“PERCEPTION”

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Abstract

"PERCEPTION" is an ongoing collection of experimental time-based media pieces that is inspired by certain elements that comprise the human experience. By taking my personal experience as a human, and doing further research into how others perceive the world and the factors that influence this experience, I hope to inspire others to open their mind to other ways of looking at the things they may look over in their everyday lives. Highlighting the metaphysicality of what lies underneath the wireframe of our reality and perception as humans by displaying this through audio-visual work.

For my thesis project, I created a collection of experimental videos of varying styles, all related to the concept of different ways that humans experience and perceive life. Some are abstract and some feature human figures, but are abstract in some senses. This collection is open-ended, so I will continue to add more short films and experiments to it as life goes on and I learn and create more as an artist. When presented in physical space, "PERCEPTION," takes a form that distorts the pure images and creates new meaning and context that allows for a different experience of the project, while still conveying the same concept.

Introduction

"PERCEPTION" is a collection of experimental time-based media pieces that have a variety of visual themes, all relating back to the topics of the human experience and different perspectives of this experience. It is intended to highlight certain aspects of life that can be overlooked from time to time, in order to bring attention to the things that are always there, but we may not always notice or have access to. This includes the "fabric of reality," or whatever exists between what we can physically perceive, and the thing that humans have always tried to understand through religion, spirituality, science, etc.

I have always been interested in existential topics, and have been seeking to understand why we are here, and why things are the way that they are. I can assume this has always been inside of me, but it was sparked more intensely when I was about 13 years old and realized that I had been experiencing something referred to as derealization. Derealization is the feeling of being detached from your environment, and I experienced this as not feeling "real." I have had anxiety for most of my life, and some people say that this can be a symptom of it, regardless, the event of discovering that this sensation I was experiencing had a name made me interested in exploring deeper into these topics. I still experience derealization from time to time, but I have learned to accept it when it comes, for it used to scare and confuse me because I didn't understand what was going on. For me, it was important to learn that you don't need to understand everything to accept it and be ok with what is happening, in circumstances similar to this.

My goal for "PERCEPTION," is to inspire others to open their minds to the idea that there is more to life than what you see and experience every day in the physical world. I am attempting to convey this by highlighting natural patterns, patterns seen naturally occurring in the environment, geometry that can be seen in natural and artificial environments, and more literal perspective pieces that may highlight features of an individual's life experience. Since a lot of the work in the collection is abstract, I don't wish for there to be any specific message conveyed, but I hope to inspire some sort of feeling or thought process within the viewer. The experience of the viewer will also depend on how they are experiencing the project, for it will live on as a digital collection of videos, but will also exist as a physical manifestation at the thesis show.

Research

When starting this project, I was initially inspired by all of the key components that are the core of my current project, but without knowledge of how they would be implemented yet. Key interest words of my research included: “sacred geometry, the human experience, waves, cymatics, frequencies, cycles, spirals, the fabric of reality, perception, neurons, patterns in nature, relationships,” and more. Some guiding research questions I had included: How can I make people feel something? How can I visually display the layer between what we perceive as humans and what is going on all around us that we are unable to see? How can I create an experience that makes people feel weirded out and nostalgic at the same time?

With this, I began to delve into a variety of resources regarding these topics that fall at the intersection of science, math, art, design, mysticism, spirituality, psychology, and technology. “Visual Music: Synaesthesia in Art and Music Since 1990,” is a book that exposed me to many relevant artists and filmmakers who have created works that are similar to the things I wanted to make. Looking at the human experience through the lens of synesthesia is one of the sub-categories I was interested in exploring as one of the many experiments I would conduct with my work.

I used a book titled “Illusion in Nature and Art,” by Blakemore, R. L., alongside a couple of sources to educate myself on natural patterns, and the math behind what comprises these recurring patterns seen in nature. I was also able to apply this knowledge to understand man-made designs featuring geometric shapes and patterns and draw connections between how these natural patterns subconsciously influence humans. Humans are physically comprised of these mathematical compositions that manifest themselves to visually appear as these recurring natural patterns, so they are truly inside of us. This connection between natural environments and

constructed environments inspired my work a lot because although they juxtapose each other greatly, they also have a lot of similarities in their compositions and inspirations.

