

## Slippage: Presentness and location in an art situational context between the *I* and *Me* natures of the self

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### Abstract

Traditional art viewership is static and places a gap between viewer and art. This chasm hinders relationship between viewer and art. As such, no sense of 'presentness', moments of 'being', with art exists. An art situation demonstrates that employing art object(s), their *Form* establishing context for relational understanding, and as Installation, having *Zones*, necessarily reveal *Order* and *Types* that govern moments of presentness through one's Dual Bodily Unit. *Association of Zones, Objects and Ma*, employs *Zones* to measure; peripatetic actions, proprioception to phenomenology and visa-versa; art object(s) perception and relationship; *Ma* as the settling into space - time intervals that affirm, as methods of engagement, moments of 'presentness'. A "Slippage" occurs between one's cognitive and corporeal senses. These define interpretations via perceptions. Durational investigation establishes moments of being present. This situation facilitates and transforms; one is free to interpret, reinforcing 'presentness', in the *Ma* of space - time; naturally occurring investigative processes are explorative and active. This produces moments where art and participant share, and, are connected within the same space - time. The *I* self, subjective, projective, imageless interfaces with the *Me* object, memory recall self, within the field of art object(s), actualizing moments of presentness. These findings suggest existence is explorative and relational and that one's dual natures, *I / Me*, are fully equipped and actualized, in a world of art objects, and this art situation creates moments of presentness. Importantly, Art is now brought into a shared situation where one appreciates their 'being' with Art and world.

Keywords: dual bodily unit; presentness; location; *Ma*; space – time; form; orders; gray type; types; cardinal system of ordering; six principles influencing perception; association of zones; objects and *ma*; peripatetic; proprioception; phenomenology; slippage; *I* temporal bubble; *Me* nature membrane

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## 1. Traditional art viewership

How are obvious, unquestionable constituents that shape the nature of an art gallery's physical properties, as well as, its space – time-adjusted so that a sense of 'presentness' with Art is achieved? Typically art viewership is a static process: one stands in front of the image, gazing and studying, rarely merging in a real and natural manner, making little more than a short-term emotional connection. Nonetheless, art's motivation is engagement, the desire to elicit emotional presence with the art, to develop 'presentness' within Art. An art situation exists in limbo apart from normal space - time. An installation is designed with unique aesthetics that alter perception and thereby elicit psychological and somatic reactions. These transform viewer to participant by merging one physically and emotionally in the work, to alter one's expectations of art as well as those of its space - time. The ensuing art situation becomes a site of certainty and uncertainty. The always and continuous present I and the object - perceiving *Me*, encounter "Slippage" as one's understanding of form, shape and site fluctuate. The traditional relationship of viewer to image is redefined through simple acts of immersion in a new environment having unexpected experiential opportunities that influence perception and re-define interpretation. Factors governing immersion, perception, and 'presentness' are examined in order to understand their role in the transformational process leading to 'presentness'.

What principles, used by the artist, of *Form* will set the viewer to participant, adjust their cognition to be as unaware as aware of principles, that their setting as Installation, establishes an art situation that excites "slippage" between their Dual Bodily Unit natures of their *I* and *Me*? This study is divided into three sections. Sections 2 - 3, examine Form, Orders, Types, as transformational axioms the characteristics of art object(s), and 'site' that captivate attention. Sections 4 - 5, examine the Dual Bodily Unit, *I / Me* natures as sensing and processing nodes. Section 6, highlights the results of sections 2 - 5 as connection and location — 'presentness'.

## 2. Form, orders, types and moments of presentness

### 2.1 Form

The primary condition of an art object(s), *Form* can be seen as a paradox of limitation and potential. These, however, act with emotive power upon the participant; multi-dimensional, multi-faceted, delicate, as well as brutish and raw, these traits are both implicit and explicit. Becoming complexities, they are capable of innumerable organizational arrangements.

### 2.2 Orders

*Orders* are conditions of regular and proper arrangements within an art object(s) that occupy the participant's cognitive and physical focus. *Orders* compose the art situation and incite proprioceptive, phenomenological, and peripatetic exploration eliciting observations. These in turn produce perceptions which influence interpretations, whether realized or not, through the whole of the art object(s) discerned properties and constituent parts. *Orders* are perceived as having distinctive characteristics, in various perceptive modes, and in various Zones.

