

Invitation and Press Release

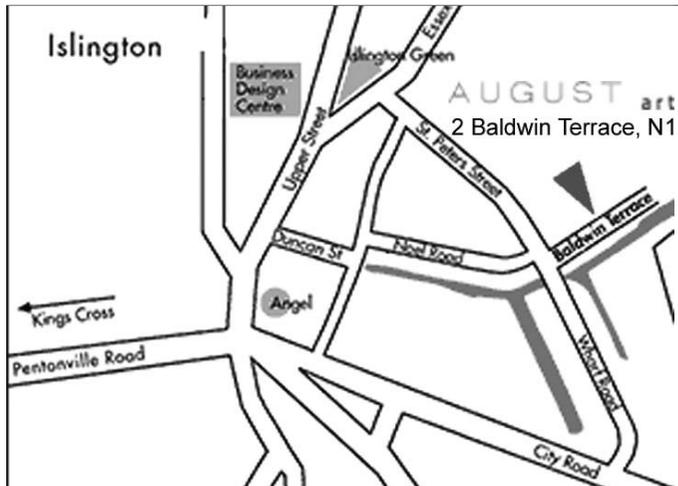
You are cordially invited to

**Opening: Thu 2 Oct
6 - 9 pm**

of the 3rd project exploring space-reality

Steven Scott, artist

exhibition continues to 2 Nov
exhibition hours: W-Su, 12-6



www.augustart.co.uk (020)73540677 info@augustart.co.uk

“Duration reveals Extension” video/moving image -- 16 minutes

A line drawing of the gallery’s interior is deconstructed piece by piece and the constituent parts sequenced and projected onto a screen in the darkened gallery space. The interior space is perceived through this 2D representation via a process of conscious retention of the drawings’ elements as they are presented and re-presented over time. This process is simultaneously complemented by the physical phenomena of the afterimage as each of the drawing’s brightly projected lines remains momentarily on the light sensitive retina. Ghosts of the on-screen schematic representation of the gallery are layered and rebuilt fleetingly onto the interior surface of the eye. As the drawing is never presented in its complete form, but as a series of abstracted lines, perception of the represented space exists only in the conscious and physical memory of the viewer.

‘We must distinguish between: image-presentation that consciously presents the object pictorially - by means of analogy , by means of pictorial objects such as paintings, busts, images of phantasy, after-portrayals, but not with the consciousness of the thing itself - and phantasy-presentation as re-presentation of the thing itself, but not by means of images (memories).’

Edmund Husserl. *The Phenomenology of the Consciousness of Internal Time.* (1893 - 1917) Pg 189. (Kluwer Publishers)

This is the last of the projects on space and how it affects our interpretation of what is real. For more information, please visit our website.

Introduction to the Projects

The Doris Salcedo installation “Shibboleth” at the Tate Modern consists of a large crack in the floor that runs most of the length of the large turbine hall. Despite the artist’s intended reference of the relationship between the West and developing countries in the post-colonial era, and despite her protestation of irrelevance, most viewers seem drawn to the physical crack itself. They talk about feeling uncomfortable, wonder frequently how the crack was made, and many gingerly dip their toes into it. We’ve all walked past cracks in pavements with noticing, yet here was an artwork, fabricated by skill, that is causing unease. Could it be worry that a fault could happen to a vast monolith like the turbine hall, that it could be irreparable, or perhaps thrill by the perceived power that could achieve that? Regardless, it seems viewers are identifying with the fault at a physical level, feeling the crack as if on their bodies.

One might not be surprised, because, as physical beings, space is integral to what is real. Yet we can now meet and keep friends virtually through Facebook, and have different identities/lives on Secondlife, and play tennis from our sitting rooms with Wii playstation. These are interactions without the physical, and yet are still real.

Thus this is an interesting time to think about what space-reality means to us. Suppose Salcedo had created a “crack” in a prestigious building on Secondlife, would it have had the same impact? Or what if she caused us just to imagine a crack in the Houses of Parliament? Thus, is space just a physical dimension or does it hold something more meaningful, a manifestation of ourselves somehow? To what degree does something need to be physical for it to be real?

Curatorial Response to “Duration reveals Extension”

Associative thinking on Steven Scott’s work leads to a (classic) study by anthropologist Colin M. Turnbull . Living amongst the Ba Mbuti Forest People of Congo he discovered that they did not have a ready-to-hand sense of perspective and size-distance relationship when outside their forest environment. He tells of his guide seeing for the first time a distant view of plains with a herd of buffalos grazing some miles away: “He asked me what kind of insects they were, and I told him they were buffalo, twice as big as the forest buffalo known to him. He laughed loudly and told me not to tell such stupid stories... “

Turnbull realised that the relationship of size-constancy and distance was not something one should just take for granted. His guide lived in the forest, where vision is restricted to a few yards, and so had very limited exposure to into long visual distances with which to calibrate perspective. Turnbull concludes that we had to learn to see this way, as his guide came to do.

Our sense of linear perspective is an invention of the Renaissance: we have learned to “see” this way, and to take it for granted, in art at least, accepting a linear construction on a flat plane as equivalent to space wrapping around the curve of our retina. In short, we learn how to see, and it is with our minds.

Steven Scott’s work explores the visual effect on how we define space, what is 2D and what is 3D, what is space and what is void. He goes further and explores the temporal aspect of seeing, (paraphrasing) “duration revealing extension”. His piece is a fitting conclusion to our series of projects on space.