
**ART SITUATIONAL THEORIES AND MECHANICS EXHIBITION
COMPENDIUM TO TEMPORAL BUBBLES AND ABSORBENT
MEMBRANES**

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ABSTRACT

An Art-Situational construct formulates occurrences of “*being*” where the Dual Bodily Unit, *I* and *Me* natures interact in the context of the installation through corresponding sensitivity to art-objects. Six Zones act as structural mechanisms through which the Japanese TimeSpace notion, *Ma*, becomes pivotal in building sets of principles that describe factors in establishing “*being*”. These compose an in-situ, art-as-site, Art-Situational event. In turn, art and participant are united into an integrally linked system. Zonal configurations show a stratum of manifestations; one’s attention is defined by a particular zonal construct; further exploration forces a shift; another zonal construct asserts itself; the series of events ever revolving. Since these shifts are ever occurring, overlapping one for another, the self slips in and out of its *I* and *Me* natures within any given Zone configuration. These are fluid, dynamic shifts of cognitive and physical sensitivity. Zones are reduced to sets of simplified orders that reveal effect on perception, awareness and “*being*”; the models Forms, Classifications, Art-Objects, and Perceptual Principles are essential aesthetic-relational principles. These groupings clarify forces and factors that exist around each Art-Object and within the Art-Situation, and, when taken as a whole explain sensitivity, presentness and “*being*”.

Keywords: Dual Bodily Unit, Grey Form, Hashi, Suki, Sabi, Susabi, Utusushimi, Michiyuki, Temporal Bubble, Absorbent Membrane, Builder Form, Artistic Form, Requisite Classification, Art-Objects, Principles Affecting Perception.

INTRODUCTION

My art strives to communicate through concepts that might be thought of in similar terms with sciences’ division of theory and experimentation. In that context, I consider myself to be both a maker of complex artistic situations, and a writer of the theory that informs their making; as each bolsters concepts to stimulate further experimentation. So, it is with this in mind that I believe

my art should be demanding, challenging and, most importantly, rewarding. When one gives time, that is to say, herself/ himself to the art at hand, they give art its due.

What I attempt to convey, then, can be best summed up in the following excerpts that occurred in an interview between Richard Serra and Lynne Cooke. “Works (that is to say art, my wording) present thoughtful meditations on the intricate interplay of emptiness/form, void/volume, lightness/weight, balance/imbalance, continuity/discontinuity, transience/permanence, and simplicity/complexity”¹. It is in this complex Art-Situation that “the articulation of discrete elements within the field and the sense of the field as a whole emerge only by constant walking and looking”². At this place one finds them self, at any given time, in a series of zonal arrangements that describe, more precisely, the factors that govern one’s cognitive and physical perceptions and interpretations. And, it is at this junction that I seek to explain the harmonics that organize around the participant as well as how they react to them. The installation is “based on the perceptual principles of time, meditation and motion.”³

I am influenced by several genres, that in turn inspire and support my theory-making practice. Science, Sculpture, Architecture and the Japanese notion of SpaceTime, known as Ma. These, in themselves, are complex fields of study, but when applied to the practice of art, as a theoretical practice of writing and making, take on new exciting levels of discourse that provide a rich source of inspiration. As such, science has influenced my methodology and organization; ideas such as mass, weight, structure, building and engineering; sculpture lends technique, historical antecedents, and practitioners; finally, and crucially, Ma explains the nature of experience as an explanation of SpaceTime that harmoniously unites, so beautifully, science, sculpture, architecture to the art that comprises the installation. This idea is furthered by what Cooke describes as a method that “permits meditative wondering” as a mode of understanding. And, as the installation where art resides permits access through myriad “directions, continuity, and paths [that] work together to deny a fixed measure.”⁴

OVERVIEW

The following pages represent an evolving theory that I am attempting to bring together into a cohesive and precise manner. As much for myself, as it is for the participant, I have detailed six zonal conditions comprised of several factors that influence, stimulate and excite. These are organized similarly to science’s Periodic Table of Elements, and as such, I believe condense my theories into manageable, concise pieces of information. Each can be described through a series of zones and their particular factors that, in turn, lead to complex organizational arrangements. These arrangements are harmonic interplays between the Dual Bodily Unit (DBU), Art Objects and Site occurring simultaneously through Ma’s SpaceTime paradigm.

