

PRESENCE

A *Light Seeing Light*, 2016

Visible and infrared light, lenses and fabric

"Light is the silent universal expression of the greatest force our senses can grasp. The artist must mold it by optical means, almost as a sculptor models clay."

– Artist Thomas Wilfred

Produced without the use of computers or animation, *Light Seeing Light* is Haskins' largest "Interactive Light Sculpture" to date. It invites visitors to interact with light as a living thing, gaining experiential knowledge about the phenomenon of light and the physical connections we share with it.

Reach into the beam of light on either side of the room to experience how touch causes the sculpture to undulate and move like liquid light. Please do not touch the delicate material that suspends the light in the middle of the room.

B *Soundcube*, 2016

Acoustic processing software and hardware, fabric, insulation, wood and light

An immersive three-dimensional sound field, *Soundcube* allows visitors to experience sound moving around, above, beneath and between them. By removing all visual cues, the installation enables the listener to experience sound waves as the physical entities they are, giving them a presence similar to any other object in space.

Soundcube also acts as a room-sized instrument, and compositions can be written with and for it. A life-long musician, Haskins is working with Meyer Sound Labs

in Berkeley, CA, to develop it further and test its capabilities. He looks to transform the compositional process by "composing sounds that can originate and move anywhere in three-dimensional space, enabling us to think outside the idea of 'notes!'"

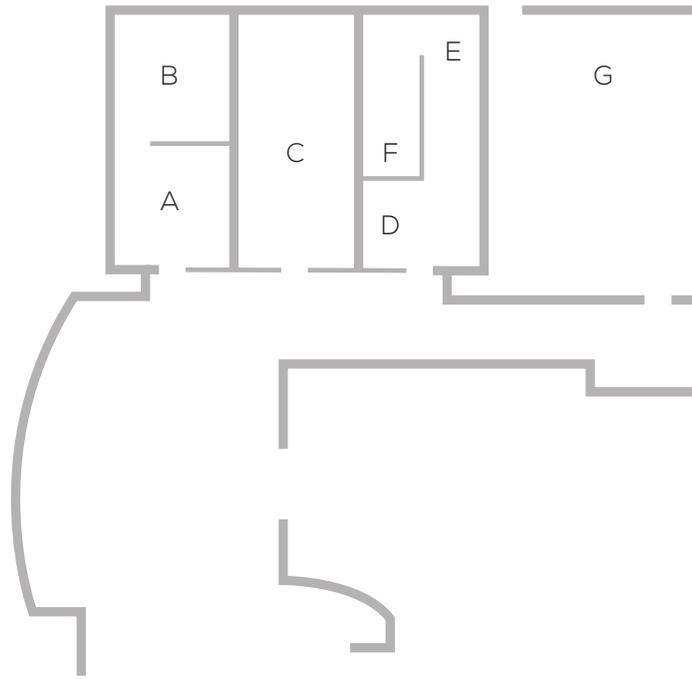
Soundcube will be playing a variety of atmospheric, architectural and musical compositions that reveal unique elements of the everyday soundscape: the biophony (biological sounds), geophony (geological sounds), and anthropophony (man-made sounds).

C *Void Room*, 2016

Mixed media

Surrealist painter René Magritte said, "The Void is the only great wonder of the world." Haskins' *Void Room* invites visitors to reconnect with that wonder. The surface of the 12-foot high black monochrome is so dark, it cannot be seen, encouraging a movement into the unknown. The body is invited to perceive, and even embrace, what the eyes cannot.

For those who choose to cross the threshold, a series of profound perceptual and phenomenological discoveries await that can gently affect both interior and exterior perceptions. Please do so carefully and quietly, with your cell phone off.



D *Mirror Monolith*, 2016

Tempered glass, wood and controlled lighting

Upending the narcissistic impulse associated with mirrors, *Mirror Monolith* embraces the tension between looking at and looking through. Facing the mirror as the light shifts, individuals will be transported from the interior space of self-reflection to the exterior space of the surrounding environment. With two people, one on each side of the monolith with feet positioned and faces aligned, the interaction becomes particularly poignant. Participants see through the eyes of the other, experiencing for a moment what it might be like to be them.

E *Time Mirror*, 2016

Projector, camera and computer

At first, *Time Mirror* seems to simply reflect the architectural space of the gallery. After a few seconds, visitors can see themselves from a third-person point of view, as the other. Resulting in a self-awareness that is perhaps rarely experienced, *Time Mirror* allows us to be present in a new way by becoming more mindful of our movement and actions in space.

Haskins believes this process can lead to a helpful introspection and that a little self-awareness can go a long way whereas much can be paralyzing, eventually leaving us staring motionless at our past motionless selves.

F *Void Mirror*, 2016

Stainless steel and wood

After looking through the self, into and through the other and at the self as other, *Void Mirror* invites visitors to see the self as infinite space, to contemplate and embrace the mystery within. Haskins considers this a true mirror, one that reflects both the physical and the metaphysical.

Visitors are welcome to reach into the circular opening of the mirror, but please do not touch the surface of the mirror itself.

G *Skycube*, 2015

Steel, glass, far infrared light film and limestone

The culmination of the journey, Haskins' monumental *Skycube* evokes the presence of light, space, time and sound in quiet and ever-changing ways. Its multidimensional composition contains a part of each of the works that precede it.

From constellation paintings on cave walls to Caspar David Friedrich and J.M.W. Turner's epic skylscapes to Yves Klein's blue monochromes, artists have long attempted to bring the sky down to earth. With *Skycube*, Haskins delivers the actual, moving sky to the pictorial plane, right in front of our very eyes.

Skycube offers three different perspectives with which to experience the sky. The first frames the sky on the front wall of the cube, allowing us to control its composition by our movement in space. Walking toward and looking into the aperture reveals a

second framed image, one that situates us within the sky. Finally, facing forward immerses us in a large mural of infinite space. And over time, the picture transforms from light to dark, with evening bringing endless hues of blue until a deep black Malevichian square emerges, presenting a composition of moving stars and planets.

In his essay "Truth of Skies," Victorian art critic John Ruskin composed the ideal description of Haskins' *Skycube*: "Infinite and immeasurable in depth. It is a painting of air, something into which you can see, through the parts which are near you, into those which are far off; something which has no surface and through which we can plunge far and farther, and without stay or end, into the profundity of space."