#### 2.2.1 Cardinal System of Ordering

The *Cardinal System of Ordering* ascribes to art object(s) designations that refer to a collection of views combining naturally into a general appearance distinct from other elements or assemblages in the site. This system influences the manner of apprehension of art object(s) as well as describes the myriad processes of exploration — transformative and experiential. In order to understand the art

object(s) one relies on unique vantage points, to construct one's own system. The six definitions below describe the 'parts' from their 'whole'.

- Base: floor construction
- Scale: vertical construction
- Width: horizontal construction
- Form: potential, single, dimensional geometries within the composite art object(s), that are actual, perceptual or autonomous from the whole; vertical, horizontal or diagonal.
- Shapes: potential, single geometries found within the composite art object(s) that are actual, perceptual or autonomous from the whole; vertical, horizontal or diagonal.
- Gestalt: the total assemblages becoming one system of ordering comprising their structure.

### 2.2.2 Six Principles Influencing Perception

Six Principles Influencing Perception have physical characteristics that influence perception, and are composed from elements of line, shape and silhouette and are perceived by their relationship between the two natures of the Dual Bodily Unit. Thus, these alter degrees of subjectivity. These develop through conscious engagement and previous individual experience.

- Line: creates a sense of form that establishes context through a causal relationship, aware of one's subjective *I* and objective *Me* existing as dynamic and fluctuating shifts between their two natures, the art object(s) idiosyncratic nature and reality inspire potentials for perception.
- Object Movement: illusion occurs when location and motility act in the comprehension of the situation. The art object(s) alludes to movement in space; as a sense of flow or rhythm, as an impression via locomotivity. The degree to which one's perception of these characteristics is viewed as 'real' or 'actual' is revealed through the Dual Bodily Unit's proximity, to any given art object(s), is subjective, and reinforced by memory and in this way establishes presentness.
- Movement: depends upon exploration and engagement, thus affecting viewer orientation. This is determined by function of form, shape or line. Reflexive and impulsive behavior are first levels in viewer interaction; and are qualities of the senses and personal interpretation.
- Depth: arises from the legibility of the artist's concept and, more importantly, participant's articulation. It is the summation of perception, an explanation of the entire art situation.
- Perception: responds to such factors as concept, space, art object(s), as well as one's *I* / *Me* duality. These compose a gestalt perception that establishes a sense of being present.

### 2.2.3 Scale

Scale is perceptively "felt" to the uncertainty of the art object(s). In the context of the *Cardinal System of Organization* scale links with vertical construction. Because one measures their body, the *Me* as object, in relation to the art object(s) before them one's interpretations occur against their body, an ordered reference, and as such becomes a standardized measurement. In this state of comparison one has entered the space - time of the art object(s) before them. Further, if the art object(s) extend over head or wrap around, then, this solidifies 'presentness' in the art situation by dynamically attuning one's cognitive and somatic location to be united with real time art.

## 2.3 Types

Types are subdivisions of Form's particularities, and are encountered within the installation, and pertain to special physical characteristics as well as their manner of construction.

### 2.3.1 Gray Type

Gray Type is the distillation, or the intentional removal, through design, of any extemporaneous or ornamental aesthetics. And, while this might seem to simplify, in essence it serves to accentuate beauty, complexity and legibility. *Gray Type* can be intricate as well as austere; this does not arise out of minimalism but from the confection of line, shape and silhouette, qualities of its geometry, as they exist in a pure state. The interplay of these elements is found in shadow(s) that deepen the level of gracefulness as they are another manifestation of the art object(s) mass and physique. Geometric elements reveal the facets of its *Form* and, allow for variations in tone, gradation of color and shade and further accentuate its subtlety of shadow in and around, as well as, upon the art object(s). In its silhouette, the focus moves to contour, as an overall configuration of outline, because a cohesive line and distilled shape lie within its constructive schema. Gray Type connects with one's knowledge of form, and this intensifies one's focus toward a 'location of presentness'.

## 2.4 Ma Space - Time

Ma Space - Time is first realized via proprioceptive, phenomenological and peripatetic exploration (*detailed in Section 3*) between two or more art object(s), a factor delimitating one's 'presentness'. Ma describes durational experience as a notion of time having spatial designations. In this case one begins to acquire 'presentness' in more intimate terms to the art object(s). Ma is not solely interested in space, but in the pause one makes within, around, and in close proximity to any art object(s) (*described in section 3.1 Zones, Objects, Ma; Ma, column #3*).