The interaction occurring within the Art-Situation happens through, what I describe as the Dual Bodily Unit (DBU) and *Ma:being* SpaceTime. The DBU can be thought of as an *I*, Temporal Bubble, and a *Me*, Absorbent Membrane. The *I* nature, uses time and explores durationally; as this begins with a type of self-container that can be described as an enclosure, the bubble; the “inside” subjective, perceiving, corporeal unit. The *I* is always in the present. Imageless, it resides within the corporeal enclosure. Perception, a core sense, will link to the Art-Objects of the real-time environment that compose the Art-Situation. The *Me* nature can be thought of as the membrane of the *I*, Temporal Bubble. It’s outer skin, if you will, comes into contact with an objects exterior, again, those that comprise the Art-Situation. By extension then, the *I* perceptual sense is akin to visual perception, and, the *Me* sense is similar to a kind of absorbent memory awareness receptor. And this occurs by way of memory recollection, as well as, object – to – object orientation.

Grey Form

A few words about Grey Form, Appendix E, and the colour of Art-Objects. Grey Form is not about the colour grey. Nor is grey used to enhance an aesthetic sense. But, the colour grey is intentional because I believe it focuses the senses upon the pureness of its geometric construction. So, grey is a somewhat arbitrary colour consideration only since white or beige might have the same affect. But, I choose grey because of the commercial / architectural / engineering relationship. In the end, grey reveals the nature of the work. As it is an assertion of an intentional design strategy that unfolds the hallmarks of the Five Types of Art-Objects (Ao), Appendix C. The nature of a given work is then further disclosed through formal considerations that accentuate additional elements as shadow, mass, scale, contour— its physique and silhouette. The result is a contrived environment where duration within the Art-Situation manifests itself as *being* present. That is to say, a relational dynamic, the place of their sharing of the same SpaceTime.

1. Hashi: Zone # 1, key and explanation Aggregate Proprioception

Figure 1



Figure 1, A, B,C, Hashi - an edge or limit from one environment to the next. Ma - describes the conditions of the space between, the space directing movement or the space for relationship and existence.

Hashi: Zone # 1, key and explanation Aggregate Proprioception

A wide angle view, this term is applied to one’s initial visual, including cognitive, and physical acquisition of the Art Situation. This aspect uses panoramic views as a mode of acquiring an overall grasp of the site, as in an approach to mapping, where the site may be defined as a series of Art Objects or Structures within a micro-geographical context. Any series of heterogeneous things or elements then comprise the whole within the site and are ultimately understood as a complete entity despite their constituent parts. Remember Cooke’s statement that the installation, “permits meditative wondering”. These made apparent by the position, location and orientation, via movement, of the body and its parts.

As this is a panoramic field, Aggregate Proprioception is the first and large scope vista of the Art Situation; a macro scene opening up before the participant. In the SpaceTime *Ma:being* construct of Hashi the removed or distant placement of the body and visual panoramic view, Hashi becomes the bridging of space between existing site Structures and Art Objects and the object that is one’s Dual Bodily Unit (DBU). The Art Situation is now beginning to be established, and, is in dialogue with its site (as it is In-Situ) and participant.

Types and Kinds of Aggregate Proprioception:

1. Zone #1 View, Aggregate Proprioception V, Ap

2. RAC, (Requisite Arrangement and Classification) I, S (Installation, Site), *Appendix B*.
3. PIP, (Principles Influencing Perception), *Appendix D*.
4. Re (Remarkable Environment)- Art-Situational, it is distinguished from other sites by artistic design and its intention to excite the DBU. *Appendix A*.
5. O, (Object)- Gestalt view. The bracket organizes, as a group, RAC, PIP and O.
6. CA (Art Object)- Contours, Abutment of all architectural units as an organizational schema. *Appendix C*.
7. E, S, Is- "Form"- Rather than having a single distinct 'form' Hashi has Exteriors, Silhouettes, In-Situ as its distinguishing features. This is a unique viewing feature to Hashi.

