**ACQUIRED NARCISSISM**
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My work necessitates experience—the interactivity of the viewer and the piece. One must get physically involved in order to understand. If there is no engagement, if the trigger is not set off, one has no way of accessing content. Mental participation is no exception. Although the visual aesthetic may be enough for some, it does not come without a conceptual core. The viewer's willingness to become part of the environment is essential to uncover deeper meaning.

I believe technology captures one's immediate attention. Screens are attractive. Movement entertains the eyes. Change stimulates excitement and curiosity. Enticing the viewer entails a presentation comprising computers, projectors, phones, video, and audio. I relay moving images in real-time applications such as FaceTime, and create coded elements with programming platforms, like the Arduino. People have become so accustomed to the immediacy of technology that they are unsatisfied with anything less. After initial attraction, another element must hold the viewer's attention. Interest is maintained when they are included in exclusive conversations.

The visible work acts as a point of departure for the concept of each piece. Analyzing people and how they act/react/interact within the environment of my creation forces viewers to become hyper-aware of themselves, in the same way that I am of them and of myself. I implement what others have called an "Aha! Moment," a reward. People experience it, want more, and expect nothing less. The viewer's ego trumps all. People insert themselves into everything: music, conversation, and so forth; art is no exception. As they wish, I make everything about them. One may try to avoid physical immersion into the piece (staying away from cameras so as not to appear in a screen), but I analyze everyone. My pieces become psychological experiments, I notice the tendencies and habits people may prefer to dismiss. How they move (or don't), how they interact (or don't), how they speak (or don't), how they give criticism (or don't). People feel uncomfortable, paranoid, or uneasy as they begin to realize that they are the subject of discussion. One must admit that these sparks of arousal generate the work we acknowledge, the work we stay with.

**darcy-mae.com**
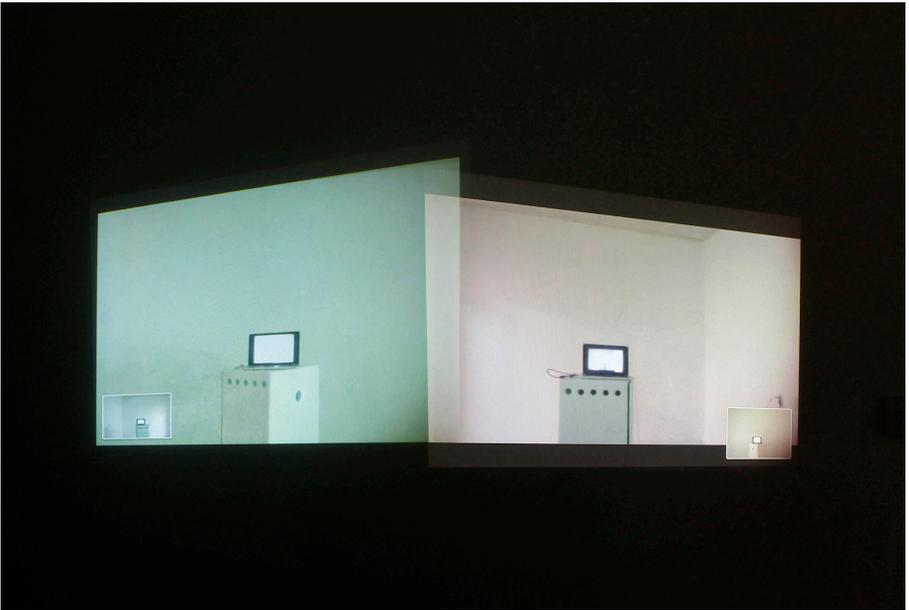
*profile*, two laptops, two projectors, FaceTime, dimensions variable, 2014

Two laptops face one another in the middle of the room, connected via FaceTime. The viewer's profiles are projected live directly in front of him or her when he or she steps in between the screens. This provides the unique opportunity to see oneself from a new perspective. Image taken in Gallery 121.

*profile* (installation view), two laptops, two projectors, FaceTime,
dimensions variable, 2014

*or is it*, projector, digital image, dimensions variable, 2014

A silhouette of the site-specific space is digitally traced using a projector and computer application. The outlines are left projected onto the composition, nearly undetectable. It speaks to the viewer's individual attentiveness.
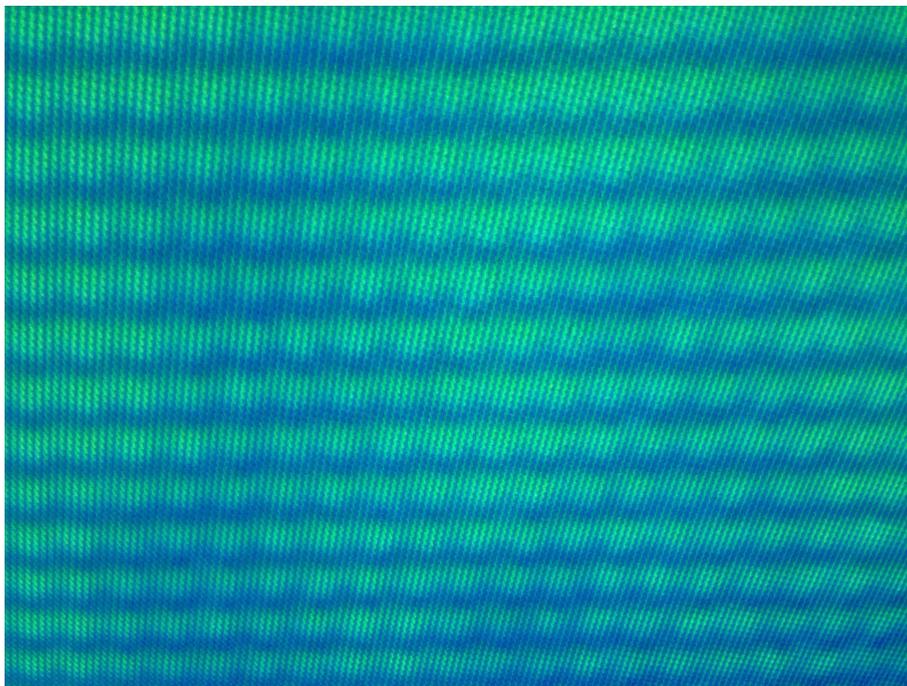
*px*, digital image, projector, dimensions variable, 2014.

The projected image is the layering of a blank projection's pixels. The first picture is projected, and another photograph is taken. This process repeats itself, resulting in waves of green and blue. By creating something from "nothing," px deals with changing one's outlook through simple repetition.

*Awarded Best in Show in the Year End Student Show 2014