

“To them, I said, the truth would be literally nothing but the shadows of the images”

Plato's Cave, Plato, Jowett, B. (2018), p6

My practice is projections of digital and photographic images that I have used in the pursuit of my resistance to use a flat media. This mix of media allows me to 'play' with scale. An addition of particular social and political connotations *attached* and *reflected* by using text. I want to create what was an initial exchange between myself to establish an arrangement of energy and by addition to coexist amongst this space with a participation of an exchange with a viewer.

The viewer is walking into a 'darkness' to participate....and hover with a yielding edge of spatial awareness.

I want to create projections as photographic collaged imagery, and animations (digital sketches) within a curated space where the light movements dictate the flow and movement within. These 2-dimensional pieces will interact and choreograph the phenomenology of the space- It is part phenomenological, part digital, - creating an environment, a *texture* which manifests in my practice as contemplation, for a non-static experience. A space to move through, move with.... a sensory perception, in the viewers own time.

I want to position the viewer in relation to the surface/s in a space and this is where I introduce text, in part based on research around the democratic system. My text revolves around historical and present day studies about democracy, as it has been a dominant force in our lives especially over the recent events (Brexit, Hong Kong protests, prorogation of parliament, general election, and the social democratic liberties surrounding the pandemic) I have been challenged in my opinions, and personal beliefs and felt a need to both embrace new ideas, theories, and to also express my dilemmas, and frustrations of the contradictory force that is democracy. A system that remains debated, but unchallenged. The challenge of Democracy is now emerging as a controlled and conditional system, due to Covid-19 disruption. This led me to question and revisit my views on democracy-when society was reacting from decisions and actions made on their behalf from this '*fair play* system', my inner dialogue was conflicted. A value of democracy is expression-Freedom to think about what we want, and in turn, say what we think.

To examine this inner confusion, I determined that democracy is a system of contradiction, with no alternatives proposed or expected to be of credible understanding during this era. Exclusion, and protest is generated. Plato mused,

These and related qualities will be the ones
possessed by democracy. You'd expect it to
be an enjoyable kind of regime-anarchic,
colourful, and granting equality of a sort to

equals, and unequal alike.

Ferrari, G.R.F, and Griffith, T. (2000) p270

-Democracy has complex dilemmas, dark and illusive, impossible to locate; or to redeem itself? Is this democracy's own dark shadow as described by Yeung? The darkness that has been banished to one side-The shadow has an equally challenging nature...

When I further modelled my philosophical and theoretical practice based on the reference of Plato's Cave-This is based on the nature of truth, perception (sensory), the path to knowledge, and a formula for devising those who want knowledge and those who prefer to stay in their own version of reality. A search for the journey of my philosophical views in relation to the politics of democracy, a slight nod to the metaphor of his allegory through my practice.

To understand the nature of reality, the allegory of the cave describes Plato's conception of that reality-That senses and empirical knowledge is deceptive. (To imagine oneself within a cave) The prisoner who escapes and initially rejects the world of reality as its unknown – and the light of the sun almost blinds him. He is anxious but adjusts through discovery. When he returns, he is ridiculed when he reveals his experience to the other prisoners, as he staggers within the cave as his eyes adjust. Plato believes a person should be aware of the differences of these adjusting effects of the light of the two worlds and is then thought of as a knowledgeable person. The prisoner tries to persuade them (the prisoners) to turn toward the light...and encourage this exploration. The objects in the cave are just shadows of their real shape-Knowledge of the shapes is the equivalent in the allegory of being related to the real world, rather than shadows of the world. The sun/light is metaphorical to represent the truth or wisdom

Freedom of movement today is an illusionary perception.

To interpret placing self in the darkness alongside fears, and thoughts. Our liberties have been compromised. In a democracy which proposes freedom for all, but our perception (physicality of.) of freedom is now changed. It is conditional, it is controlled. Is this democracy at its most challenged? The philosophical principle of Plato's cave became ever relevant as I embarked on my process of uniting my praxis. My approach was experimentation with film, using light sources, both natural and artificial. I am creating my shadow patterns. In darkness, was literal to begin but it helped get to my creative start. I experimented with film was using artificial light sources and interpreting a *search*. A search for the journey of my philosophical views in relation to politics of democracy, a slight nod to the metaphor of his allegory through my practice. Plato's Cave theory has enabled me to establish a connection of perception, and the fear of breaking free, and the bombardment in the mind. The actuality of the cave further enhanced my choice of a visually lit layered practice. The analogy has stayed with me, a dialogue between what is felt, and what is thought...

In relation to references examining democracy Plato continued as a source of research into the birth of democracy. I also looked towards many theorists for historical study around the system and to establish my selected text. Rousseau has stated that: "Man is born free yet finds himself in chains..." Rousseau, J-J. (1998) p5, could be applied as a contradiction that is at the heart of a democratic philosophy/value system.

