

# Dracula's Revenge

FOR IMMEDIATE RELEASE:

**Raza Kazmi**

*field study*

June 25 – July 25, 2022

*Notes, pre-install,*

A recurring interest in machines plays a part in the construction of sensitive objects made of code, dry-logic, and inference. By predicting unseen data from previously observed data, we arrive back at the lens. Hail apperception. Jejune operations, flat, thin, pulled apart; affine transformations, gaussian processes, and accumulated impressions. It's all the tang end-up and the clevis end-down, the grit blast, the splashdown loads, and cavity collapse loads, the Randolph type two zinc chromate asbestos-filled putty laid up in strips. Mistakes into miracles. The handedness of man. Confidence thresholds at about eighty percent of 'sure.' Signal to signal. Auto-cinéma vérité.

So, to note, if the surface is distorted, the figure also becomes distorted. The image reflected on the surface of a mirror has no depth. An image without depth is a metaphor for all forms of 'savior.' Should you only concern yourself with surface? Things are happening that just aren't accessible to consciousness. Take visual perception: when you look at a rigid object in motion you aren't able to prevent yourself from perceiving it. Try. What reaches your retina is your phenomenal experience of a rigid object in motion, and you can't introspect into that. You have data but you don't know much else about what's going on. — Multiplicity is alluded to through reflection.

Together we can diminish distances, but not right now.

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Raza Kazmi (b. 1990 Faisalabad, PK; lives in Hartford, CT) received a BFA in New Media Art from University of Hartford in 2012, and an MFA in Sculpture from Yale University in 2016. Previous solo exhibitions include *Dread Circumference* at Interstate Projects, 2020. Kazmi is currently an assistant professor of Integrated Media Arts at the University of Hartford.