

## ENCOUNTERS of Art Basel

By: Jasmine from Wenweipo Daily news of Hong Kong

1. Could you explain in detail the inspiration and concept of your sculpture work?

I wanted to do a piece about sitting around the campfire and singing songs as part of the American Folklore tradition. So I wrote a song as the basis to which an installation and film could spring forth.

I combined this song with a ghost story to give it a foreboding and macabre feeling. I like to work in different mediums; sculpture, film, music, costuming, collage, and then tie these practices together with a loose narrative. The campfire song format seemed like a good one to explore. The original concept is about a group of girls, "The Spirit Girls" who were in a band but died tragically and young and came back as spirits to play haunting music that no one can hear.

2. What is the biggest challenge throughout the design and production process?

In making multi-media work you have to trust your gut feeling that when all the pieces fit together in the end it will ultimately work out alright. It is easy to obsess over every little detail, making sure everything is perfect with the big picture in the back of your mind but it really isn't until the end that you know if the work holds that magical feeling you started out with. Trusting oneself is the biggest challenge, but that is really universal for all people.

3. How did you construct the landscape with different characters in the film and why did you attempt to do that?

I spent many years doing performances as my art so there is always a stage set quality to my work. I like the idea of considering an audience in my work. I want people to be swept up and moved or to feel some emotion in seeing my art. It comes naturally after spending years on stage interacting with an audience. I like beautiful objects but making them is only an aspect of the overall work. I also like the handmade approach to the costuming and the objects in the installation. In my work everything is pulled together from thrift stores, magic shops, costume stores, craft stores and then reconstructed and manipulated. I love the tradition of the American haunted house at Halloween, it is like contemporary folk art what people do in their yards and houses at Halloween. I like the aesthetic that looks hand made, as if obsessed teenagers were creating a fantasy born from their love of the macabre. So I do get help during a big installation and film shoot, but not a production team of designers. Volunteers from art schools help me in combination with some people I pay. I want to keep the rough handmade aesthetic in my work. I find it very inspiring.

4. How would you like to present the fairy tale fantasy in your work?

I like to create my own fairy tales, to use other people's fairy tales always seemed just too easy for me. My fairy tales hint at traditional ones but they are of my own creation. They are meant to convey that uneasy feeling when one is half awake, half dreaming and then strange images come floating by. For me working with access to Hollywood makes it easy to work and live in a fantasy world all the time, where "make believe" is a way of life.

5. How would you like to present American contemporary art in Art Basel?

That there is more to art than the object. There are limitless possibilities in the world beyond what the eye can see.