My text is a question of *what democracy is anyway?!-*. It has been important for me to have as best an informed view as possible. I have looked back at the repeats of history, and the follow-on consequences from revolutions to anarchism. The theories, movements, and events initiated by the democratic system and its divisive qualities have exposed my initial views as naïve and flippant. I believe that a placement of this question was one that could invite debate and thought. Text is a signal to explain who we are, and our responses to these views, and feelings-during these times of protest, 'B.L.M' movement, climate change, anti-lockdown, - Text has been integral for these communications. I have also introduced the statement 'Freedom yet division. Division yet freedom' which is my personal summation so far. We have been through a contemporaneous rotation in which we gave up freedom for the illusion of protection. The composition, using a digital process has developed me greatly and solved the issue of not having flat media, as I knew I wanted immersion, and layering. The pandemic compelled me toward this direction against traditional and tactile methods as I did not have access to facilitate these tried and tested mediums. I did relish exploring different mediums, that I would not have had the confidence to try or articulate for my final visual aesthetic to express. I reevaluated my views, and my processes for which I now appreciate. The past wrongs will not be discovered, and we will continue to be pushed deeper into the darkness directionless. See yourself in the space, allowed to think with a lucidity of inner movement of their thoughts, to feel, to see.

Once I got past my lack of technical and digital knowledge and limited technique, I found that the ease in which one can simply press delete gave me the freedom to explore without restriction. I had to forego the "easier" traditional methods I knew. I enjoy the fact that there is little mess, and no fuss to produce images with an enormous scope to generate ideas that might be less than perfect initially, but can be *manipulated*, as imperfection in the digital can be 'allowed', and become part of it-For instance, pressing the wrong button made one image transparent, I was not aiming for that effect, but ended up using it as a layering process for the text, and patterns, which I then imposed upon the film sequence-I would never had known how to achieve this without this error.

Timings, and technology do not always mix, and inputting sound to marry in with the images/films has failed more that it has been accomplished-This is solely down to my lack of expertise in this field, and I have decided that it is best used controlled, and infrequent. I believe that this has also been a blessing

as some of the sounds distracted for the images and blemished some of the effects. In this I have deleted and hope the impact of silence is just as effective.

“...phenomenology like all artistic and intellectual undertakings develops thought, limitations, adaptations, and inversions” Kozel, S (2013) <https://m.youtube.com/watch?v=mv7Vp3NPKw4> (Accessed 23rd November 2021)

I feel that in both practice and theory I have been challenged and have had outcomes to both that I did not expect at the beginning of this project. I felt compelled to examine democracy to understand the system as it was constantly in the news, talked about socially, and read about daily. My initial thought process was to back up my opinions and point of view that democracy is a fair system for all, which I now realize is naïve at best. I found historical theory compelling, as it is true that we (society) repeat the past equality was a generalization that has no bearing on what or who were equal, presently, or past. I processed my feelings through my practice and engaged with the work of Plato's cave has taken me in the further direction of creating this visual expression.

My response is creating this space to express, that if you do not move (the mindset) nothing will alter; depicting this through movements of the digital animation/videos to view and contemplate a progression. This proposes an organization of space, I am organizing your, or my own movement, moving the light shadows, controlling this movement to connect to the text-Seeing ourselves in the context of this space, and to be the provider of what we experience, with a collection of thoughts which are readily exercised. When chairing a conversation with Olafur Eliason at Tate Modern called 'Spaces of Transformation: Continuity/Infinity' Professor Catherine Malabou presented “...how do we move, and how *are* we 'moved' within a space which lacks radical authority “.... Is *within* the right word...or a temporal creation?” and Bruno Latour further ponders in his presentation as “...where is the re spacing of our bodies coming from, science? or it is coming from art?” Malabou, C, and, Latour, B. (2012) <https://www.tate.org.uk/context-comment/audio/spaces-transformation-continuityinfinity> Accessed March 2021 (Accessed: 5th March 2021)

Our body is not in space like things; it inhabits or haunts space.

It applies itself to space like a hand to an instrument. And when

we wish to move about; we do not move the body as we move an object.

Merleau -Ponty, M. Baldwin, T. (2004) p36

Democracy may divide, but one can create a space of connection-Participation in the world is what matters as real freedom. I feel I can control or change the space this gives me the freedom to interpret these challenges. An addition of light (Hope) always exists and will cancel out darkness (negativity) and

can hover with a true and authentic arc of an actuality. The shadow patterns perform and distract all the phenomena of space, contrasting with rhythmic representation of my exchange of thoughts. (To represent shifts of our thoughts throughout our lifetime as we move towards an increasingly changing society.) This analogy of the cave directed my interpretation of placing myself in the darkness, that agony of losing fundamental liberties for this year long duration of covid-19.

This practice was borne out of a necessity to explore and express my contrasting viewpoints of the democratic system. The visual influences and inspirations for my practice for the text, projection, and installations infused with contemporary social opinion are primarily from Jenny Holzer. Holzer has used text as an expressive tool, and is central to how she composes her work, about culture and society. This has motivated me to continue with the direct communicative question- *'What is democracy anyway?'* I wanted to create an exchange.

