The following artist's statement was compiled in 2007

from excerpts from e-flux e-mails posted in 2006 – 2007.

The quotes were sampled because they corresponded

to concepts which generate or apply to ray rapp's work.

Words were only changed to allow the selected quotes to

be readable as a ray rapp artist's statement.

"Quasi–things fall just inside or outside a category, they move from one category to another or they don't belong to any category or all. In short, things that witness hesitation in terms of classification."
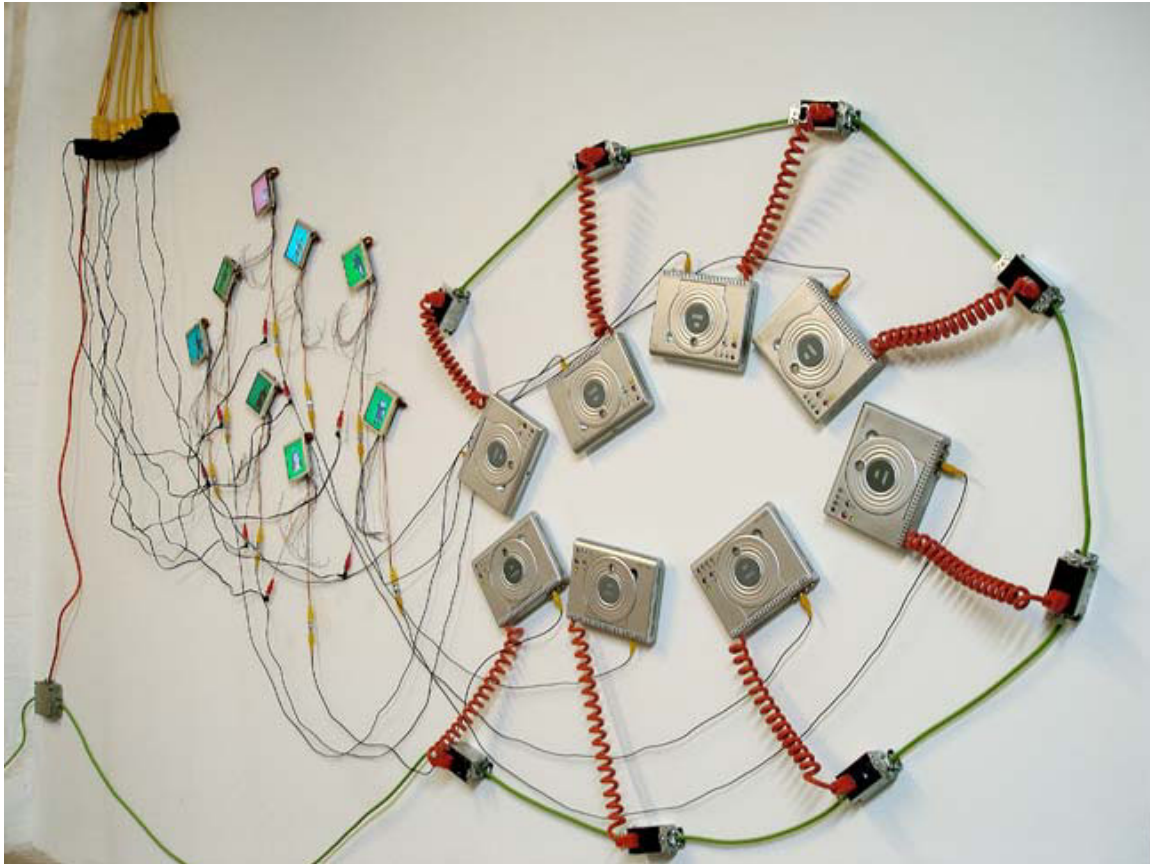
the First Crusade Revisited   video installation   Art Chicago 2007

"He appropriates the formability and potential uses of different materials and then links them with the given or chosen spatial settings. He is interested in serial production and the functional aspect of building materials, but he usually goes against their original purpose, working out alternative uses for them and developing unintended processing methods.

