Space to move The Finley Gallery

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 Let’s start at the end of this essay, if only for the reason that the work being written about is scrambled, mixed and knotted. Thementally represented qualitiesof a spatial idea give way to a failed autonomy because in order to think spatially, physical and concretetopologies have to betaken into account. There are smaller knots and links bound to larger problems.

 When an autonomous figure moves through a landscape, exhilaration is realized at a certain speed. It’s not the movement of the body that’s to blame; it’s the threat of loosing sight of the past. In sedentary seeing, lines delineate categories of objects. The lines defined in the present, determine a relationship between self and environment. Most dwellings are an interpretation and accumulation of objects and their meanings. These meanings, found in domestic objects and architectural space, are embodied, incorporated and become part of a body’s actualized movement. The lived**,** individual scale is in control of that which is hand held. At a slightly larger scale, there is the space of others where variation and improvisation increase, which both threatens and supports self-concept, depending on persuasion.

 Within the sculpture entitled “*identify*,” which identifies a computer monitor and its scale relativeto a chair, lines are grouped together so that larger objects are perceived. This allows a different scale to emerge within the sculpture. On top of that, there is representation. Abstraction effectively slows down the process of identifying representation, but to stop identification altogether identity itself is stalled. Scrambling the representational field, takes the additive image of a chair and a laptop back to a point where the image, idea and scale, were being formulated.

 The longer process of watching color interact with light (as opposed to identifying colors) leads not only to a mixing of the eye and the received frequency, but a different idea of what interaction can be. Identity isn’t lost in interaction—it is reinvented and circulated. Color grids don’t determine color—they simply organize the associations within color, the degree of difference, and keep the symbolic dominant. What do you call the color made when “tangelo” and “mystical grape” are mixed? “*Impure*” is the title of the sculpture, which mixes (electrical) light with complexly organized color. This perpetual knot, of experiencing things beyond the standard subject-and-object dichotomy is pervasive and generally kept quiet.

 The trefoil knot is a visual question that asks where a form begins and ends. It folds what is outside a curved line into an adjacent curve, which ends up drawing ambivalent lines between inside and outside. It is a question not only of where form begins as a line but how it defines itself as a form in space. A square, a cube, and a topographical curve are tied together in the sculpture “*breathe*” through a trefoil knot. The way the knot is tied is based on the idea that an image of thought (the square), the space it projects (a cube), and the site where that projection takes place (a place) are imbricated based on environmental cues. Image is situated between the associative space of symbols and a place of variable interpretation. Imagined and projected associations are caught up in what is established, previously positioned or available to work from. Depending on the extent to which the conditions of a place are considered, innovative images are reinvented through their interaction with space. Space doesn’t exist without defining the image through difference.

 The fact that the body moves means that what was constant and fixed in the landscape has now become variable and potential for engagement. The imagined qualitiesof a spatial idea give way to a failed autonomy, because in order to think spatially, physical and concretetopologies have to betaken into account. Looking for a solution to the problem posed byan imbricated knot that has already been tied, again and again, begins with identifying connections and interrelations—so as to loosen the hold.

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