Plato's cave has me rooted to the concept of an imagined space/room of contemplation and using the space to assist my thought process and to create and envisage the creation of an aesthetic to *exist* on a vacant wall or full immersion of a space/room. The space will bathe in a projection of film and image to layer this immersion. These video/animations are for a viewer to experience and suspend a flow of thought, to witness how the space feels, that physical quality of light, and dark with phosphorescent shadowy reflections. Perception is never a static experience, but an active bodily involvement. Light within this concept denotes truth.

The compilations of light I intend to use will be bright, solid, and glowing, -light and shadow textures. The casting of the metaphorical shadows that democracy casts over society are often ignored-Dark shadows loom-The shadows of division, and inequality, due to race, gender, wealth, and poverty- The conception of the shadow is to further understand that in darkness we cannot see, we cannot predict what is there, but we hope for clarity-To see the light-To guide us out of *our* metaphorical caves-There is a need to magnify the light to understand where we are, and where we hope to go. Light is the hope, along with an overarching premise of freedom-either through movement, speech, or thought. Democracy proposes this freedom is for all, but perception of freedom is now changed. My intent is to balance my almost confrontational question: *'What is democracy anyway?!'* with a visual hesitation: these forces of perception are what makes the viewer stop, move, ponder, engage. I want to facilitate a space using these elements, to hold people in that space-Inward looking at themselves through thought.

...just as the eye was unable to turn from darkness to light
without the whole body, so too the instrument of knowledge
can only by movement of the whole soul be turned from the

world of becoming into that of being.... And then to endure
the sight of being” Jowett, B (2018) p9

When I started this project, I choose several contemporary artist practitioners who have established a distinct aesthetic and decided what they represent to me. I looked to see who is occupied with creating a phenomena and experience within a space: The settings, light use, digital experimentation, and with a confident approach of mix media.

My method was to try to comprehend what they do and why-How much light? How much darkness? What is projection mapping? The choice of outside space, or inside space? Examining all this information was to dissect each artist aims for their audience/participants/viewer. Studying the reactions of the viewer engagement within these works, and how these artists manage the viewers thought, opinion and movement. My analysis addressed my responsibility of addressing *how* to relate *my* viewers thoughts, opinions, and movement to manifest within my own work.

The use of text was my foundation at the beginning, with my choice of typography intentionally simple. I experimented with designs for placement of uppercase, and lowercase scenarios. I concluded that this choice and style of text does not *compete* as its set upon a busy back drop of a digital animation, and projections. The manifestation of text during these times of protest is a powerful signal to express of who we are and our responses to these happenings. A response to the times we are in. I have focused on examples of work which have a narrative and creation of phenomena within a space. They work to create a continued relevance and have something to say, and ask we make sense of it. Jenny Holzer, one of my primary sources of inspiration applies her words/text to overpower a space, creating an energy that can engulf the viewer as her statements propose around that space.

The execution of an experience within a space, has also drawn me to find inspiration from my two other practitioners: James Turrell believes the materiality of light never stays in one place. He suggests that the viewer closes their eyes for 10 mins, to enhance their perception of the space and to *touch* the light at it reaches their eyes. This is almost symbolic to me that of Plato’s prisoners experience when reaching the outside world, and the effect when disoriented from both the light when leaving and re-entering in the cave, adjusting to the unknown.

Olafur Eliasson, composes a narrative for the viewer to explore, as he wants people to possess the space in their way and react how they wish in that moment of experiencing the work. This engagement has

consequence: Using the body, the moving around, which introduces the notion of a physical 'thing', sharing the quality of the space to negotiate by using the viewer as an active participant is key to the directive of his work. These conclude my union of practitioners for my practice of influences, and inspirations.

Text Projection. Social commenrtry -Jenny Holzer

"I like to make language spatial. I like coming at it in various ways to various ends" Holzer J., (2019) <https://www.apollo-magazine.com/jenny-holzer-guggenheim-bilbao-interview/>, Schwarz, .G (2019)(Accessed 2nd February 2021)

Jenny Holzer has been key to the foundation of creating text added to my composition for direct communication. Her use of text to make both political and social statements has always taken into consideration locations of her work-Galleries, museums, parks, buildings, projection installations both inside and outside, have also been impactful in terms of exhibiting the praxis. Please view this footage- ... [North Adams 2007 Gallery \(jennyholzer.com\)](http://NorthAdams2007Gallery.jennyholzer.com) I have choosen images from Jenny Holzers exhibition at the Massachusetts Museum of Contemporary Art called '*Projections*' (2007-8) Fig 1, which were the first of her series of light projections in the U.S indoors where these were designed to fully engage with the viewer in this building (Building 5) Fig 2. '...flooded with words, bodies, and light' MASS MoCA, (2007-08) <https://massmoca.org/event/jenny-holzer-projections/> (Accessed 1st March, 2021)

In 2001 Holzer made the conscious decision to use the words, and statements of others with her use of text, to gain creative strength in choosing the context of her pieces and the medium this would then determine which she did for this exhibition, mainly from the poet Wislawa Szymborska. Holzer expects the viewer to self-reflect and engage whist embracing the space with light and a *poke* at the conscience simultaneously. Her art *must* respond to the space, which is then seen from different viewpoints, and sometimes she then changes the materials to engage in a variety of thoughts and creates an atmosphere for the piece to engage with her social commentry. "Presentation needs to make sense with the content, and then needs to engage people-and to be available" Gaines,C. (2009) <https://m.youtube.com/watch?v=84As5JOfj4I> (Accessed 9th April 2019) The exhibition held the viewers attention, by reclining on bean bags creating a comforting environment- relaxed and free to inject the text/poetry. The only sound was the from the whirring of the projector echoing in this massive building space as the text moved around the room to the sound as large scale text poetry reflected upon the viewers, *immersed* as though they could 'feel' the reflections.

