

Press Release

Inter[Actual] - Occam's Razor

An installation by MA Art & Design, Leeds Beckett University

MA Art & Design takes pleasure in inviting you to the event, 'Inter-Actual - Occam's Razor' to be held only on Wednesday 14th January at East Street Arts Studios, 53, The Calls, Leeds LS2 7EY, commencing 6.00pm till 8.00pm.

The two floors of the installation are configured around something inaccessible, the Real. Both spaces cannot be fully entered into and engaged, yet are aspects of an inaccessible real within the cognition of reality, i.e. we experience through our immediate senses, our collective memory and through the prosthesis of technology, standing in as 'memory', a difference at impasse.

The installation on one level, presents an exhibition out of bounds, set in the basement, through audio-visual technology installed in the upstairs studio.

The exhibition exists in divided form, two levels of interaction and non-interaction, wherein the twelve participants provide internal and external differences, equally between the installed works themselves and in how these are represented on camera. The basic transmission (from one space to another via TV technology) 'enframes' but breaks down the perception of what is to be registered and 'narrated'.

The group records, in frame, or out of frame of video from twelve positions. These are not allied to the artists' works, necessarily, but are structural markers of the parameters of the space and to the time of recording. The 'cuts' are edited from footage shot on 12th and 13th January, to be played as pre-recorded on twelve monitors, during the ritual opening night of the event on the evening of 14th January. The audience completes the frame, and dispenses its variegated meanings. Live transmission of a performance interpolates the logic of the system.

For these artists, the transition from personal praxis to public exposition is initiated through group individuation, rather than solely through conventional 'individual' narratives of praxis. It is never the less a dramatic process of restructuring how phenomena and subjectivity are fused in any representation when carried as information in the wiring of the 'communication' of individual.

The group, exchanging the transformation of formal representational systems (artwork) for the transformation of the means and materials of its representation (tele-technology), exists only through the co-individuation of the technology and the human that links, unifies and virtualises the experience of the work and its individual or singular existences.

The purpose of the installation is to question the mediation of technology through art and vice-versa. The virtual is real, since it appears, yet not actual. This impasse might be

affirmed as art - in the intensity felt of the virtual through actual 'difference'. The assumed unity of space and time, mind and body, applying Occam's Razor, is re-opened in the 'cut' of so-called facts.

Def. *n.*

The principle in philosophy and science that assumptions introduced to explain a thing must not be multiplied beyond necessity, and hence the simplest of several hypothesis is always the best in accounting for unexplained facts.

Also called **law of parsimony**. [1835–40; after William of **Occam**]

For further information, email Alan Dunn (a.dunn@leedsbeckett.ac.uk).

Featured artists:

Madiha Abbas

Hala Al Alaiwat

Chris Bishop

Kevin George

Mehak Gupta

Patricia Hewitt

Nicola Knight

Kieran May

Ryoko Minamitani

Joshua Robinson

Patrice Robinson

Jack Wolff