Precedents

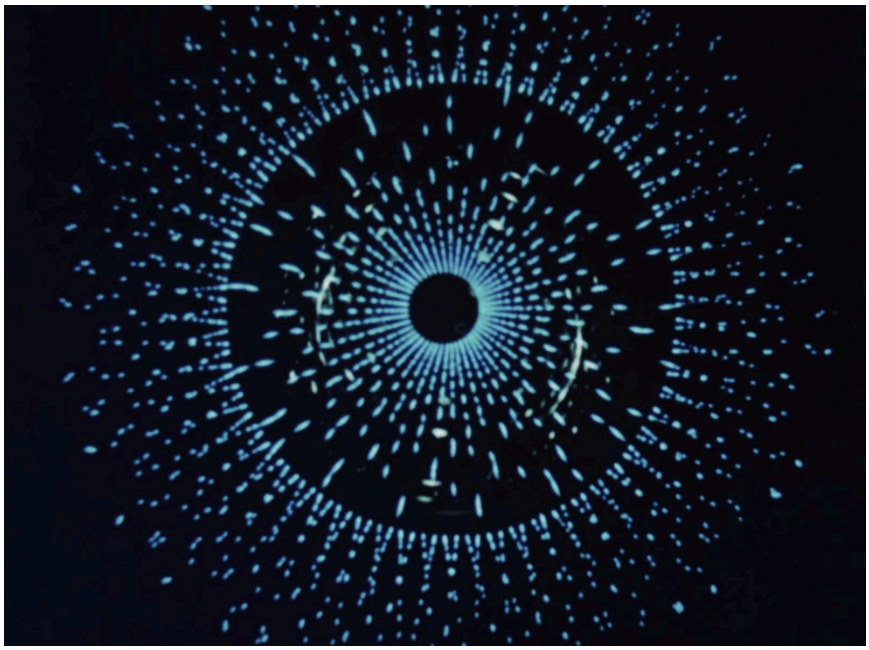

Fig.1 Still from Jordan Belson's "Allures."

Many precedents have inspired my thesis project and have allowed me to learn about many possibilities in the world of video art, a lot of which were films that came from "Visual Music: Synaesthesia in Art and Music Since 1990." The experimental video artist Jordan Belson is someone I find very inspiring in terms of the output of his work visually and audibly, alongside his concepts and themes. One specific work that I discovered is titled "Allures" (1961), which was created with 16mm film and displays entrancing visuals alongside abstract music that enhances the experience of the piece. Belson has created a wide range of films that have been described as "visual music," and "cosmic cinema," his work speaks of his spiritual experience as an earthly human being and emphasizes humanity and the very place where humanity resides. His practice is somewhat mysterious, since he has passed away now, and there isn't much

documentation on it; his films are also not very accessible, for there are only physical copies owned by museums and organizations. The only access that I have to his works are excerpts found on YouTube or a potential screening of his work, which is something I cannot count on happening at a place near me.

Interview

To get more insight into digital media creation, I interviewed LOKA, a digital media creator on Instagram and YouTube. He creates interesting psychedelic videos using After Effects, and other video editing and VFX creation tools. I got to ask him about his creative process, what inspires him and how much his audience influences what he creates. This was interesting to note, and a lot of his answers enforced what I also believe in terms of art making, especially in relation to the internet and the audience of the work.

After I asked my questions, he summarized his thoughts about his practice in general related to the questions of audience consideration, creative ideation, and technical integration. “Incredible art promotes itself. That is my mental goal when creating. I am inspired and excited about what I work on. When I am making it, there are moments where I am thinking if people will like this effect or not, how engaging or entertaining is this visual effect, I consider that sometimes, but I just know that they’ll love it, and they won't know what they’re watching” (LOKA). Here, he expresses his confidence in his work and practice, conveying that he does think of those elements while he is working, but ultimately trusts his intuition, which is so inspiring to me.



Fig.2 Still from “HEAVEN ON EARTH” by LOKA VISION.

“In my art, I do little subconscious details, because people understand it subconsciously even in songwriting, and film editing - activating subconscious things in the viewers, even if they can’t point out why they like it or not - they just know. Art is more of a feeling than anything. How does this camera move feel, emotionally, how does this pattern feel emotionally? Not how does it sound, how does it feel? So when people watch it they get that same feeling you put into it” (LOKA). I found this insight to be affirming to my art practice, for I am detail-oriented and value this idea of adding small details that add to the bigger picture, even if the viewer can’t quite put their finger on it. I honestly think this is the secret to making any creative work more interesting in general.

Overall, my research allowed me to understand more about the different views of the human experience, through a variety of lenses including myself, the average person, art, science, religion, spirituality, and more. Having this knowledge gave me a basis to move forward with the creation of my videos, for I had a lot of different outlets to go down, and they are all still related to my main idea of the different facets of the human experience and how these can be interpreted and conveyed in different ways. From this research, I started by experimenting with prototypes

to learn more through testing how people react to different media, and how visuals and audio play a role separately and together in inducing a feeling within someone.

Methodology

Prototype 1

For my first prototype, I guided myself using the question: “How can I make people feel something?” This question was one of my initial research questions for my thesis at the beginning of the project, and to attempt to answer this question, I chose to focus on Cymatics, which is the visualization of how waves form themselves through a malleable physical medium. I compiled a video that had 2 samples of frequencies and their corresponding visuals. The first two clips show the frequencies and visuals that match, and the third clip shows the visuals from the first clip with the audio from the second. I did this to see if anyone could notice this discorrelation, or if it had any other adverse effect on their emotions.



Fig.3 Hector Rodriguez Aguilar testing my first prototype.

