

In my work I seek to question assumptions about knowledge and perception. The ways in which we attempt to understand our place in the world is structured through conventions and expectations that often overwhelm our own direct perception of what surrounds us. I am particularly concerned with how the external stimuli we receive from the world is translated into images and information through our senses, mediated by what-we-think-we-know.

I strive in my work to make a move from an ocularcentric mode of perception, claiming sound, smell and vision in an expanded sensorial mode of perception. Such a process breaks the assumptions we use to structure the world, undoing a misplaced belief in singular and objective knowledge. My compositions are formed from images, objects, sounds and smell. Whether object, video or image, the works operate as sculptures in that they occupy space, pulling and pushing all that surrounds them for their own ends. Sculpture is concerned with the relationships people have to the objects that form the world we experience; in utilising a wider perceptual range my work opens itself to subjectivity over objectivity, experience over knowledge.

Throughout my sound-sculptures, smell-sculptures, videos and installations I aim to create encounters that initiate and reflect upon multiple relationships with what-is-believed-to-be-reality. My artistic practice sets out to complicate what-we-think-we-know by offering counter-perceptions in proposals to look harder, listen more acutely and pay attention to the sense of smell in order to think deeper about the structures of knowledge we rely on to construct that which is taken for knowledge.

--Oswaldo Maciá, 2011

Work presented at:

Tate Liverpool Biennale, 51st Venice Biennial, Shanghai Biennale, VIII Bienal de La Habana, Museo Nacional Centro de Arte Reina Sofía , Whitechapel Art Gallery, Marian Goodman Gallery Paris, South London Gallery...

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