2. Suki: Zone #2, key and explanation Contextual Proprioception

Figure 2



Figure 2, A, B, C, Suki - a structure for living, being or existence. Ma - describes the conditions of the space between, the space directing movement or the space for relationship and existence. (Figure A, used in Michiyuki, Figure 6, A, shows that zonal acquisition is dynamic and ever changing; one zonal arrangement has a new interpretation and corresponding relationship from another aspect. Likewise, Figure C, used in Michiyuki, again, reinforces the idea that zones offer wholly different interpretational views that lead to new explanations. The idea here is that at any given point in the art situation any view places

one into another perceptual explanation, no matter if the view is repeated, because earlier understanding alters everything after.)

Suki: Zone #2, key and explanation Contextual Proprioception

A condition of human scale, which is a felt sense to vertical construction as well as to the measure of the body, becomes tuned as one begins movement, via motility and mobility, into the site. In turn, site feels expansive in the sense that human scale begins to re-acquire a place within the Art-Objects, that now are no longer distinct from the participant. These sets of factors and circumstances pervade the Art-Situation and in due course create a contextual event determined by the paradigms of the installation; these made apparent by cognitive and physical situation, location and orientation. Context then becomes more a one-to-one relationship. Structural, Suki, begins to quantify space into abstracted environmental divisions, i.e. structural, imprecisely referenced as, perhaps, rooms. And, by extension, relating to, cognitively and bodily, a loose perception as a place of living.

Initial a priori perceptions that dwellings may exist become more dominant as the panoramic scene, established in Zone #1 Hashi, fades and begins to settle into series or clusters of art-constructs. While separate and distinct entities, there may occur a visual mingling where one seems to combine with another, the product of a visual field, or sight line; where the eye passes over one Art-Object and then another and combine many into one. In the SpaceTime *Ma:being* construct, Suki uses the Dual Bodily Unit (DBU) to welcome the individual into the Art-Situation.

Types and Kinds of Contextual Proprioception:

1. Zone #2, View Contextual Proprioception V, Cp
2. RAC, (Requisite Arrangement and Classification) b, s, w (Base, Scale, Width)-The beginning formations and accumulations of units, Art-Architectural Art-Objects present an evolving environment. *Appendix B.*
3. PIP, (Principles Influencing Perception) Lm (Line, Mass), *Appendix D.*
4. O, (Object)- Str = Structure.
5. Ao- Art Object, Structure, *Appendix C.*
6. Kr- Kunstform, (German) Art form, the idea of symbolism and representation, art form becomes interpretive of the Art-Object. *Appendix A,2.*

3. Sabi: Zone #3, key and explanation Medial Transpose

Figure 3



Figure 3, A, B, C, Sabi - a sign of something ephemeral. Ma - describes the conditions of the space between, the space directing movement or the space for relationship and existence.

Sabi: Zone #3, key and explanation Medial Transposed

Locomotion is understood to be both cognitive and behavioural. In this case it is relating to being situated deeper within the Art-Situation. As a progression, mobility, or by extension, motility, toward the middle; whether middle is the epicentre of the geographical middle of the site, or within the context of any single Art-Object. In this condition a change of Art-Object's order or arrangement occurs as one's setting is re-tuned as placement is altered to another duration of being.

Ephemeral through location, new acquisitions come via the responsive interpretations to the environment's forms as Art-Objects.

Occurring through intentional design tactics that contrast with site's original design aesthetics one begins to sense the temporal nature of the installation. The Dual Bodily Unit (DBU) through a cognitive and physical approach discerns continuous change. In the SpaceTime *Ma:being* of Sabi one begins see "tips of things", moving and ever changing as one's locomotion changes as well as by way of progressing through the proceeding zones.