I learned that the specific sounds made everyone feel a little bit differently, but there were some themes, like anxiety for example. This was a result I was happy to hear because it took me one step closer to understanding how to make people feel a certain way through my work. It was interesting to see that people generally didn’t answer how it made them feel, but rather what the

visuals made them think of in reference to any/all past life experiences. I was not too surprised by this because humans tend to look for things within abstract visuals, so I enjoyed reading what people saw. Generally, viewers said they felt calm and uneasy at the same time, which is a quality that I ended up exploring further in later iterations of my prototypes. I concluded that the fundamental idea of inducing feelings and sensations is more effective when the viewer is unaware of what is to come, as opposed to getting an explanation ahead of time because it makes them question what is going on, and try to look for an answer, which is something I ran with for the rest of my thesis.

Prototype 2

For my second prototype, I got more specific and intentional with what I was looking for in terms of responses from my testers. I created a simple interface using Miro, instead of using a Google quiz for a more direct connection between the feedback system and the clips themselves. I had the users watch each video clip and match it to the emotion that it made them feel by connecting the arrows. If no emotion was evoked, they drag the arrow to "None," and put more information in the box on the far right with "other notes or feelings." The main difference between this prototype and the first one is that I used classical music instead of frequencies, because I feel it is emotionally evocative, and I was more intentional with the kind of emotions I was attempting to evoke with each clip. I also incorporated what I learned about human response to color from my research.

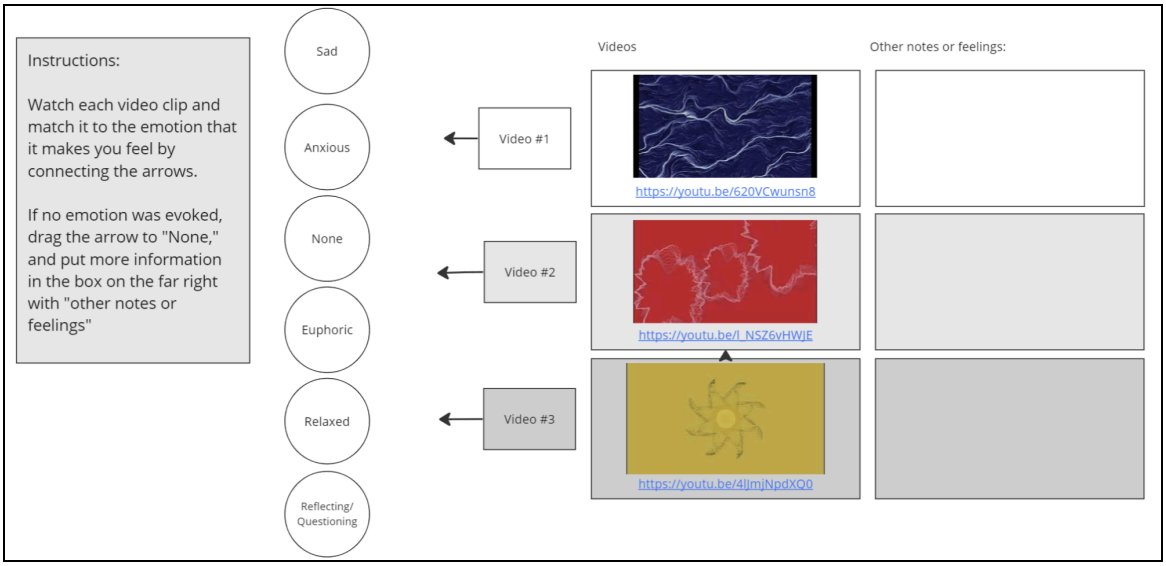

Fig.4 Screenshot of my Miro interface used for testing my second prototype.

For the visuals, I used screen recordings of some slightly edited p5.js sketches that displayed geometric generation with noise, edited the colors, and added other elements using Adobe Premiere Pro. I also layered other audio over the musical clips to try and intensify the specific emotion I was going for. I found out that some people felt the way that I had intended, and others felt a slightly different but similar emotion. I also saw the same trend as the first prototype where people tend to tell me what the audio-visual clips make them think of and what they see in it, rather than an individual emotion. This enforces my underlying concept that I want people to find their own relations to the content they see since it is abstract.

Prototype 3: Proof of Concept

The third prototype was the "proof of concept," and this was the first prototype where I used my own footage and comprised the audio. My first two prototypes were experiments used as a means to discover any associations between certain types of visuals, colors, and sounds related to a viewer's personal experience and interpretation of them. This prototype, titled "HOWISEETHEWORD," is an experimental video, 3:15 in length, that shows *how I see the*

world, intending to inspire viewers to look at the geometric patterns and small details of everyday life, this case being a highly constructed environment that is the streets of NYC, because that's what I currently have access to. Specific concepts I focused on included experimenting with black video, visual effects, and pure frequencies in my sound design.

