STATEMENT OF RESEARCH
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Introduction

My current scholarship examines the treatment of time in contemporary digital artistic environments. I argue that new digital technologies have fundamentally altered the human experience of time and space. As the experiential world becomes increasingly saturated with ubiquitous moving-images, omnipresent text and digital media, the border between the virtual and the 'real' blurs and the experience of time collapses into an apparent paradox of a totally immersive progression.

I ask how, in this new digital environment, can art and design play their traditional roles of stopping time, focusing attention, and re-enchanting everyday life, while continuing to inform our epistemological explorations? The ubiquity of digital media, I maintain, has had a profound impact on the transaction at the heart of the experience of art: the transportation of the beholding self to some sort of alternative time and space. I suggest that the techniques and tools of digital media such as anachronous duration and non-linear structure can help us to rethink and reformulate both the way we engage with art and the way art informs current epistemological structures.

My research examines how the alternating temporality of digital media applies to contemporary art practices by exploring the way in which contemporary artists address the dynamic conflict of time's veering between the experiences of progression and immersion. On the one hand, I demonstrate how such a fluid temporality expands the range of not only our expression, but also popular understandings by examining how time-based media in art orchestrates a kind of cinematic experience which enlists the audience as co-creators, while simultaneously engaging the audience's analytical capacities and its collective as well as individual memories and sensory apperception. On the other hand, I offer a conceptual framework and pedagogical model for applying digital technology in the creation of art and design.

Methodology

My research of cinematic experiences is informed by my training in art history, critical theory, philosophy, and pedagogy. Since temporal displacement is divulged not only in visual art but also in other art forms, my research probes the intersection of time, space, movement and consciousness in contemporary sound, literature, film and architecture. I examine works of creative art that, by generating interaction between an individual and his surroundings, mediate perceptions, remembrances and anticipations of what is to come.

I do not simply treat art as subject for hermeneutic interpretation. In my own artistic practice, through digital storytelling and video projects, I strive to create connection with my scholarly research. The very act of creating allows for interrogating how temporal displacement calls upon cognitive and affective transformations, while evoking memory and a sense of becoming.

Summary of past and current research

My dissertation, *The Practice of Cinematic Experience in Everyday Life* (Yen, 2010), explores disjointed temporality in the context of moving-image and non-linear narrative. In many ways it continues my exploration of the impact of art on the human experience of time and space begun in my earlier work, Interactive Installations:

From Mechanical Age to Digital Age (Yen, 2000), which examines how the body acts as an apparatus to define one's subjective view in artist's virtual environment.

My other works, *Sometimes in New York* (Yen, 2006) and *A Sense of Place, A Sense of Time* (Yen, 2004) also engage with these ideas, by examining how daily life is enlivened and changed by the encounter with art and media.

All my work to date explores how the arts utilize non-linear structures - time's hesitation and time out-of-joint - to include their viewers in such a participatory way that time transcends the present thereby creating an open-ended duration that renews understanding, alters consciousness, enhances aesthetic insight, and stimulates imagination.

I have benefited greatly from working with researchers and practitioners from a variety of disciplines. As a Spencer Research Fellow, I teamed with philosophers, writers, artists, and educators to expand arts and humanities research paradigm within contemporary contexts and interdisciplinary interests. Recognizing the pedagogical potential of cinema, I collaborated with Film & Education Research Academy to explore the value of integrating cinema for advancing global awareness and critical consciousness. As a researcher at Art Science Research Lab, I worked with computer programmers and art historians to present data for art and science researches using digital technologies. At NYU, under the direction of instructors from industrial design and engineering, I created various physical computing projects as means to both solve design problems and tell stories.

I regard scholarly inquiry and writing as having a symbiotic relationship with teaching and art practices. My *Digital Storytelling* course, which grew out of my dissertation research on cinema and temporality, inspired me to investigate how creating one's own story shapes learning. As a museum educator, my collaborative research, which was made into a teaching manual entitled *Eyes on Art*, continues to inform my ongoing experiment with storytelling using artworks. As education is now empowered by the Internet, I create videos documenting educational practices, while the distribution of proprietary contents further fosters my teaching and learning.

Utilizing contemplative studies, I examine the experience of time in other contexts and cultures, reaching out to a wider community through lecture series and meditation practices, which, in turn, has permitted me to question how the sense of time impacts curriculum development and teacher training. In these dynamic research processes, the dichotomy of theory and practice no longer holds as the two become recursive and reflective practices.

Proposed future research

In the future, I will continue to conduct interdisciplinary inquiry into the capacity of digital media and cinematic experience to formulate consciousness and imagination. In particular, I will explore how digital media brings people together by positioning technology-based art and design in broader social and cultural contexts. My goal is to discern the way in which disrupted temporality in media-based art and design facilitates creating, teaching, and learning, as we continue to navigate the contemporary cultural environment of ubiquitous digital technology. For this purpose, I will concentrate on the following research areas.

The blurring boundaries of media-based art and design
The locus of art education, art history, media study and film theory provides me with theoretical framework to investigate contemporary art and design practices. This broader context allows for greater understanding of digital technology, while the convergence of art forms broadens the discourse specific to digital technology. I will use this framework to create a curriculum and a research program that bridges traditional art practices and digital media. In particular, I will focus on non-linear narrative in time-based media, and address possible applications for emerging technologies in art, design, and education.

The aesthetics of digital technologies
The temporal displacement inherent in digital technology can call upon our past and anticipate what is to come at the very moment when our present purview fuses with our intuition, memory and sensation. I will incorporate this idea from previous research to examine our perceptions and aesthetic experiences as they oscillate between the

actual and the virtual and between the sense of temporal immersion and time's progression. In exploring how the interactivity of digital media offers a potential for art and ways of knowing, I am particularly interested in interrogating how the use of interactive media contributes to the decentralization of knowledge and the experience of mimesis.

Art and pedagogy
How art, specifically digital art, impacts and transforms the educational experience is another avenue of my research. My previous work has tangentially explored how active creation influences learning and how learning occurs in time in an endless process of folding and unfolding. I plan to study how art orchestrates a site for learning, and how creative acts can be used to challenge the tyranny of conventional thinking. By encouraging students to create collaborative projects that blend disciplines and art forms, the goal of this research is to examine the effectiveness of learning beyond the confines of classroom as it spills into public space and virtual domain.

The study of 'the present'
Drawing upon lessons from my collaboration with the Mindfulness Study Group, which uses contemplative methods in research, teaching and learning, I plan to conduct a study of 'the present' in response to the instantaneity of communication media. By juxtaposing the mindfulness approach to contemplative education with the dynamic aesthetics and temporal uncertainty of digital media, I will explore the evolving contradictions and tensions in our notion of 'now' as it impacts art and design.

Summary

Digital media has not only changed how we access information and communicate with one another, but also how we experience 'reality.' In a world increasingly dominated by the hegemony of a virtual time/space space created with digital technology, art still finds ways to disrupt linear temporality and to mediate immersive environments.

Combining practice and theory across art forms and disciplines, my research illuminates the importance of art and design as essential critical lenses through which to regard our digital environment. As technology continues to evolve, it is crucial to assemble learning and teaching models to engage the aesthetics of technology, disrupt the rigid temporality of digital media, and allow for individuals to actively create meaning. Being both a practitioner and theorist of digital technology, I plan to continue this quest and expect to make meaningful contribution to the diverse practices in art, design and education.