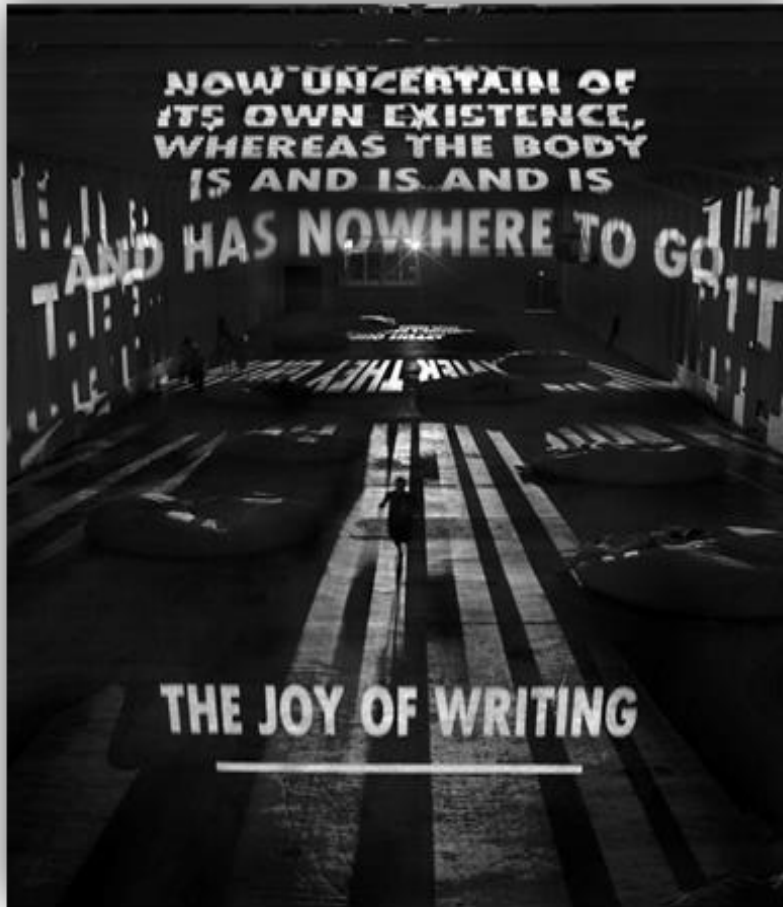


Fig 1: Holzer, J. 'Projections', (courtesy of Jenny Holzer.com.) Site: North Adams, Massachusetts Museum of Contemporary Art (November 17th-2007- November 17th-2008) The Text display in Projections was from selected poems by Polish writer Wislawa Szymborska. (Also included other writers.) <https://projects.jennyholzer.com/north-adams-2007/gallery#2> (Accessed 28th February 2021) Projection: FX Productions; Charles Passarelli; Gilles Gingras. Photo: Attilio Maranzano

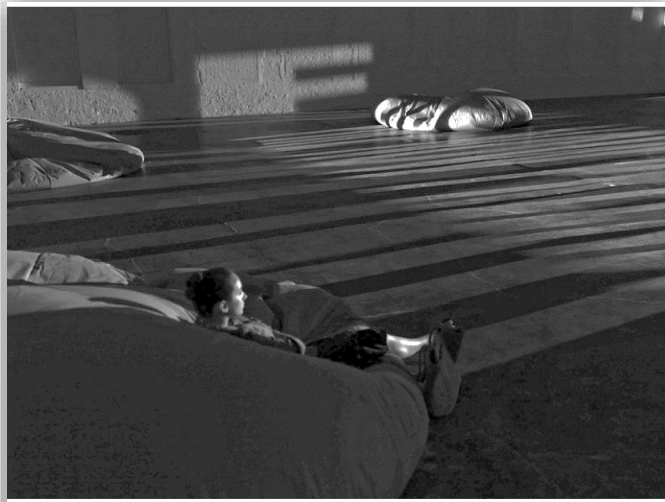


Fig 2. Holzer, J. 'Projections' (courtesy of Jenny Holzer.com.) Site: North Adams, Massachusetts Museum of Contemporary Art (November 17th 2007-November 17th 2008) (Bean bags provided to sit on, or lay for a fully immersive experience) <https://projects.jennyholzer.com/projections/north-adams-2007/gallery#4> (Accessed 28th February 2021) Projection: FX Productions; Charles Passarelli; Gilles Gingras. Photo: Attilio Maranzano