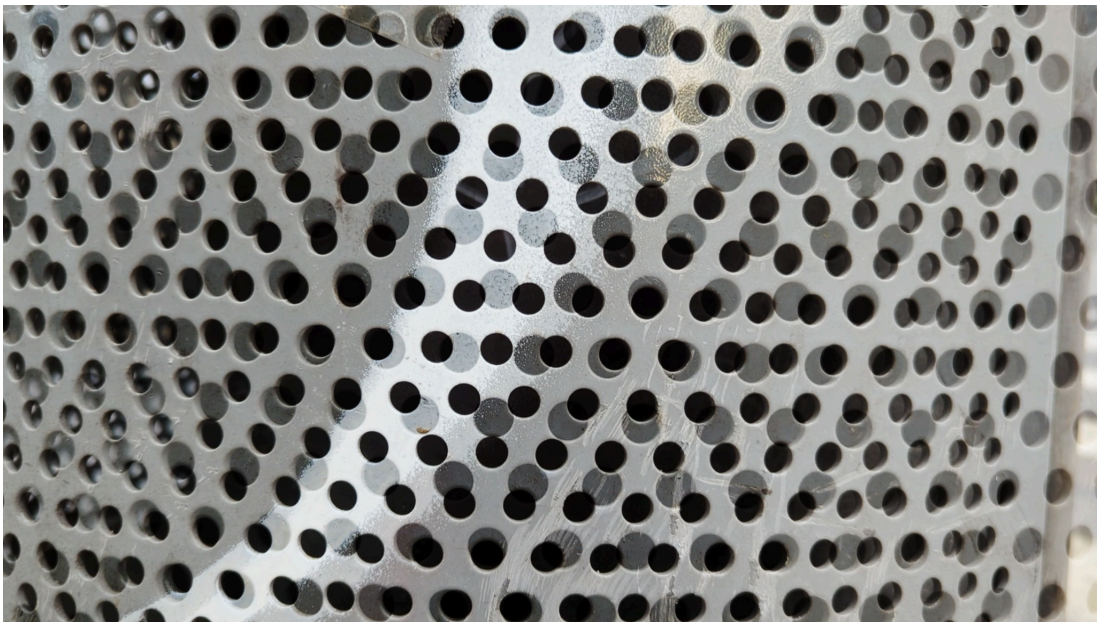

Fig.5 Still from "HOWISEETHEWORLD," a piece in my thesis collection.

I had testers view my video, and then I asked a few general critique questions to see what they thought of it, how it made them feel, if they strongly liked or disliked any parts, if they related to it in any way, and if any aspect made them think of something else. I consensually got a voice recording of their responses. Since the environment of the test was a loud classroom with many visual distractions, this led to the viewers not being able to give their undivided attention to my piece, which is to be expected but also made me think about how I can create a more immersive and secluded environment for the final. People made note of certain effects that they enjoyed since there were a variety of effects used in this piece because it was the first chance I gave myself to explore these further in practice. I also noticed that many people were confused about what they were supposed to be looking for in the video until I explained it at the end. I

didn't take this as a bad thing though because I want to make people think, and evoke something within them, even if a part of that is confusion.

After this prototype, I started thinking about the concept of having my final thesis project be an archive of shorter video experiments that all relate to my original concept. I also took into consideration the attention span of people who are commonly exposed to short videos on platforms such as TikTok and Instagram, for this format of multiple shorter videos allows for further exploration from the viewer, instead of sitting them down and making them watch a feature film. This format allows for more avenues of exploration, without feeling limited to one specific theme, and allows for the viewer to have a sense of agency when experiencing my project because they would be selecting which video and for how long they want to view it. This also yields the result of each individual getting a truly unique experience, where they would take away something different from someone else, because they may not have seen all of the same things another person has seen.