*Orders* and *Types* establish a given set of perceptual paradigms that determine participant orientation as well as acquisition of art object(s), site, installation or its space - time, and as such, elevates one's status to participant and, reinforces 'presentness' within the art situation.

## 3. Peripatetic actions as modes of engagement

Engagement occurs in the *Association of Zones, Objects and Ma*. Explained as the transformation from passive viewer to active participant, one becomes engaged, via their cognitive and physical states. *Zones* and *Art Object(s)* funnel emotional and somatic behaviors into *Ma space - time*. Immersion into *Ma space - time* shifts the mind from normal, familiar environmental space - time certainties by firmly supplanting the participant deeper into the art situation. While *Orders* define the nature of *Form* the *Association of Zones, Objects and Ma* map the physical and mental parameters that trace the "route" taken on one's way to 'presentness'.

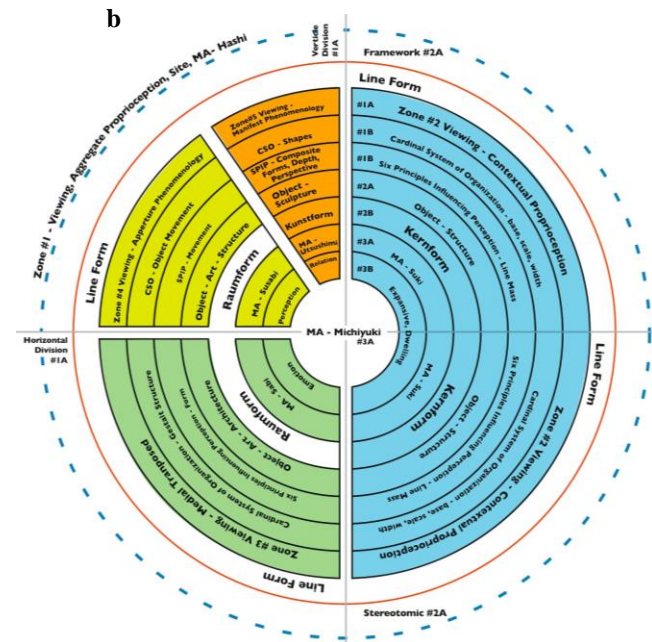
### 3.1 Zones, Objects, Ma

### Association of Zones, Objects and Ma (AZOM)

**a**

#1 - Zones	#2 - Objects	#3 - MA
1A - Viewing	2A - Builder Form	3A - Space Between
1B - Occupying	2B - Artistic Form	3B - Space Directing Movement
Cardinal System of Ordering		3C - Space for Relationship and Existence
Six Principles Influencing Perception		

Fig. 1. Columns in chart **a** group gradients detailed in diagram **b**, the cognitive and semantic behaviors facilitating 'presentness'.



#### Column #1: Zones

Located on the outermost layer of each major quadrant of the *Association of Zones, Objects and Ma* chart are particular compositions of viewing, which involve types of design, participation, and occupation. These consist of two subsets of formative observation: firstly, the *Cardinal System of Ordering*, and secondly, the *Six Principles Influencing Perception*. These detail the process that includes various stages ranging from proprioception to phenomenology.

#### Column #2: Objects

\*Art Object(s) are acquired by deeper penetration and are categorized; Builder Form, consisting of framework, *lightweight and aerial*, and stereotomics, *grounded*; Artistic Form separated as kernform: *inner form*, kunstform: *outer, visible shape*, and raumform: *used space of inner and outer form*.

\*Zonal and relational conditions differentiate objects as architectural or sculptural.

#### Column #3: Ma

Ma Space-Time is the culmination of experiential investigation, with 'presentness' the result of innumerable inquiries. Ma, then, separates into one of three kinds of 'being'; as 'Space between', the essence of Ma; 'space directing movement', zonal direction and relationship between art object(s); 'space for relationship and existence' as a 'location' of being. Meandering through Zones allows for the reassessment of the relational existence between art object(s) and their space, art object(s) and participant, site and structure, and structure and sculpture.