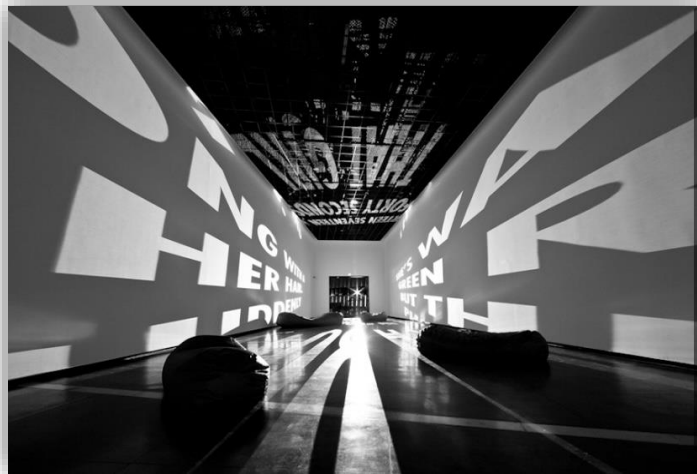


Fig 3. Holzer, J. 'Projections' (courtesy of Jenny Holzer.com.) Site: Australian Centre for Contemporary Art (December 17th, 2009-February 28th, 2010) Text: 'The Terrorist, He's Watching'. From *Poems New and Collected* by Wislawa Szymborska, 1957-1997. <https://projects.jennyholzer.com/projections/melbourne-2009/gallery#1> (Accessed 28th February 2021) English translation by Stanislaw Baranczak, and Clare Cavanagh, copyright c1998 by Harcourt, Inc. Projection: FX Productions; Charles Passarelli. Photo: Christian Cappuro

Holzer is ever conscious of how her text is read and understood and not obscure what she has to say. Her use of language is a good way to convey meaning, it helps her facilitate her feelings about culture and society. My aim is to generate my version of being able to use text to convey *my* abstract assertions about not escaping from a mass democracy as there is no credible or realistic solution or alternative for our society to function. A continuous flux of the text question posed. A repeated patination emerges(Fig 3) When producing her work in the various media she explores where to show these texts.

I like placing context where people look and that
can be at the bottom of cup, or on a shirt or hat
or the surface of a river or all over a building

Holzer, J. (2012)

<https://www.interviewmagazine.com/art/jenny-holzer/>

Smith, K. (2012) (Accessed 15th February 2021)

Please see below: (Fig, 4, 5, 6, 7, 8) are examples of work in progress.

These are my screenshots of stills of text animations from experiments from a filmed sequence -These are intended for overlapping as singular projections to capture the movement of the text. The digital text overlay contributes to join the text and the light and shadow in films to capture this movement, motion, and mood. The stills would be projected over a primary filmed projection to position and embrace the space. I have not decided if I would use the entire sequence or only one of stills to overlap the filmed projection. These would be my pictorial shadows with the viewer as the physical shadow observing. I have experimented with sound effects to enhance the movements to the rhythm of the text in the filmed animation. Holzer sometimes has text that also has motion, which further captures the attention-Instead of having still text. I believe it adds dimension, and aspect to the declarations projected.

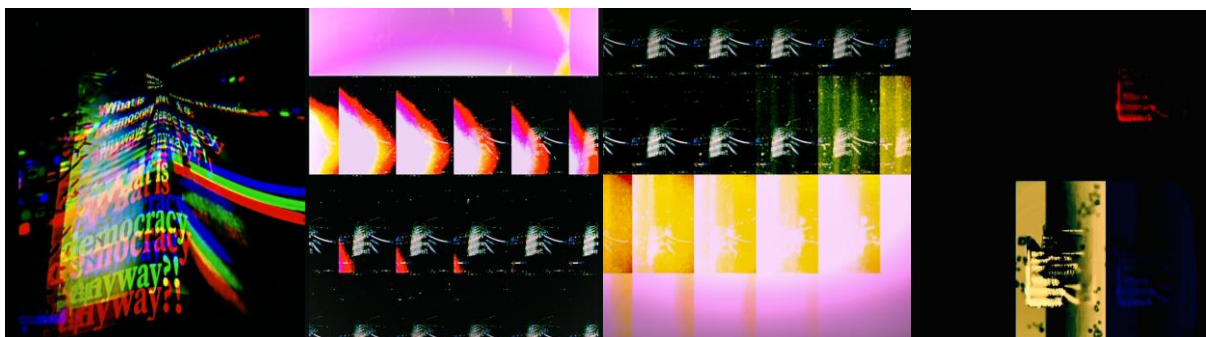
What is
democracy
anyway?!

What is
democracy
anyway?!

~~What is~~
~~democracy~~
~~anyway?!~~

What is
democracy
anyway?!

These are the text choices so far-I have digitized and manipulated. These examples are all animated as well as still. I would like a combination of live, and still images projected in a space. The sequence below are screenshots of the animation-capturing the movement upon a surface which could be projected over the same film.