Types and Kinds of Medial Transposed:

1. Zone #3, View Medial Transposed V, Mt
2. RAC, Requisite Arrangement and Classification Gs (Gestalt Structure)-Monumental in a sense of a whole or composite while simultaneously revealing “tip” of what may yet be perceived. *Appendix B.*
3. PIP, Principles Influencing Perception F, (Form), *Appendix D.*
4. O, (Object)- Art-Architectural. *Appendix C.*
5. Ao- Art Object, Art-Architectural. *The bracket organizes, as a group, RAC, PIP and O.*
6. R- Raumform, (German in form) Space form, creation of new space through Art-Objects interaction within space where space acts as a 360° canvass. Space offers possibilities; viewing angles, perspectives, and these, influence interpretation and perception. In this context space is a medium. *Appendix A,2.*

4. Susabi: Zone #4, key and explanation Aperture Phenomenology

Figure 4

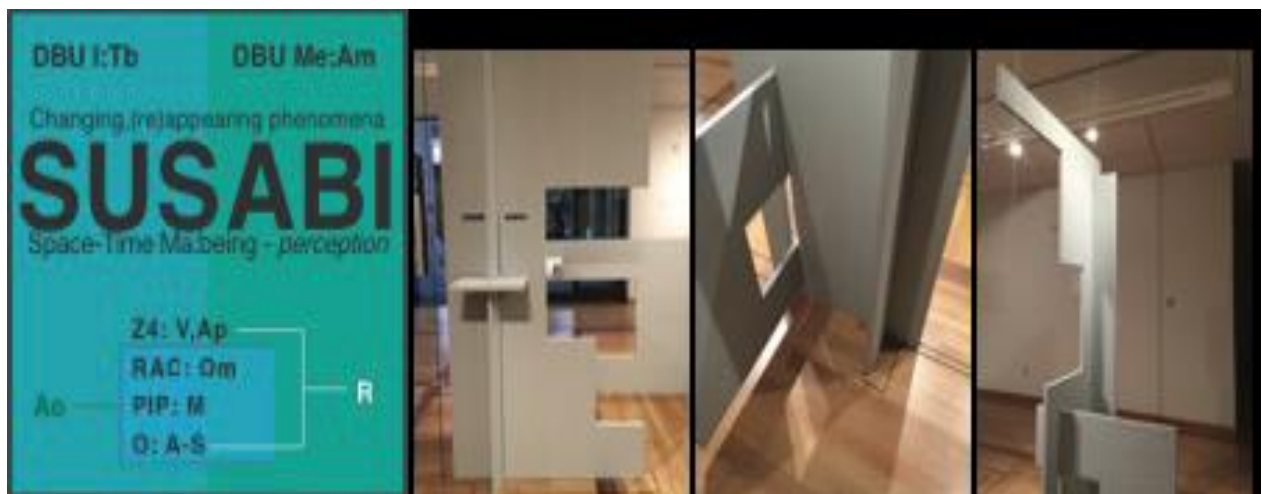


Figure 4, A, B, C, Susabi - the alignment of signs, the indication of something not immediately apparent. Ma - describes the conditions of the space between, the space directing movement or the space for relationship and existence.

Susabi: Zone #4, key and explanation Aperture Phenomenology

Perception is determined by one's cognitive receptiveness and thus establishes the amount and kind of data received as it equally corresponds with behavioral discovery. The mind's and body's aperture make intuitive, ontological observations from what will, or has just occurred, and may alter, stimulate or prompt further action where the entire perceptual process will be repeated. This aperture absorbs phenomena and directs both the amount and kind taken in. An explanation of observable or, possibly this perception as phenomena can be understood as signs and signification. These indicate something tangible, and present themselves, disappear, fade or change. Clarification, then, becomes discernible as things previously understood to be a "tip" (as sensed in Sabi) begin to express themselves in the context of the Art-Situation's environment as Art-Structures. These arrangements, via motility and mobility, exist and dissolve through the Dual Bodily Unit's process of exploration. This further defines complex groupings illuminating them as Art-Structure and shift the afore mentioned interpretations away from Structure and Art-Architecture; while still perceptible as artistic these retain their expected structural traits.