Prototype 4: First Semester Final Prototype

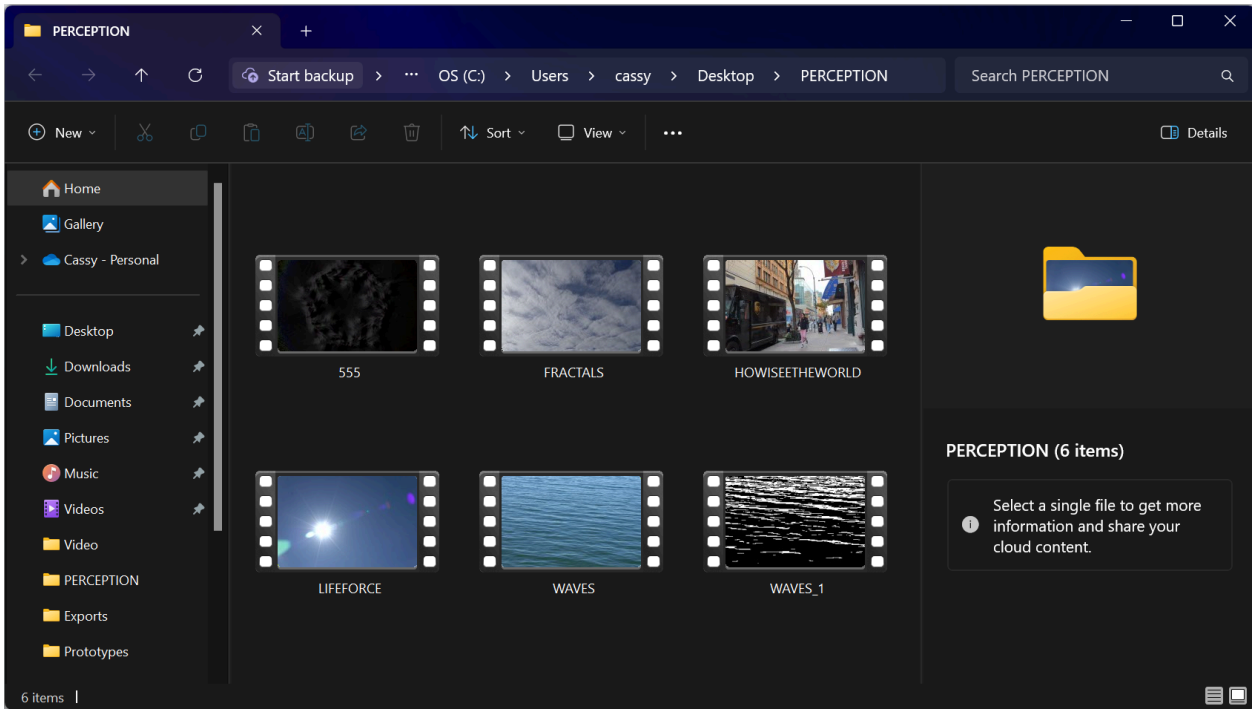

Fig.6 Screenshot of the first iteration of my collection displayed as a folder in my Windows file explorer.

For my final prototype for the end of the fall 2023 semester, I chose to have the first iteration of my project presented in the form of a collection of audio-visual experiments by testing the user interaction of being able to choose which videos they want to watch and for how long. I experimented with using the Windows file explorer as the user interface for navigating my project. I included “HOWISEETHEWORLD”, my proof of concept prototype, alongside other shorter-length video experiments that focused on natural patterns from my own footage. At the start of my thesis project, I was considering digitally generating graphics that embodied these natural patterns I am interested in, but I decided to go straight to the source, and abstract some raw footage of these natural patterns instead. I had someone ask me if one of the videos was digitally generated, which made me happy to tell them that it was just a video of actual water; I

enjoy the idea of it being hard to tell if something is digitally generated or not.

This iteration of the collection only had 6 pieces in it, but I had a plan to build this collection up to around 20 different experiments, so that the user may not get to watch all of the videos unless they chose to. This way, the user has a sense of agency, and the ability to explore and navigate through the collection, so the user can select what they watch based on what they are drawn to from the thumbnails and titles of the videos. This would lead to a unique experience for each user because the order and selection of clips are curated by the user instead of me.

Prototype 5

After I decided that I wanted to make my thesis a collection of videos, I started thinking about how I would display them for people to experience in general and at the thesis pop-up show at the end of the year. I was interested in playing with the idea of having multiple videos run at the same time, potentially on multiple screens of varying sizes and positions. To test this concept out, I made a video to be played on my laptop, since it was an accessible screen to me, that had 4 videos playing at the same time in each corner of the screen, as seen in figure 7, in a somewhat random order. The individual audios for these videos were unaltered and overlapped to create new contexts for the other visuals being played. Another idea I was testing with this prototype was how conclusions could be drawn more directly when the videos are side-by-side.



Fig.7 Still from my "Quad Screen Prototype."

For the user testing of this prototype, I created a Google survey for viewers to fill out after they experienced this prototype of the project. Questions in this survey included general feelings about the project, how confused one felt and why, if this multi-channel format still allowed for an understanding of the work to come through, if the viewer wished they could choose what they were watching, how chaotic it felt, and some personal questions about their human experience and spirituality. The answers to the specific questions relating to hardware and setting were useful to me regarding all of the minor details that make up the bigger experience of my project. Since my survey had a lot of questions, I felt that I got a lot of comprehensive insight into how I could apply people's responses to future iterations of my project to yield the feelings I am trying to evoke with it.

At the beginning of the survey, people said that this version of my project was "almost overwhelming but in a curious way," while others stated that they "felt a kind of confusion (in a good way)," and "very calm and focused… in a way meditative." By the end of the survey, when

I asked what people took away from the project, a few said they related to it in terms of how they experience reality, “lost track of time and perception” while watching, felt frustrated that they couldn’t detect a clear narrative, and felt the sensation of being in NYC while longing for peace. All of these insights made me happy to hear, for even this prototype of my project is succeeding in the experience I am attempting to create. It also makes me feel good that other people feel similarly to the way I experience life, and people can relate to my work.