Immersion of an experience, participation-Olafur Eliasson

“My works are machines that create phenomena” Eliasson, O. (2004)

<https://032c.com/experiencing-space-olafur-eliasson/> (Bessing, J. 2004) (Accessed 2nd March 2021)

In many ways Eliasson's audience are also drawn in themselves, a curiosity is surrendered to -By a glow of a created light, or a huddled group laying on the ground in the distance, flashing lights, and sound are followed, and embraced within the spaces.

What's going on between the subject and the space-and how much of that is happening in his space, his perception. The question of the position of the subject with his space has become the theme of my artistic work.

Eliasson, O. (2004)

<https://032c.com/experiencing-space-olafur-eliasson/>

Bessing, J. (2004) (Accessed 2nd March 2021)

His work has a magnetic quality, a force field to think, and see, and be a participant. There is always much to see which is inspirational to me, captivating the viewer fully. The ability and skill to introduce natural phenomena within a space (*The Fog Room* (2019))-filled with artificial fog, illuminated with glowing lights, merging in a passage where the ceiling was lowered and an incline to the floor further disorientated showing further evidence of his study of motion. He wants us to loosen our traditional ways of orientating yourself. Please view footage seen within article: (Might delete this link, not added to bib yet)

<https://www.google.co.uk/amp/s/amp.theguardian.com/artanddesign/2019/jan/31/olafur-eliasson-you-r-blind-passenger-tunnel-fog-tate-modern-installation>

I visited the exhibition at Tate Modern and experienced: *'Rainbow Assembly'* (2019) Fig 9-10, which was an installed 'live shower' of rain shimmying in its descent from a black immeasurable chasm from an infinite dark space above. The other participants and I felt the light warm rain upon us like wet sprinkled dust as we entered the width of this 'rainbow rain' which emitted a quiet sound, and we felt a change of temperature (humid) which enhanced the wonder at the immersion when stood *inside* the rainbow. The wet absorbent floor of a rubberized material had a spring to it, and the room was not too dark with

black walls, and a small spotlight shining in. The participants, and I waited in turn and there was a patience for each other to fully have their time, and experience. It was immensely powerful to be a part of and to observe, as it was one of the most unique experiences in a gallery one could have- a collective enjoyment.

'Feelings are Facts' (2017) Fig 11: where the presence of other people, and the role they play is essential when inhabiting the experience, which defines a sense of collectivity. He says he accomplishes "From a singular experience, to combine singularity and collectivity" Tateshots (2011)

<https://www.tate.org.uk/art/artists/olafur-eliasson-5239/olafur-eliasson-collective-experience>

(Accessed 2nd February 2021) When you do not see the space it challenges you to make your own judgements on what you define as reality.

He has re-spaced our bodies, specializing in the use of sound, elemental materials, light, and space. '*Your Blind Passenger*' (2010), The tunnel installation Fig 12, first presented at ARKEN Museum of Modern Art (2010) is a Danish term for stowaway-It purposely diminished the viewers' sight lines, and restricted the viewers' ability to move freely, as the fog was dense to 1.5 m which encouraged their own personal ways of navigating the space as they were temporarily blinded by brightly illuminated fog, see Fig 13.

Eliasson states:

"People who visit museums are people who take light for granted...our surroundings are constructed; our reality is constructed."

Tateshots.(2011)<https://www.tate.org.uk/art/artists/olafur-eliasson-5239/olafur-eliasson-collective-experience> (Accessed 2nd February 2021)



Fig 9-10. Eliasson, O. Also known as 'Rainbow Assembly' (Viewed 15th July 2019) Tate Modern (2019) "In Real Life" exhibition (2019)



Fig 11: Eliasson, O. and Yansong, M. (public delivery.org) (Photo: Sebastian Behmann) Exhibition- '*Feelings are Facts*, 2010 .Ullens Centre for Contemporary Art, Beijing, 2010. This was produced inside the gallery and installed in the ceiling grid-Walking through the dense colour changing fog -the hues blending for atmosphere with inclines to floor to further disrupt the senses. <https://olafureliasson.net/archive/exhibition/EXH101122/olafur-eliasson-and-ma-yansong-feelings-are-facts#slideshow> (Accessed 1st March 2021) <https://www.google.co.uk/amp/s/publicdelivery.org/olafur-eliasson-feelings/amp/> (Accessed 3rd March 2021)



Fig12 (Left). Eliasson.,O.(Photo:Courtesy of Studio Olafur Eliasson)(Courtesy OlafurEliasson.net) '*Din blinde passager*', (2010). The 45 meter fog tunnel construction-to facilitate: '*Your Blind Passenger*'(2010) Site: Arken Mseum of Modern Art, Copenhagen 2010.<https://www.google.co.uk/amp/s/www.highsnobiety.com/p/olafur-eliasson-fog-tunnel-tate/%3fformat=amp> (Accessed 3rd March 2021) Fig 13. Eliasson.,O.(Photo: Anders Sune Berg)(Courtesy OlafurEliasson.net) '*Din blinde passager*', (2010).Tate Modern, London.(2010) <https://olaureeliasson.net/archive/artwork/WEK100196/din-blinde-passger> (Accessed 3rd March, 2021)

I have continued development with film with differing and additional animations contrasting of light as another assignment on different colourways, and movement patterns with the light sources and used the single repeated image, alongside a mix of designs. I want to allow the viewers to connect between mediums and create a visual for the viewer to look and ponder and react. The harshness of artificial light, or brightness of a natural light collide in this example (Fig 14). This mix 'performs' various *glows* that gradually expand with each other, and shown as projection placed upon that wall/room/space. This engagement with light as another medium within my practice. Eliasson has influenced me not to use just solid block colours-Even though some of his immersions have luminous colour there is still and opaque quality.

