x6’, video/monitor requires electricity, wireless camera mount. Another monitor placed in separate (nearby) location, (reference image > http://randomversion.com/elsewhere.html)