By designing an art situation that is not quite normal but not wholly abnormal, encourages one to acquire a new, though not unfamiliar, set of perceptive space - time procedures. The art situation is askew to normative daily situations. One discovers a space unique to the installation as a space all its own slowly revealing itself. However, it is the unique property of time, as this time belongs completely to the space that cannot be stripped away from the installation. These are entwined because each has developed together out of the same root of design and making.

#### 4. Slippage between the cognitive and corporeal senses

As shown, *Form, Orders, Types* reveal qualities of the art object(s) that engage the senses. The *Association of Zones, Objects and Ma* describe peripatetic routes that necessarily show the space - time environment where one abides. Immersion and engagement in the art situation opens one to new experience. In turn, new experience alters perception as one enters the physical manifestation of an artistic concept and places one into a location of presentness. Via motility, one is brought to action out of a passive state and into a behavioral mode. This breaks down the traditional notion of an art experience, one of statically viewing an image placed on the wall and viewed in successive and progressive stages; one is brought beyond viewer status and transformed to participant.

Further, motility is an expression of the Dual Bodily Unit and comprised, as stated earlier, of two innate natures: the *I* and the *Me*. Each interacts within the installation in either a subjective or projective unit of the self, as well as, an object having spatial qualities similar to any other object. The artist becomes a playwright by designing a situation where one is free to develop personal and unique interpretations. The two characteristics of the self make free interaction possible. Viewer is now liberated to shareholder, realizing and owning the many multi-layered and subtly nuanced potential interpretations of content. Rather than being told emphatically what the art situation represents, the participant is free to proffer his own opinions.

#### 5. 'Insideness' and 'Outsideness' , the Dual Bodily Unit, the *I* and *Me*

'Insideness' and 'Outsideness' of the *I* and *Me*, can be further described as two modes of being: 'inside' and 'outside' of the self. At all times one operates simultaneously 'inside' and 'outside'. When 'inside', our subjective *I*, is the real time self, imageless, correlating with perception, in presentness — the present-time experiencing self. When 'outside', the *Me* is acting upon memory and past experience. Therefore, the Dual Bodily Unit composition functions together operating as two separate, sensing, and processing nodes that experience physical space and the immediate continuous present. Motility, becomes the extended explorative reach through both nature's into one's place of 'being', the result is perception. This extension is the product of immersion into the *Ma* of space - time.

##### 5.1 *The Temporal Bubble and the Membrane*

###### 5.1.1 *The I nature temporal bubble*

The ***I nature temporal bubble*** for example, uses time, explores durationality, and begins with the idea of the self as a container that can be thought of as a temporal bubble. The bubble acts as the enclosure of our 'inside' subjective, perceiving unit. Imageless, it resides within the corporeal bodily unit. As perception's sense it will link to the art object(s) of the real-time environment, and the 'site' of the art situation. Imagine the temporal bubble is transparent, as if one could situate oneself inside an actual bubble and see through to the outside, and by extension through the wall of the temporal bubble; this is the perceptive sense of the *I* nature. Further, the *I* perceptive sense acts with the ocular visual senses. Perception reaches and stretches outward, and in this manner it "maps" the immediate environment. In the *Association of Zones, Objects and Ma* diagram, this begins in Zone #1, and becomes more acute, through the progression of zones, by meandering through the art situation.

Perception, then, is the more complex, subtle, intimate, and nuanced descriptor to the ocular sense because it carries emotional and interpretive components within it, and this heightens one's cognitive discernment of the immediate art situation thus locating them in 'presentness'. Referring back to the attributes of the *Cardinal System of Ordering* as well as those of the *Six Principles Influencing Perception* the *I* temporal bubble expands and reveals ever deeper perceptions. In turn, though implicit, these will further mature fresh interpretations to newly encountered perceptions. Zonal vantage points only reveal new understanding with fresh data.

This is temporal in that it happens in the present time, but this should not be measured linearly, as points set on a line moving in a given direction. This particular construct is confined to the immediate area, as discerned through the *I* temporal bubble, the non-static, durational act establishing 'presentness'. This perceptual sense is never at rest but is always growing and expanding exponentially. Thus, it is possible to think of the bubble as having mass, volume, and density, and so fills with perceptive receptivity in the field of art object(s). In this way one has latitude and longitude of perceptual 'movement', as a mass, volume, density equation.

