
Organized By: The National Art Museum Of China
Light of Extinction presents a diverse series of views into the complex antics of a semi-autonomous gaggle of robotic actants. Audiences initially enter into the "back end" of the experience only to be rudely confronted with the raw, messy operations of a horde of object-manipulating forms. Seen through viewing apertures, these "things" deny any opportunity to grasp their imagined order. Audiences then move into the "front end" of the work where, now seen through a new aperture, the very same forms seemingly coordinate a stunning deep-field choreography, floating lusciously within inky landscapes of media, noise, and embodied sound.

As one series of conceptions slip into extinction, so others flow in. The idea of the "extinction of human experience" expresses a projected fear for that which will disappear when biodiverse worlds have descended into an era of permanent darkness. Light of Extinction re-positions this anthropomorphic lament in order to suggest a more rounded acknowledgment of what might still remain — suggesting the previously unacknowledged power and place of autonomous, synthetic creation. Momentary disbelief gives way to a relieving celebration of the imagined birth of "things" without need for staples such as conventional light or the harmonious lullabies of long-extinguished sounds.

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