Types and Kinds of Aperture Phenomenology:

1. Zone #4, View Aperture Phenomenology V, Ap
2. RAC, Requisite Arrangement and Classification Om (Object Movement)- The perception that as cognitive and physical changes occur there also happens a perception that a given Art-Object has the appearance of moving. Appendix B
3. PIP, Principles Influencing Perception M (Movement)- The act of mobility and motility. Appendix D.
4. O, (Object)- Art-Structure. Appendix C.
5. Ao- Art Object, Art-Structure. The bracket organizes, as a group, RAC, PIP and O.
6. R- Raumform, (German in form) Space form, creation of new space through Art-Objects interaction within space where space acts as a 360° canvass. Space offers possibilities; viewing angles, perspectives, and these, influence interpretation and perception. In this context space is a medium. Appendix A,2.

5. Utusushimi: Zone #5, key and explanation Manifest Phenomenology

Figure 5



Figure 5, A, B, C, Utusushimi - where life is being lived or experienced. Ma - describes the conditions of the space between, the space directing movement or the space for relationship and existence.

Utusushimi: Zone #5, key and explanation Manifest Phenomenology

One's perception and reality establish themselves as a kind of relationship to Art-Objects as these take on a deeper level of actuality. As movement has progressed further into both the Art-Situation and the physicality of the installation, evidence and proof, as supported by behavior, attitudes and judgments, re-define expectations and assumptions. Observations made earlier may be supported, investigated more thoroughly, or altered and further re-evaluated. One continues to absorb phenomena that attest to the reality of the experience.

This is a condition of being alive, of living among and within art, as revealed by the sculptural quality of the Art-Object; in every case art strives for unity with the viewer. In this context, the Art-Object and participant have paired in a temporal existence — the same Space - Time. The suffix *-mi* alludes to the body, and as the Art-Object has form and mass, is then projected into the same Space - Time reality. One's Dual Bodily Unit *Me*, nature of the self, act as an outside sensing mode, a type of object unit, projected outward from the *I* nature, and into the realm of art.

Types and Kinds of Manifest Phenomenology:

1. Zone #5, View Manifest Phenomenology V, Mp
2. RAC, Requisite Arrangement and Classification S (Sculpture), *Appendix B*.

3. PIP, Principles Influencing Perception Cf, d, p (Composite form, Depth, Perspective)-Spatial, a space that is alive. *Appendix D.*
4. O, (Object)- Sculpture. *Appendix C.*
5. Ao- Art Object, Sculpture. *The bracket organizes, as a group, RAC, PIP and O.*
6. Kn- Kernform, (German) Core form the absolute, technical, production aspect, literally the form of the structure, through its structure. *Appendix A,2.*