Prototype 6

After seeing how people responded to the multi-channel format from my prototype 5, alongside meetings with professors, I wanted to try and take the physical presentation of the project off of static screens. I contemplated how I could add texture to the work, to have it exist in materiality in the 3D world, and began experimenting with projecting onto fabric to create a surface that is not flat. I played with a projector that is mounted on the ceiling of a classroom at school, and hung up a piece of fabric, filming what it looked like when I manually waved the fabric around to create distorted images. I enjoyed how this effect uniquely added to the videos and thought about what would happen if I projected onto other materials with varying textures and levels of reflection.



Fig.8 Prototype 6 setup.

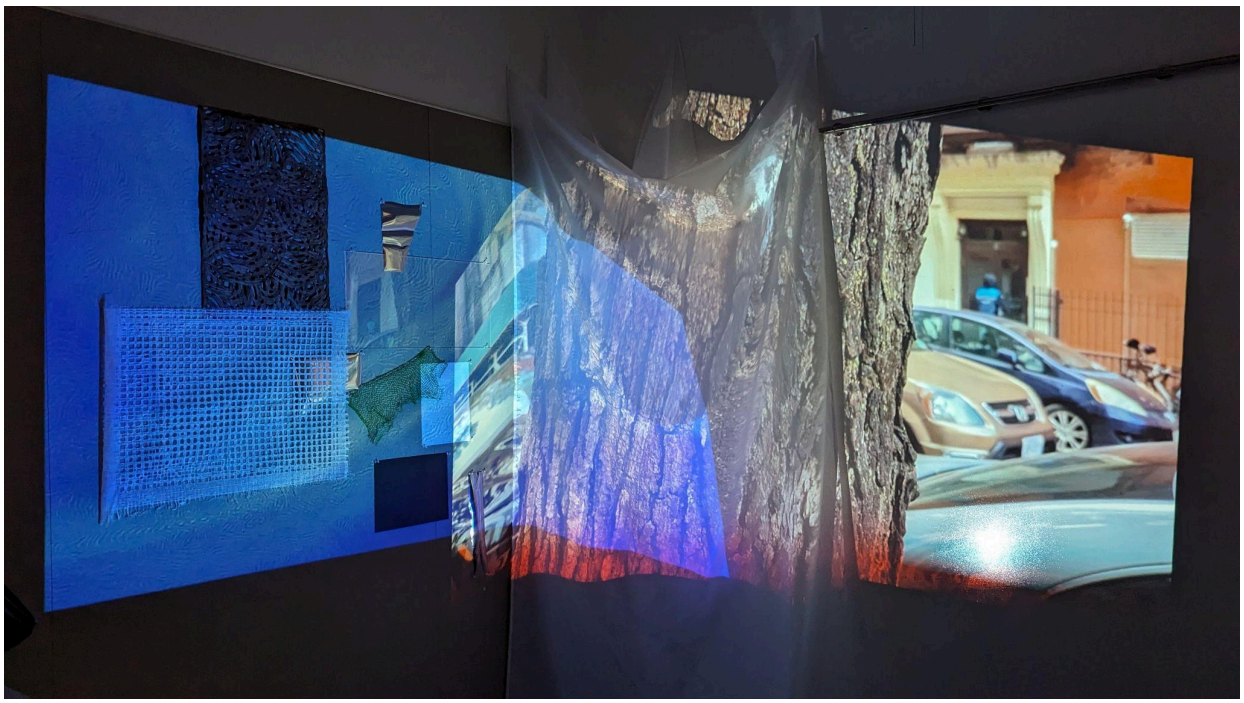

Fig.9 Prototype 6 with projections.

For my 6th prototype, I rented two projectors from the Parsons Equipment Rental Center, alongside a speaker. I used a corner space of a dark room to set up a collage-like display of different materials that I was projecting onto. The projectors were set up in a way so that a portion of each image was left alone, while the other portion overlapped with the other projected image. This was an idea I was interested in so that I could create new images by overlapping two videos from my collection at the same time, which adds new context while taking some away from the pure video. It is almost like I was using the collection of videos as assets for the physical installation, while still allowing the collection to live on as its own separate entity. I enjoyed this concept because I like having the project be flexible and have the ability to take different forms depending on the context. For this case of having the collection shown in a physical space at the thesis show, this is how I decided to manifest it into physical reality.

This first version of having the collage-style display of materials pinned into the wall was fun for me to create because other elements of my artistic practice resonate deeply with the concept of sculpture and collage. I incorporated one large piece of fabric, different kinds of papers of different colors, sizes, textures, and patterns, alongside a small green, plastic net material, and some reflective window film. This iteration was truly an experiment to see what it would look like to project onto a wide variety of materials, as well as reflecting one of my concepts of how different factors influence perception. The small varying pieces of materials acted as windows of perception and experience of my project, which was exciting to me. I also had a fan on the side that was attempting to blow the large fabric to have a continuous motion of distortion that brings life and dimension to the image that lands upon it.

