

Cacophony Horizon

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Abstract

Cacophony Horizon (2024) is the online 3D presentation of the artist's digital sculpture Cacophony (2023). It is designed for exploring by flying in virtual reality at scale, with endless "sky" extending beyond the form. The work was made using bodily movements in virtual reality and the artist brings speculations and 'deep time' ideas to the act of bringing human gestures into the digital realm. Other thoughts raised include headspace as infinite space, the apprehension of emptiness and "now", and the symbolism of light-based photo and video material being eternally recycled as manifestations of embodied presence.

Keywords

virtual reality, 3D, experimental art, gesture, body, self, sculpture, transpersonal psychology, philosophy, deep time.

Cacophony

Cacophony Horizon (2024) is the online 3D presentation of the artist's digital sculpture Cacophony (2023), Figure 1. It is designed for exploring by flying in virtual reality at scale, with endless "sky" extending beyond.

Cacophony here corresponds to visual excess, rather than sonic. Yet in reality it is empty noise, like our own headspace, with tenuous boundaries, inside and beyond, present in infinite space, where all time is one.

Made using bodily gestures inside a virtual reality headset, this work brings together gestural and material explorations in 3d space. A circle of sculptural forms results from gestures recorded into digital space, the last trace of the human at that time. They represent part of the continuum of movement, the vocabulary of the artist's cells, emerging from an interior landscape, a personal deep time, here, now.

From where do these gestures arise? Is my etheric body bringing forth my own ancients, reincarnated, ghosts of the past that are ever present? Are my stem cells carrying forth genetic messages? What essence is there forever, all at once, embodied in my gestures, translating into the digital forms? Inside the virtual reality headset, I am seeing, but not seeing.

Coloured textures and materials have made their own journey here, from iterations of different methods, often starting with photos and videos of incidental light based sources, such as reflections in water, or luminous sunsets through cracks in fences. Such imagery has long been transformed and distorted into newer unrecognisable abstract forms, manipulated with many kinds of software, which then also get recycled and upcycled. It's as if the final textures and materials embody the light from another time, yet all at once.

We will never know what elements of my non digital past find their way into this "now" presence in non-space:

What genes?
What cultures?
What place?
What country?
What land?
What travels?
What star?
What light?
What universe?

Is it pixel-dust we see now, in "no time", or "all time"; empty mind and non-self, apprehending space and infinity in the Everywhen?

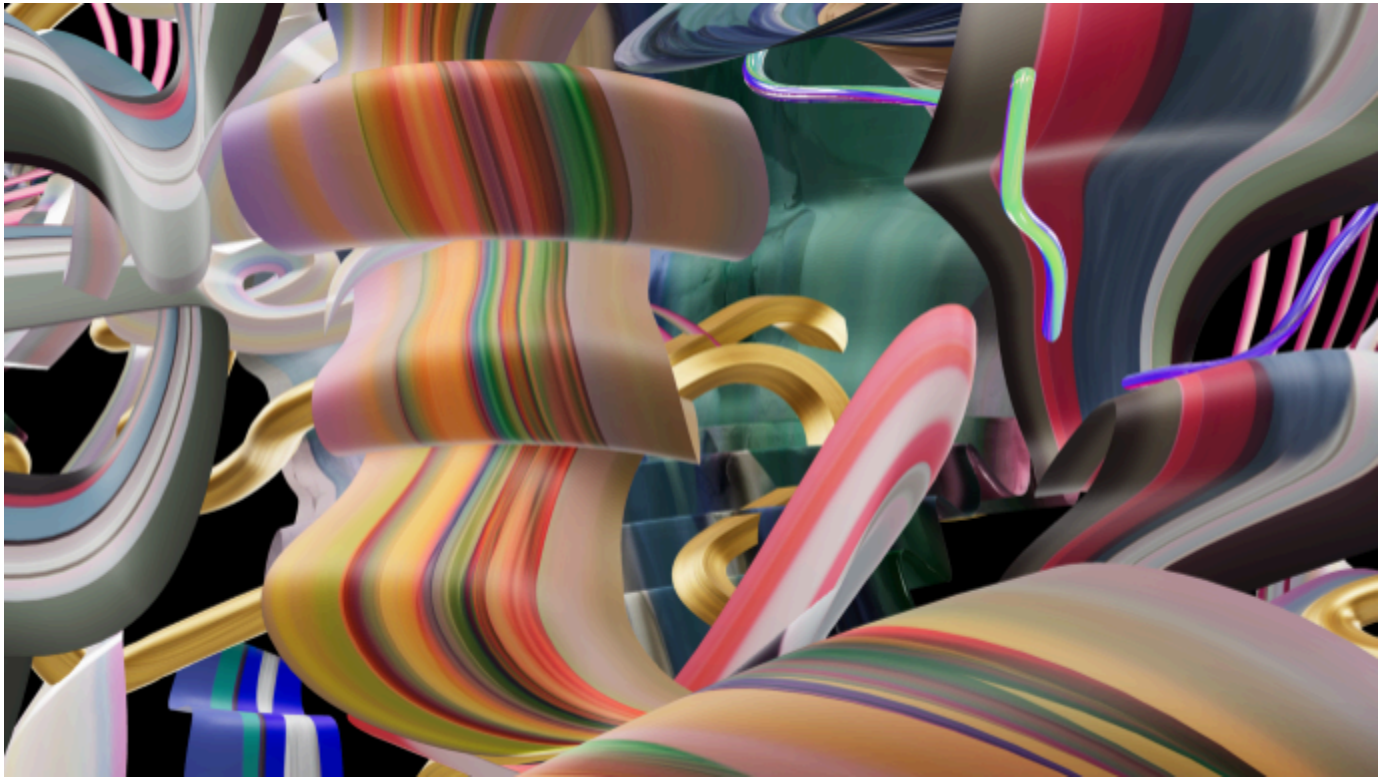


Figure 1. Close view of digital sculpture Cacophony (2023). ©Linda Loh.

Author Biography

Linda Loh has an experimental, process-oriented digital arts practice. She is preoccupied by ideas around light-based phenomena and subsequent connections to integral philosophy and psychology. Engaging a variety of software tools, she distorts and transforms photographs and videos that mostly originate from everyday sources of light.

Working between Naarm/Melbourne, Australia and New York City, she holds a Bachelor of Fine Art (Expanded Studio Practice) and a Master of Fine Art in Computer Arts.

Her video, virtual reality and digital 3D works have been exhibited worldwide and online, including NARS (NYC), Westbeth Gallery (NYC), SVA Galleries (NYC), ZeroSpace (NYC), Untitled Art (Miami), Gertrude Street Projection Festival (Melbourne), The Loop (City of Hobart), Bunjil Place (Melbourne), Kunsthalle Zurich, University of Porto, University of Victoria (Canada), the iDMAa (International Digital Media and Arts Association), and various online programs, including a solo pavilion for The Wrong Biennale.

Details: <https://lindaloh.com/cv/>