6. Michiyuki: Zone #6, key and explanation Being and Place

Figure 6

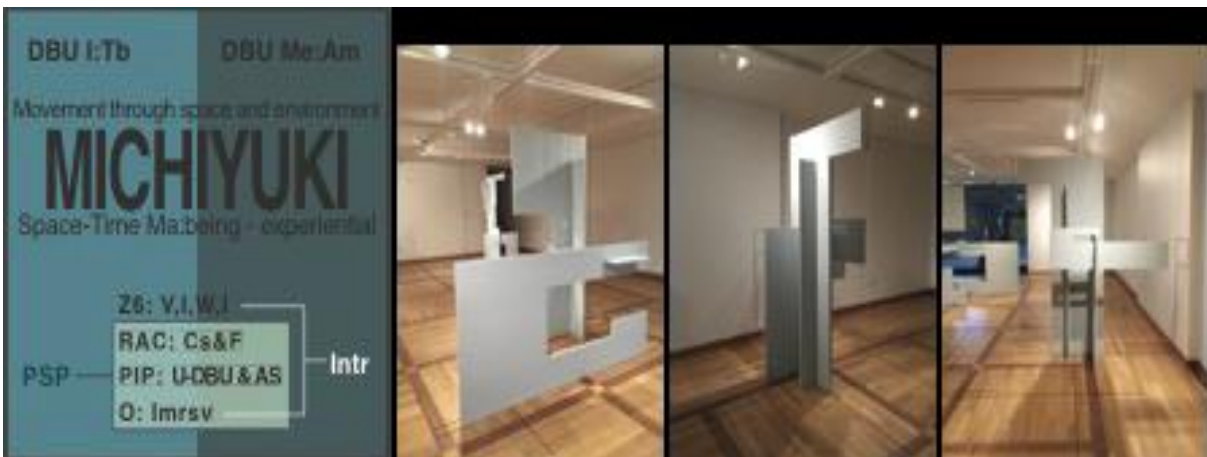


Figure 6, A, B, C, Michiyuki - the movement from place to place. Ma – describes the conditions of the space between, the space directing movement or the space for relationship and existence. (Figure A, used in Suki, Figure 6, A, shows that zonal acquisition is dynamic and ever changing; one zonal arrangement has a new interpretation and corresponding relationship from another aspect. Likewise, Figure C, used in Suki, again, reinforces the idea that zones offer wholly different interpretational views that lead to new explanations. The idea here is that at any given point in the art situation any view places one into another perceptual explanation, no matter if the view is repeated, because earlier understanding alters everything after.)

Michiyuki: Zone #6, key and explanation Being and Place

Being and place are experiential, one's length of time upon which perception and interpretation confect. Brought into sensory mode; via movement from location to location; acquisition by those elements defining the Art-Object; sensed through the Dual Bodily Unit (DBU), one arrives at a place where emotion and idea inform, affect and influence — being. This *being*, precludes the cognizance of the everyday and its time. The Art Situation expands those who understand that the site's dimensions and proportions are not physical, but are assertive forces that compose emotive awareness and that this supersedes the expanse of the site.

While at the center ("center" simply means being in the nucleus of the Art-Situation and not necessarily the geographical middle of the installation) one has attained, via movement through space, environment, and around any particular Art-Object, an encountering of a series of way points. These attune the senses to reveal shapes, line, form, vistas, groupings or arrangements. In this state, peculiar to the Art-Situation, it is natural that deeper inquiries are made into the unknown. And these characteristics are presented as ever new manifestations of form, line, vistas, groupings and arrangements. This is a culmination of experiential investigation, the Dual Bodily Unit has reached out with its two forms and into any given zonal location. The result is a time flow where one has shared Space – Time within the Art-Situation, and with each Art-Object; both a culmination as well as a series of on going experiences.

Types and Kinds of Being and Place:

1. Zone #6, Being and Place V, I, W, I-Interiors, Within, Inside
2. RAC, Requisite Arrangement and Classification Cs&F (Composite sensations and Form), *Appendix B*.
3. PIP, Principles Influencing Perception U-DBU&AS (Unification of the Dual Bodily Unit with the Art-Situation), *Appendix D*.
4. O, (Object)- Imrsv, Immersive, via the Dual Bodily Unit's *I* and *Me* natures, Art-Objects in this context have permeated one's cognitive and physical senses. *Appendix C*.
5. PSP- Particular Situational Proximity. The Five Types of Art-Objects (Ao) Appendix C no longer applies in this context. *The bracket organizes, as a group, RAC, PIP and O*.
6. Intr- Interiors, the place of lived space and lived time.

Dual Bodily Unit (DBU)

Me, Absorbent Membrane - Ma:being, SpaceTime

1. The *Me* nature

1.1. The *Me* nature can be thought of as the membrane to *I* temporal bubble, it's outer skin, if you will. It comes into the contact with the exterior of an Art- Object, those that comprise the art situation. If the *I* perceptual sense is akin to visual perception, then, the *Me* sense is similar to a type of absorbent memory awareness receptor; by way of recollection as well as object – to – object orientation. In this context the *Me* sense's becomes actuated by means of a type of touch - memory - action. It is the outside, as an extroverted character would function, but all in the nature of the Dual Bodily Unit. Thus, it responds before the *I* perceptual sensing node. So it might be said, the exterior membrane acts as an extrovert; a “hand” extended in introduction, so to speak, a spatially centered somatic characteristic.

1.2. The *Me* interacts through mobility, itself a peripatetic action, through space. It is the physical, requiring the entire body, becoming a sensing node in corporeal action; a type of object – to – object bump. Occurring within ‘space’, in the Space - Time equation of “*being*”. The spatial corporeal *Me* enters the physical domain of the Art Situation's Art- Object field.