### 5.1.2 *Me nature membrane*

The *Me* nature membrane, to complete the example, is symbiotic to the *I* temporal bubble, its outer skin, so to speak. The membrane comes into contact with the art object(s). If the *I* perceptual sense is akin to visual perception, then the *Me* sense is similar to a type of absorbent memory awareness receptor this is experiential and remembered, as a kind of object – to – object orientation. In this context the *Me* sense becomes actuated via touch, as active memory. As the 'outside', it can be thought of as an extroverted character, as one might interact, in nature of the corporeal bodily unit, out-going and eager to make contacts — a spatially centered somatic character. And thus it responds before the *I* perceptual sensing node.

The *Me* interacts through mobility, as the spatial corporeal *Me* enters the physical domain of the art situation, itself a peripatetic actor, as well as through space. It is physical, requiring the entire body, and becomes a sensing node through corporeal action. All this occurs within the space of the site, in the Space - Time environment, establishing moments of presentness.

Basically stated, then, the *Me* is what is learned via interaction with 'site' and its environment, in this case, the art object(s) of the art situation. These interactions become internalized to the self and so constitutes the *Me*. Since the *Me* encounters first the environment of the installation it becomes that which influences the *I*. Only through the *Me*, the component of social and bodily interaction, does the *I* understand what has transpired. This is a constructed response, the interaction leading to perception and, ultimately the process of acquisition and shared 'being'.

So, to have space without time would be for the 'site' to cease existing within the measurable corporeal world. How would one be in a 'site' and yet experience an absolute absence of time with that 'site'? As a test one might attempt to exist free of time in their current 'site'. But how to do so without sensory experience, as each occurrence of any given sense plots both the inquiry and result of that sense upon the space's time and upon the time's space? When sensing 'site', that of the installation, the one sensing is placed into the fourth dimension. As such, each sensory inquiry plots a vector as each vector reaches outward in straight line segments. The sensory stretch is proportionally durational, as the stretch is equal to the time spent in inquiry, and is unique as each sense projection is, in fact, individual perception. Perceptual inquiry and stretch develops impressions and ideas. Perception is consciousness and consciousness is active, aware, building upon other such perceptions and this, then, is a measure of time. And, this consciousness is inherently tied to both the individual and then the space. One moves through time, in one instance normative time and forward, but, while in *Ma* space - time is simultaneously sensing projectively. Then, in any given space it would be impossible to separate time from the space and the participant, as well, from their location within it.

## 6. Connecting the participant with art

When one fully engages and inserts oneself into the site's space-time paradigm, a new art situation is revealed where one becomes a third component, having been added and grafted into the situation. This triad, Space-Time-Presentness, is configured through the addition of perceptivity as the participant spontaneously forms new and necessary consciousness via immersion of their locus as well as through the 'sites's' construct, as a unique entity, having been embedded in the existing 'site'. Thus

two events have happened, the installation has occurred in the past tense, and In Situ loci is now occurring in the present tense. The past tense must have taken place before the present tense can happen.

As a result, one exists in several states at once. Complexity is as much a design aesthetic as it is the quality of the 'site's' limbo state. Perception becomes the sum of these factors and it is these that devise the art situation. Physical design simply excites the cognitive, as the corporeal navigates and reacts to, and, through zones and art object(s). These come to bear upon one in a transformative manner as "Slippage" between one's differing states of perception and apprehension, of the total art situation, converge upon the participant.

## 7. Presentness via immersion develops shared situations of 'being'

Why are the art situation's distinctive features set apart from normative space - time, why are those properties both familiar and unfamiliar, and why does one, then, become present in such a situation? Further, why does it matter in the world of contemporary art? To understand the art situation requires immersion into its *Forms, Orders, Types* as well as its *Association of Zones, Objects and Ma* to excite the Dual Bodily Unit and establish moments of being present with Art.

This situation is both familiar through memory, and unfamiliar as it is out of sync with normative daily behaviors. And this is the crux of the point. The *I* and *Me* encounter myriad paradigms that affect perception offering limitless opportunities that locate them in the art situation. Thus a closer relationship with art has been devised that develops experiential art, not art hung on the wall of a gallery for patrons to view, but art that is a situation designed to excite, challenge, and engage.

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