"the practice of displacement, with the connections it creates between ideas, individuals, artworks and structures, tests the notion of 'territories'."

the First Crusade Revisited   digital animations from images of medieval crusaders and Saracens

"Rather than starting out from this vast storehouse-cum-archive of forms that is History, understood as a linear narrative that stretches from the 'past' to the present day, the work focuses on examples and cases from 'now' that use different forms of historicism. the sedimentation of time in highly codified cultural forms that range from the realm of everyday objects to the configuration of the environment around us."
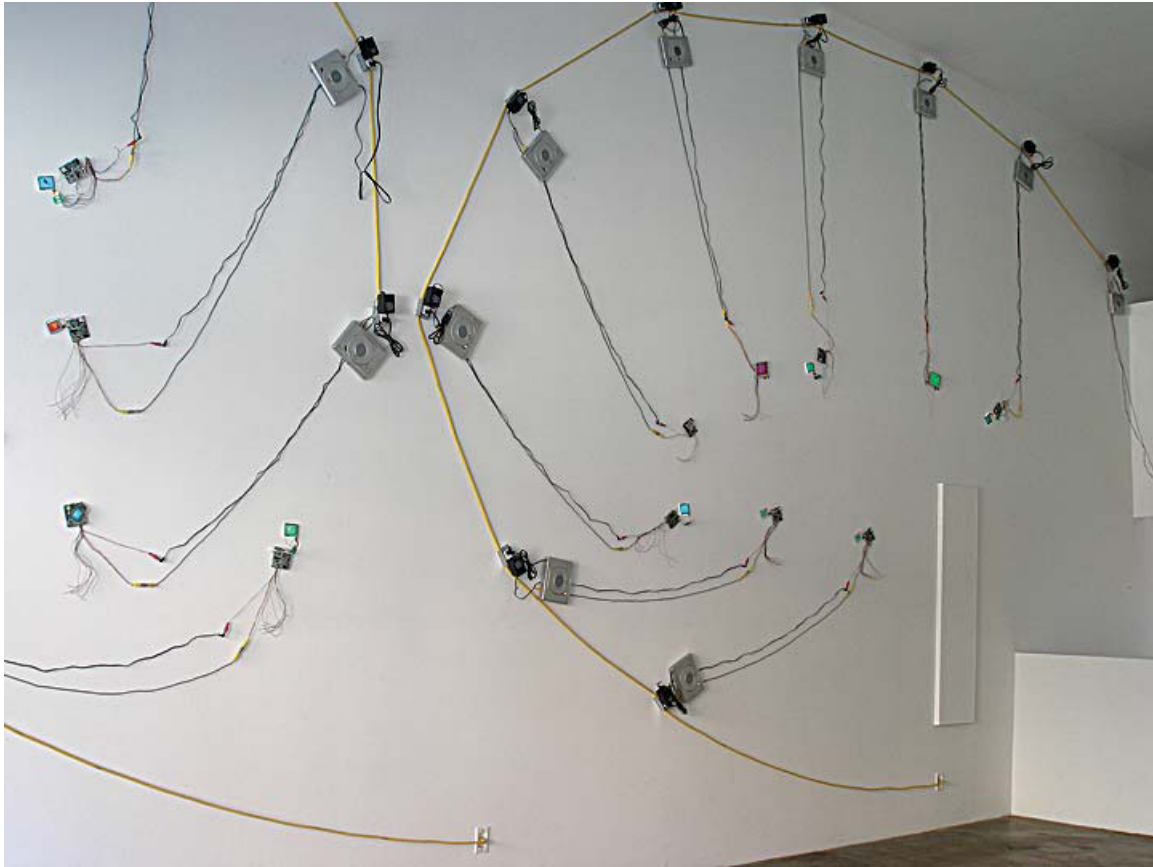
humanLocomotion_la   video installation   Fringe exhibition, Los Angeles   2007

"the cult of consumption, fashion, music and advertising are
juxtaposed with images of and references to philosophers,
politics and the art world.....evokes a wide range of associations
and so nimbly escapes the appearance of a fixed meaning. The
critical and often acerbic connotations of his works allow them
to transcend their accidental, behavio-ur-dependent and
provisional character."