1.3. Naturally, intuitively, we explore and engage our environment (or world), around, inside, through; properties of ‘place and being’ and it's character as well as it qualities of Ma:being, both present and are unique within any given Zone. As a result we begin to acquire, via perception and interpretation, as well as through the corporeal sense of ocular sight. In this state we establish complex interactive models.

Dual Bodily Unit (DBU)

***I*, Temporal Bubble - *Ma:being*, SpaceTime 1. The *I* nature**

1.1. The *I*, using time, explores durationally, this begins with a kind of self-container that might be described as an enclosure. And this enclosure is our “inside” subjective, perceiving, corporeal unit. The *I* is always in the present. Imageless, it resides within the corporeal closure. Perception, a core sense, will link to the Art-Object of the real-time environment that is within the Art-Situation. I describe the corporeal container as a bubble; transparent, it is similar to the *I* perceptive sense by way of altering the (its) body's shell. For instance, if one were to situate myself inside an actual bubble one would see the outside through the container wall, and our vision sense acting like the perceptive sense of our *I* nature. Then, the *I* perceptive sense becomes a type of visual acuity that acts together with our ocular visual sense. Perception reaches, stretches outward, and then functions like sonar. In this manner it will map the immediate environment.

1.2. Perception, then, it is a more complex, subtle, intimate and nuanced type of site sense because it carries an emotional and interpretive component within it and are those that heighten our cognitive discernment of this immediate Art-Situation. Through implicit understanding, one begins to further mature infant interpretations to first encounter perceptions.

1.3. This process can occur quietly or in concert with extraneous noise, in action or at rest, alone or in the company of others. It is temporal, in that it happens in the present time and, in this manner should not be measured linearly, as two points set on a line. Time is then confined to the immediate area, and might be described as the *I*, temporal bubble; durational and not static. Perceptual sense is never at rest and is always growing and expanding exponentially. Thus, this might be understood by thinking of the bubble as having mass and volume. Mass is it ill-defined structure. Volume is the amount and magnitude arising from perceptive reception and occurs within the immediate field of an Art-Object, or within the larger context of the Art-Situation's installation. In this way, time cannot be measured solely on a linear basis because plotted points on a line do not have the same latitude of 'movement'. If you will, the temporal bubble can be thought of as mass

volume + density = the cognitive and physical exploratory vehicle.

Appendix A

Terms and Definitions

1. Builder form

1.1. Framework, alludes to height, lightness or aerial qualities.

1.2. Stereotomics, references either the actual weighting of the Art-Object, or at least its perceived weight. In either case the perception has a grounding effect.

2. Artistic form

2.1. Kunstform, the idea of symbolism and representation that go on to become the interpretive self representation through ornamentation of the its structure.

2.2. Kernform, is the core form, the absolute, technical and productions aspects; literally the engineered structure throughout its art-object structural nature.

2.3. Raumform, spatial form that happens vis the creation of new space by way of the art-objects interactions within a 360° canvas – gallery space or the existing space contained in the site. This

offers artistic potentials, myriad viewing angles, perspectives of the art-object and taken together or apart influence interpretation. Space becomes a medium in the formation of the art-situation.

2.4 Line, (Linea form), is both primordial and a kind of creative energy, and in my art announces itself in tectonic structure. Line is the essential tectonic stroke from which all subsequent structure emanates.

2.5 Vertical Form, a division of kunstform, kernform and raumform allowing for sighting within the environment reinforcing framework and rise toward light. Affects and helps tacit knowledge.

2.6 Horizontal Form, a division of kunstform, kernform and raumform allowing for sighting within the environment reinforcing stereotomics and telluric movement toward the dark. Affects and helps tacit knowledge.