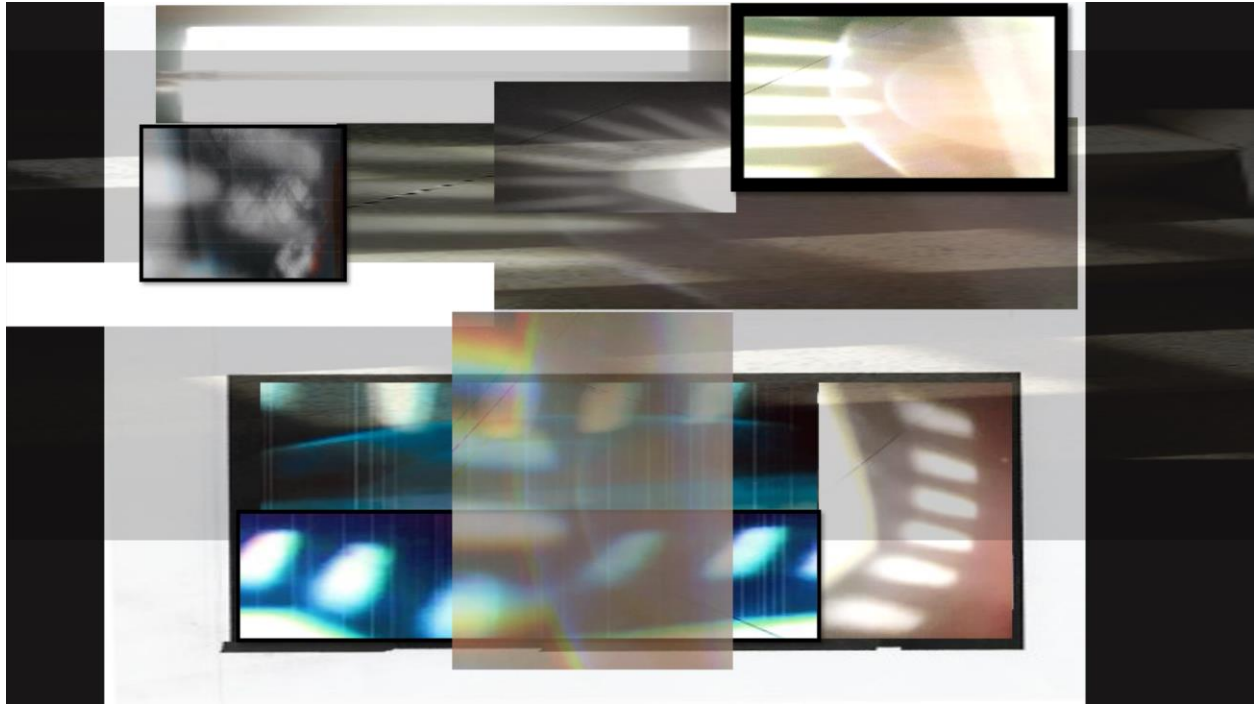


Fig 14-A series of projections with light, both photographic, and animated-Ideally as base upon a wall-Then an introduction of text would be applied.

Concept-James Turrell

“My desire is to set up a situation to which I take you and let you see. It becomes your experience”

Turrell, J. RodenCrater.com, (2021) <https://rodenCrater.com/about/> (Accessed: 4th March 2021)

The Roden Crater-Fig15, is not a literal inspiration moreover the engineering concept that in my own view could be compared to a celestial version of Plato’s cave. The awe-inspiring masterpiece, which was a dormant volcano, is in essence an open plan observatory which exposes the sky day and night, which you can almost touch. His actual inspiration is from the pyramids-The depth and scale of the work is purposely made to also last centuries. Turrell creates instructions for the viewer see and feel occasional disorientation, a similarity which is shared by Eliasson’s process of requiring the viewer to hone their senses, and Plato’s prisoner who faces the light for the first time, and then must further adjust when re-entering the cave- This compels the viewer to slow down-A world where pre pandemic time never seemed to stop, acted as a force beyond our choice to slow down, and momentarily stop. Time used to be ‘short’, we have over twelve months, stopped and reset, including the wider notion of movement- both in the physical, and emotion, and mental well-being.