"The interaction between the work and the viewer fulfills itself
in installations that not only entail physical effects in the form of
afterimages, vibrating colors, or flickering light but effect
the entire consciousness. The approach aims at an experience
of the limits of perception that clearly goes beyond seeing, at
becoming aware of one's sensory and psychological apparatus–
a process which not only includes the body but also comprises
the intellectual dimensions of reception.
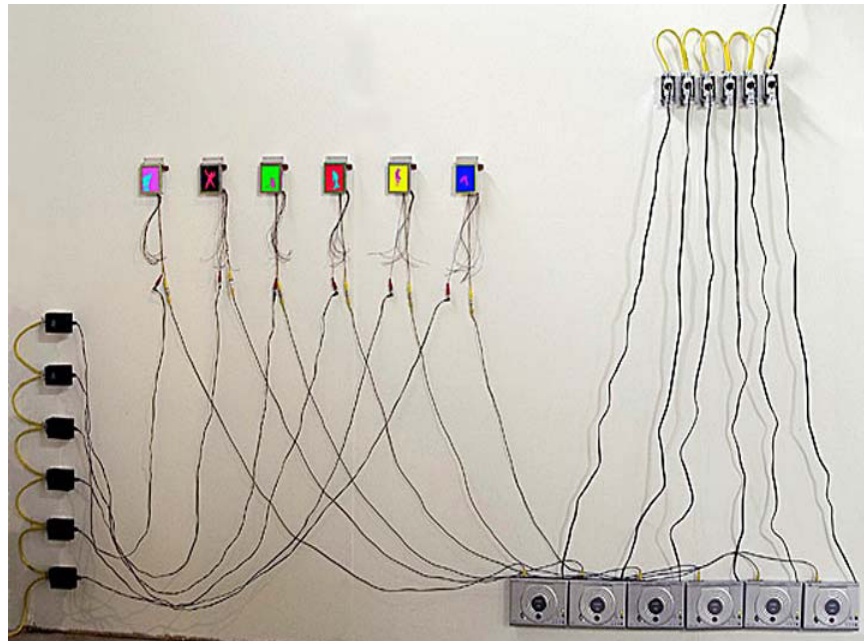
six in a Row   video installation   photo Miami   2007
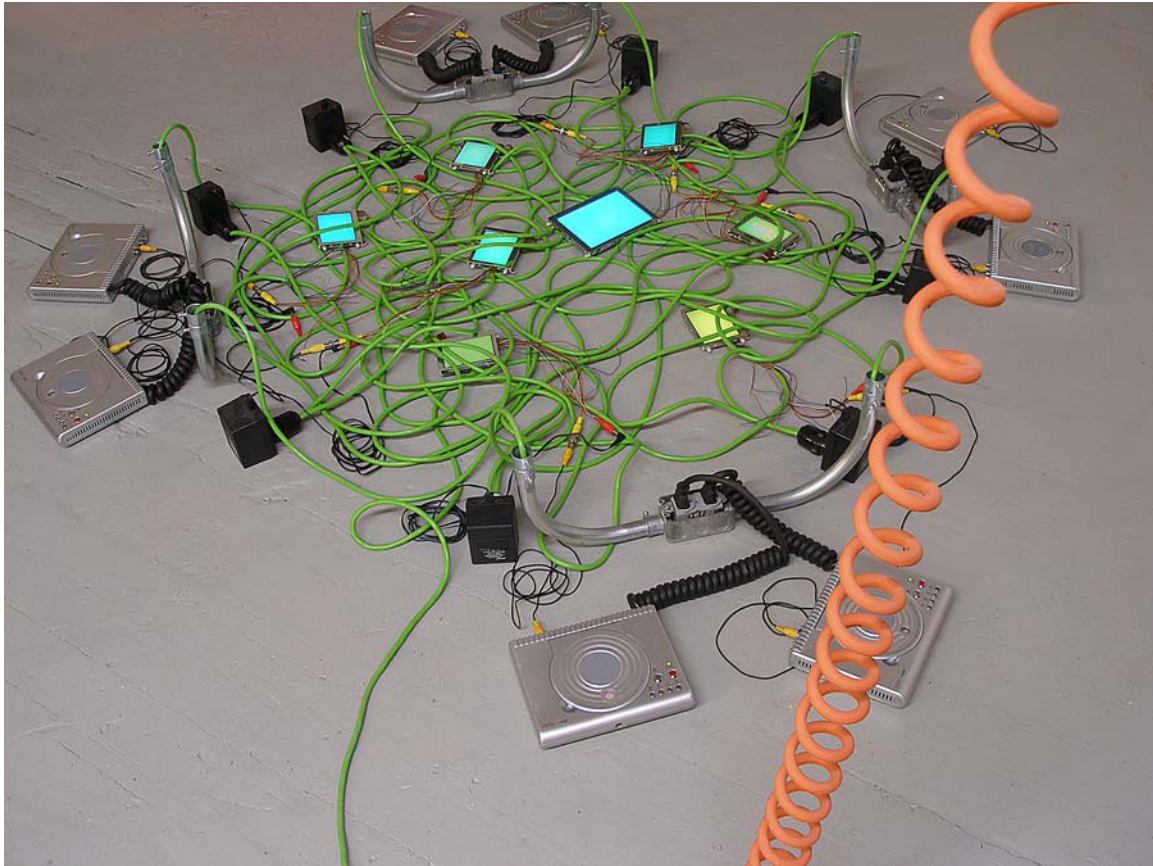
boy on a skateboard3   video installation   2007