Setting up this iteration of my project helped me figure out how to set up the hardware and consider the space I would be using for my final, and it also allowed me to get feedback on

the specific elements I was attempting to incorporate to get my idea across and discover if they were working or not. I was also considering how I wanted viewers to interact with the space allotted to experience the work, this time using chairs set up like a screening, which wasn't something I was sure of at the time. Overall, this prototype was most similar to my final iteration of the project and allowed me to explore different ways I could physically present my work.

Digital Collection

In the creation of the collection of videos itself, I experimented with a variety of methods including analog and digital methods of creating abstract visuals and video effects. I enjoyed allowing myself the freedom to think outside the box and experiment with physical objects including lights, liquids, custom mattes, and digital effects that I implemented using Adobe Premiere Pro, which is the software I used for most of the post-production of my work. This way, there was less pressure of a defined final look I was going for, but rather an exploration across mediums that led me to a wide range of visually interesting video pieces that were conceived naturally through my intuition.

Sound was also a big part of the creation of the works within the collection. I have been working with sound in my practice for a few years, and have developed a personal collection of found sounds and sounds that I have captured myself. I am interested in the sound-image synthesis that can be used to enhance the feelings and intentions behind a time-based media piece, and this is something that played a huge role in "PERCEPTION." I enjoyed experimenting with how sound influences someone's understanding of a visual element of moving images and used a variety of post-production audio effects to enhance these explorations.



Fig.10 Still from “TexuresofTexas,” a piece in the collection that focuses on natural patterns found in Central Texas, and my final for the moving images course.

During the fall semester of 2023, I took a digital film course titled “Moving Images” at Parsons, where I was in an environment where I could work on some of the films for my thesis and get specific feedback during critiques from other filmmakers in a similar position to me. This was great for me to create some figurative works for the collection and my general portfolio, and get guidance relating to the narratives and experience using a digital camera, the Sony A7iii which we had access to through the school equipment center. Since the course had prompts for each of the assignments we had to follow, it helped to guide my work, while still allowing me to create pieces that fit my concept for my thesis collection.



Fig.11 Still from “Multi-Planar Impermanence,” a piece in “PERCEPTION,” and my final for the experimental animation course.

I also took a course titled “Experimental Animation” with Carrie Hawks, director and animator, that same semester of fall 2023. This course allowed me the time and space to explore a wide range of analog methods of animation techniques that I would have otherwise not been exposed to. These included stop motion, charcoal animation, paper cut animation, claymation, rotoscoping, and more. Having critiques from classmates and the professor gave me insight about what was working within my works, and what needed improvement. I also was granted access to facilities at school that I wouldn’t have been able to discover if I didn’t take the class, or wasn’t creating these works during my time at Parsons.



Fig.12 Behind the scenes of “Circuits of Entropy,” a piece in my collection.

In my spring 2024 semester at Parsons, I took a course called “The Innovative Camera: Experiments in 16mm Film” with professor and filmmaker Joel Schlemowitz. This course educated me on filmmaking through the study of the Bolex H16 camera, using 16mm analog film. We discussed filmmaking techniques including in-camera effects, and had access to the required equipment through the Parsons Film Office. I took up the option to hand-develop the one black and white film that I created in the class, titled “Maja” in my collection, where we got access to a Morse film developing tank and access to the Parsons photo lab to do so. I enjoyed gaining experience and insight into analog filmmaking, for it is something I was curious about but didn’t have an understanding of how to get into, or access to the equipment needed to explore this field.



Fig.13 Still from "Maja," video portrait of Maya Rodic shot on 16mm black and white film.

Overall, taking these elective courses for the duration of my senior year alongside the creation of my thesis project allowed me to gain insight into animation and filmmaking of many forms. Having access to hardware through Parsons allowed me to explore more pathways of time-based media creation, and helped me understand and develop my style more as a video artist and filmmaker. Learning from my professors who have experience in the field that I am pursuing gave me insight that I wouldn't be able to get elsewhere, alongside an environment where experimentation and critique are encouraged. Taking these courses helped me to build the video collection portion of my thesis project, and present unique assets that bring the concepts of my thesis project to fruition.

Final Product

The final iteration of my project lives as the collection of experimental videos, that can be added to eternally, and exists digitally on my computer until I post or host them somewhere, and as the physical embodiment of the idea that lives temporarily at the “Spiraling Ashore” BFA and MFA thesis pop-up show on May 16th, 2024. Depending on how one experiences either existence of my project, they will get a somewhat different interpretation of the work, which enforces my concept of reflecting the uniqueness of each individual’s experience as a human. Science says that humans interpret stimuli in a similar way to each other, but my project focuses on the fact that all of a person’s experiences throughout their life influence how they understand the things that they perceive, in terms of how they were raised, what culture they grew up in, their race, gender, etc.



Fig.14 Documentation of final presentation physical display before projection.



Fig.15 Documentation of final presentation physical display with projection.