**Sculpture is defined by line, form, space and division, these characteristics influence participation, engagement, interaction and tacit knowing. At one time or another the participant is aware and involved with these forms.*

Appendix B

Requisite Arrangement Classification (RAC)

Structure can be described through a system referring to a collection of views combining naturally into a general appearance that is different from other elements or assemblages in the site. This system influences the viewer's ability to apprehend the structure and classify it through exploration as it transforms viewer into participant. In order to understand further, the participant relies on unique vantage points, constructing one's own system of ordering.

The six definitions below differentiate the 'whole' through its 'parts'. While these may not be apparent, they are factors affecting perception;

1. Base, floor construction.
2. Scale, vertical construction.
3. Width, horizontal construction.
4. Form, potential individual *geometric dimensional forms* found within the composite sculpture, that are actual, perceptual or autonomous from the whole. These can be vertical, horizontal or diagonal. (See Grey Form, Appendix E.)

5. Shape, potential individual *geometry* seen within the composite sculpture that are actual, perceptual or autonomous from the whole. These can be vertical, horizontal or diagonal.
6. Gestalt Structure, the total system of assemblages falling into the RAC that comprise the construction of the Art-Object. RAC coordinates closely with Principles Influencing Perception (PIP, Appendix D.) to create the gestalt.

Appendix C

The Five Types of Art-Objects (Ao)

1. Architecture- Macro level #1, wide view of installation - In Situ - within the existing site.
2. Structure- Macro level #2, Art-Object's elements seen as Stereotomics or Framework.
3. Art-Architectural- Intermediate, acquisition of the Gestalt of the Art-Object.
4. Art-Structure- Micro level #1, the acquisition of simple and complex Form.
5. Sculpture- Micro level #2, acquisition of simple and complex Form as Art as well as the development of a relationship with the art.

Appendix D

Principles Influencing Perception (PIP)

Site specific installation relies on physical characteristics that influence perception by forming the basis of a given Art-Object and thereby informing viewer participation.

1. Composite Forms- composed of line, form, shape, these are perceived by a relationship between the Dual Bodily Unit (DBU) and are altered by subjectivity. Composite form develops through conscious engagement.
2. Line Mass- creates form and to establish context via a causal relationship. The subjective *I* and objective *Me* are dynamic and fluctuate as shifts occur in their DBU. The Art-Object's idiosyncratic nature offer potentials for perception.
3. Object Movement- illusionary, this occurs as mobility and motility unite to comprehend and ever changing Art-Situation as Art-Objects shift and change at each new vantage point. The degree to which this is understood as real or imaginary occurs via proximity.

4. Movement- explorative, it affects viewer orientation as form, shape and line are altered. Reflexive and impulsive, interaction is a conscious behavior and a quality of the senses.

5. Depth- both conceptual and dimensional, these are understood as intentional, and are the summation of one's perception as the explanation of the entire Art-Situation.

6. Perception- responsive to design factors of the Art-Object, the *I / Me* duality acts to acquire interpretation, and enhance understanding of the Art-Situation, and provide opportunity for experiences that define *being*.

Appendix E

Grey Form

The expression of line, shape, silhouette, in an unornamented, pure geometric state. This austere and authentic condition accentuates their Architectural, Structural, Art-Architectural, Art-Structural and Sculptural traits. In my work I call these Art-Objects and they further define relational states between the site and the participant.

Conclusion

The diverse elements that first construct the art situation and then, by extension, influence and define individual interaction and reactions are the both the focus of this gallery explanation as well as a brief overview of the larger scene composing the environment. The conversation between Serra and Cooke offer an explanation of the complexity of art; it joys, wonders, challenges. Since art of this nature does not reside apart from other genres its fullness and inherent oneness with the world becomes apparent. Zones offer but one format for examination, however, I believe these describe interactivity, through chart, movement, relationship, in terms that are accessible because of their wide descriptive format. These formats seek to use visual and physical aspects and proximities to elucidate the kinds of acquisitions possible as one begins their exploration of the art situation.

REFERENCES

[1] *Richard Serra, Torqued Ellipses, Lynne Cooke and Michael Govan, Interview with Richard Serra. All excerpts referenced on this page are found on page 34 and are used to elucidate the writing and charts found in this text.*

[2] *Ibid*

[3] *Ibid*

[4] *Ibid*