"Gilles Deleuze wrote: 'thinking means folding'......folds contain non-readable, mental potential. Folds cover up structures instead of conclusively defining them – it is a game which always presupposes and establishes a human being as an imaginable creature. Everything created is the result of complex folds, each of which has to be understood simultaneously as endless, continuing and interconnected folds, unfolding and covering up"

serialModel   video sculpture   *14 Townhouses*, Francis Greenburger Collections, Brooklyn, NY 2006

"The cinematic cut, spatial dislocation, formal repetition, appropriation, idleness, waste, idiosyncratic archiving, entropic undoing of the object: these are some of the means used to create the sense of disruption at the heart of the narration"

"the artist cuts out small parts of discourse in the abundant flow of social discourse, he decodes the flux, photoshops it, post-produces it, highlights it: pure editing of an impersonal stream of consciousness."
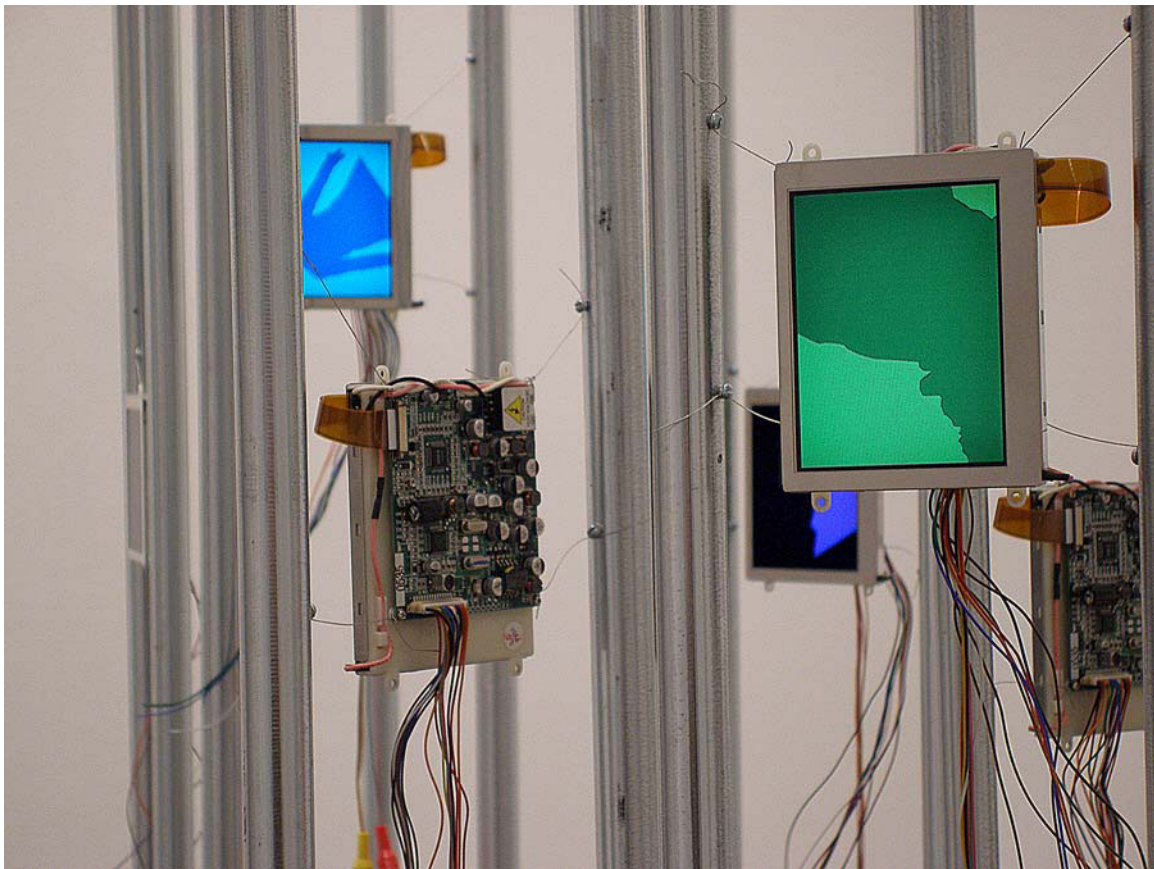
titusAndronicus   video installation   Frederieke Taylor Gallery 2007