In physical space, “PERCEPTION” is presented using two projectors that are set up in a way that overlaps some of the images on top of each other, while leaving a portion of each video undisturbed. The use of a variety of fabrics that the images are being projected onto is meant to bring specific components of the videos into our 3D space while adding texture and physicality to the otherwise flat images. Specifically, I used a somewhat sheer fabric as a base for my projection, with a layer of mosquito netting on top that matches the size of the sheer fabric used under. There is a net with medium-sized holes pinned above the top left corner of the two under layers of fabric, added to create texture and dimension, as well as note the concept of grids that is a recurring visual theme seen within the videos in the collection. On the far right of the display, mylar is constructed as somewhat of a border that matches an angle parallel to that of the net on the left. This mylar reflects some of the light that is being projected onto it and creates an interesting animation of light on the wall next to it, which extends the project even further into physical space.

A speaker is hidden within some black gauze-like fabric that extends from the bottom right corner of the display, expanding from the guide of the mylar shape. The speaker allows the audio of the videos to fill the space with sound waves and vibrations that add another dimension to the physical experience of “PERCEPTION.” The videos on each projector are playing in a randomized order, which means that everyone who views my project will get a different experience every time they come up to see it. This component of the physical display of the work reflects the randomness and uniqueness of each individual’s human experience and expands the number of different interpretations that the experience of my project can induce. Since this presentation of the work abstracts the concepts, it leaves the project open-ended which is

something that was important to me from the start. I don't want people to ask me what it means, I want them to take a moment to think about how they interpret it and leave with that.

Limitations

Physically, I would have liked to explore adding more dimensional space to the physical version of the project but was limited by restrictions regarding the space I was displaying the work and the fire department's restrictions on hanging fabric from the ceiling. I also was only allowed a maximum of 10x10 feet of space for the show, which limited how large I could scale up the project. I still think this option was better than displaying my work in the screening portion of the thesis show because it would have taken away too much context from the collection to have to choose only one or two isolated videos since each one adds to the bigger concept of the collection as a whole.

Although I felt that I explored a wide range of ideas that others have of the world, the information that I researched is inherently skewed subconsciously because of the personal biases I have developed due to my culture, race, gender, and the way I was brought up. I kept this in mind throughout the creation of this project, but it is something that I believe to be unavoidable in the creation of anything and is something that I used to my advantage by playing at the personal factor of my project. I intended to show different views and facets of the human experience through my work, but I still framed the project by using myself as a lens of interpreting this experience, because I am the one creating the project that is inherently subjective.

I am interested in considering the language used to present this project, and how one could interpret it differently when given an explanation of my intentions, versus someone who had no idea who I was or what my work was about. I tested this a little bit during my final

presentation of the project when I presented the project on its own with no full explanation and then played some again after explaining it. Since there wasn't much time left for my presentation time slot, I only got one response to my question about the explanation changing people's interpretations of the work, but a lot of other factors influenced this as well. The audience for my final presentation included people who already knew what my project was about, so they're not a pure control group for this question, and since there are so many different videos in the collection, one could get a completely different experience depending on what videos happen to be displayed at a given time. This was my intention though, so I suppose the question of interpretations changing isn't relevant to the overall goal of my project, but rather something I was curious about.

Conclusion

"PERCEPTION" is a collection of time-based media experiments that feature ideas related to the human experience, and feature notions of natural patterns, geometry, spirituality, and daily life. It takes different forms, one being a virtual collection of videos and others that alter its physicality by allowing the videos to exist in 3D space in any context that it inhabits. Through creating this project, I have learned a lot about myself, the world, filmmaking, my practice, and more. I hope to continue this project beyond my time at Parsons by conducting more experiments and adding to the collection as I change, grow, and learn more as an artist and a person.

No matter what form it takes, I hope "PERCEPTION" is something that people can directly relate to, and if they don't, I hope that they take the time to reflect on what they are experiencing and learn that other people see the world in a way that my work presents, to gain a new perspective on the human experience. If someone is confused by my work, I still think that

it is successful because it means they are experiencing something unfamiliar and new, and I hope that people will try to make sense of what they are seeing and come up with their own interpretations of it.

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For my interview, I interviewed LOKA, aka LOKA VISION who is a digital media creator on Instagram and YouTube. He creates interesting psychedelic videos using After Effects, and other video editing and VFX creation tools. I got to ask him about his creative process, like what inspires him and how much his audience influences what he creates. This was interesting to note, and a lot of his answers enforced what I also believe in terms of art making, especially in relation to the internet and people who will be seeing what is created. He also talked a lot about how he created technically, which was helpful for me to know as a digital video creator. It also

helped to hear what he personally favors in the process, like what he spends more time editing. Although his creations are slightly different from what I am going to create, it helped a lot to talk to someone who is present in social media and creative video production, socially and technically. I feel I can apply what he has taught me to my project and practice, conceptually and technically.

LOKA VISION's "HEAVEN ON EARTH." still. LOKA VISION, https://www.lokavision.com/portfolio.

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