

**Tim DALLETT**

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## **Artist Statement**

*In my individual artistic work, I investigate the potential of real-time, multi-channel video and sound to construct and mediate relationships between myself as a performer, an audience and a physical site.*

Information and communication technologies emphasize miniaturization and dematerialization. Yet their contemporary marketing and deployment obscures the recursive, self-consuming obsolescence of each new device and system: the concept of the upgrade represses awareness of technology's historicity.

Inspired by the persistence of apparently obsolescent media apparatus within this context, my work aims to embody and interpret an encounter with historical time and technological displacement. To articulate displacement experientially, I use audio-visual systems to explore liminal zones between enclosed spaces and their architectural and urban contexts.

My approach is to inhabit a site as a performer within a live system. I develop a scenario of routine tasks suggested by the site and the properties of objects found there. To gather information about the site and to structure representations of my activity in it, I use a real-time audio-visual apparatus of video cameras and microphones. Images and sounds collected in the performance site are relayed to an unseen audience in an adjacent space.

This form of mediation is intended to establish a particular type of connection between me as a performer, the performance site, the apparatus and the audience—which includes both spectators and passers-by if the audience space is outdoors.

Separation of the site occupied by the performer from the space occupied by the audience creates a tension around what is understood by all concerned to be going on in their respective environments. Spatial clues, shadows and sounds traversing the boundary between these spaces become a source of information about whether the performance activity depicted by the apparatus is live or not.

Conversely, intimations that an adjacent space is inhabited or occupied alters one's relationship to it in ways that are potentially uncanny. Falsification of a gallery audience's expectation of recorded media playback changes the stakes of one's presence in an implicitly observable space.