"Like the hyperlinks of the Internet site…..the works presented refer back to and illuminate one another (in both the literal and metaphorical sense since they produce their own light). They function by stratification, circumvolution, dispersion or reassembly and offer multiple possible readings…."
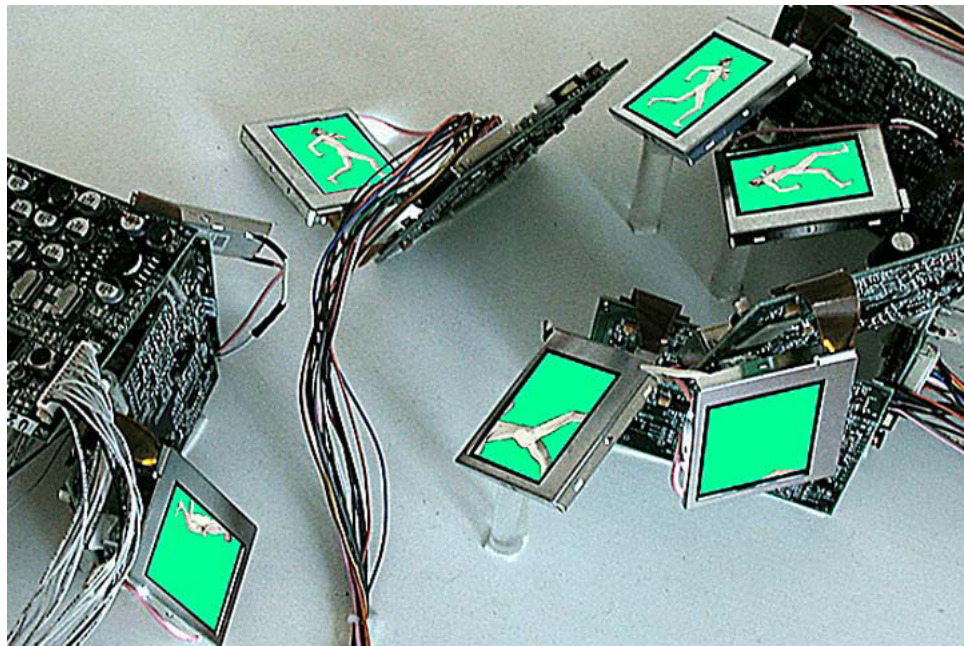
manWalkFast   video sculpture   Scope Miami   2006

boy on a Skateboard1   video installation   Issue Project Room, Brooklyn   2007

"A ruin is defined as the disjunctive product of the intrusion of nature into an edifice without loss of the unity produced by the human builders. Time, proposed as the principal cause of the ruin, serves also to unify the ruin.....an edifice separated from its natural setting is no longer.....a ruin.

Notes on Digital Animations

The human eye retains an image for a fraction of a second after it views the image. This property (called persistence of vision) is essential to all visual display technologies. Video is comprised of a sequence of images. Single still frames are presented at a rate high enough so that persistence of vision integrates these still frames into motion. The digital animation series **Persistence of Vision** was initiated for the exhibition *Horse Tales* at the Katonah Museum, NY (2001). *muybridgeStrobed* was created from the still photograph "Galloping Horse" by Edwaerd Muybridge. Each individual frame from the serial photograph was turned into a white on black and a black on white line shot. When these frames were interspersed and played at the correct frame rate, Muybridge's galloping horse became a strobing, glowing video image. Another animation in this exhibition was *HiYo Silver* in which a video sequence of the Lone Ranger riding his horse Trigger was captured, individual frames were isolated and reworked in Adobe Photoshop using the traditional animation technique called rotoscoping. The subsequent new images were compiled and played back at different speeds in different orders to create the new animation. A third animation was created from the painting *St. Hippolytus* by Dieric Bouts. Alterations in the digital image of the painting created multiple frames which when animated created the appearance of the horses pulling apart the hapless saint.

Subsequent animations utilized similar source materials depending on the conceptual significance and/or the visual effectiveness of the resulting videos. A series of animations was created from Muybridge's serial photographs and exhibited at Frederieke Taylor Gallery, *(High Voltage*) and OH+T Gallery, Boston (*Strobe*), among other venues. Inspired by Muybridge's motion studies, I began to create other animations based on contemporary motion studies. These included *man on a WaterJetSki*, the Brooklyn Museum, and *humanLocomotion_la*, Fringe exhibitions, Los Angeles. In the latter, individual figures were extracted from movies located in Los Angeles. The gallery was covered with a web of extension cords, lcd monitors and dvd players. The forty lcd monitors were populated with the fictional inhabitants of Los Angeles.

Visually the animations consist of isolated figures on solid backgrounds, solid color figures on solid color backgrounds, strobing figures, outlines of figures on solid backgrounds and various overlays of the above figures. The standard animation techniques of rotoscoping, keying and various other computer effects are used. The final video for any given installation depends on how it visually works set up, thus determining the simplicity and intensity of the images on the monitors or projected.

Descriptions of Art Work

the First Crusade Revisited
        exhibited: Art Chicago2007 , Carl Hammer Gallery, Chicago, IL
        video installation: 4" lcd monitors, dvd players with orange coiled extension cord,
            yellow 'pigtails', electrical outlets, green and orange extension cords,
            transformers, RCA cables
        digital animation source: single images of toy soldiers, medieval crusader knights
            and saracen knights reworked in Adobe Photoshop then animated

humanLocomotion_la
        exhibited: Fringe exhibitions, Los Angeles, CA 2006
        video installation: 1.8", 2.5", 4", 6.5" lcd monitors, dvd players, velcro,
            yellow extension cords, electrical outlets, transformers, RCA cables
        digital animation source: individual characters from movies located in Los Angeles
            source clips sampled, 15 to 40 frames reworked and then reanimated and
            compiled in Adobe Premiere and After Effects

six in a Row
        exhibited: Photo Miami 2006, Fringe exhibitions, Miami, FL
        video installation: 4" lcd monitors, dvd players, velcro, transformers,
            RCA cables, electrical outlets
        digital animation sources: original artist's video, Muybridge photo six animations
                playing strobing figures alternating on each of the six lcd monitors

boy on a Skateboard3
        studio installation
        video installation: 4", 6.5", 10" lcd monitors, dvd players with black coiled extension
            cords, green extension cords, electrical outlets, electrical metallic tubing,
            transformers, RCA cables, orange coiled extension cord
        digital animation source: 8 second clip from movie *Dogtown* and solid colors

serialModel
        exhibited: *14 Townhouses*, Francis Greenburger Collections, Brooklyn, NY 2006
            Scope Miami 2006, Carl Hammer Gallery, Miami, FL
        video sculpture: six 4" lcd monitors, dvd player, RCA cables and transformers
        digital animation source: fashion model walking runway on television program

titusAndronicus
        exhibited: *Mystery*, Frederieke Taylor Gallery, NY, NY 2007
        video installation: 4" lcd monitors, dvd players with black coiled extension cord
            daisy-chained, orange coiled extension cord, RCA cables, transformers,
            electrical metallic tubing, electrical outlets
        digital animation source: the movie *Titus*, directed by Judy Taymor (1999)

boy on a Skateboard1

       exhibited: Sensorium, Issue Project Room, Brooklyn, NY 2007
       video installation: 1.8", 2.5", 4" lcd monitors, dvd players, orange 'pigtails',
            electrical outlets, yellow and green extension cords, transformers,
            RCA cable
       digital animation source: 8 second clip from movie *Dogtown*

manWalkFast

       exhibited: Scope Miami   2006, Carl Hammer Gallery
       video sculpture: 1.8" lcd monitors, Plexiglas rods
       digital animation source: Muybridge photo *Man Walking Fast*, size and
             speed of figure changes

Resume

       http://www.rappray.com/resume.html