My point of reference is the stairway opening to the sky. I am intrigued and inspired with an ambitious feat that would be a literal response to my practice, even though our intentions are not the same. I see similarity of imposing my metaphorical version of a cave to a more literal aspect if I chose. We have differing points of reference, but the inference could appear similar, He wants you to see what is above, to observe the existence of celestial events that center around the solstice from walking through a proceeding tunnel (Fig 16) where light is limited in varying contexts-The comparison of taking a journey to complete yourself and walk the journey to it, *the act of seeing*. Please view: <https://m.youtube.com/watch?v=ddLabGYn8fM> (Accessed: 1st March 2021)



Fig 15. Turrell, J. Roden Crater (Courtesy RodenCrater.com) (1977: purchased set for opening :2024) Skystone Foundation, All images: James Turrell. (East Portal) Site: Northern Arizona. <https://roden crater.com/spaces/east-portal> (Accessed 22nd February 2021)



Fig 16. Turrell, J. Roden Crater (Courtesy RodenCrater.com) (1977: purchased set for opening :2024) Skystone Foundation, All images: James Turrell (Alpha East Tunnel) Site: Northern Arizona. <https://roden crater.com/spaces/alpha-east-tunnel/> (Accessed 22nd February 2021)

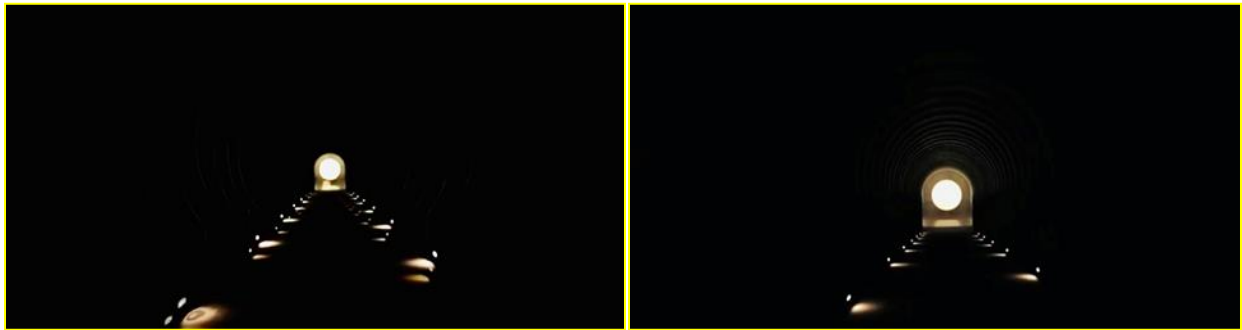


Fig 17-18. Turrell, J. Roden Crater (Courtesy RodenCrater.com) (1977: purchased set for opening :2024) Skystone Foundation, All images: James Turrell (Alpha East Tunnel) Darkened viewpoints toward chamber. Site: Northern Arizona. <https://roden crater.com/spaces/alpha-east-tunnel/> (Accessed 22nd February 2021) Please view: <https://m.youtube.com/watch?v=YolxuXfVrtW>

In his instruction to his signature light works, whereupon the viewer enters complete darkness, followed

by either a light installation placed in a specific sight line, or a full colour immersion of a room/space Turrell, requests closing eyes (10 minutes) as your pupils open more in the dark, and this plays with how we see things, and is still demanding of the viewers in a contained space, and *part of it*. This is inhabiting the space fully, establishing a sensory space.

Turrell further explains his aim, "The Roden Crater links the physical and the ephemeral, the objective with the subjective, in a transformative sensory experience" Turrell, J. Rodencrater.com, (2021) <https://rodencrater.com/about/> (Accessed 4th March 2021)

James Turrell expects to finish his masterpiece in 2024.

Light creates its own stories and has a presence that it holds in the space-The cave has further given me fuel to embrace this idea of an *imaginary room* (space) This example: Fig 19, I use it to create my aesthetic for it to exist on a wall, a ceiling, or floor-an immersion bathing in what is *seen* with a directed dark, shadow, and light performance within it and imposing control, control of the light, and the differing shadows, with pulsating colour changes. Turrell has shown that anything is possible, but also the importance of giving the audience a sensory trigger of seeing and *feeling*, a place to inhabit to force you to be present.

To show the scale of the projections/films I have also used a figured silhouette to show this, as I am mindful that with lockdown/restrictions, the work might not be shown in the desired context. Below is an idea of what the space could like.

The application of my projections, both filmed and static within a room or space acknowledges that there is a phenomenological approach that is now part of my practice by extension of having this space for a viewer experience, due to its acceptance of subtle emotion-affects, and liminal qualities-Susan Kozel of Stanford university underpins this aim by stating: "...The feeling or opinion can hang in the room or.... space as an additional shimmer-.... unspoken" <https://m.youtube.com/watch?v=mv7Vp3NPKw4> (Accessed 23rd November 2020)



Fig 19-In the centre would be an animated film, the text floor to ceiling projections, within one fully immersive projection of a repeated pattern of a still from the film.

My biggest concern has been about practicing what this could be intended in a proper large/dark space/room to fully express my desire for the conceptual expression as I consider that scale is vital for the final exhibition of my practice, for the viewer to see themselves in the setting of the space/room. I am improvising with adding a shadow/silhouette outline of a person upon my films/animations, as a plan B. (Fig 20). I am hopeful that this is a credible example of my envisioned ideal exhibiting of my practice.

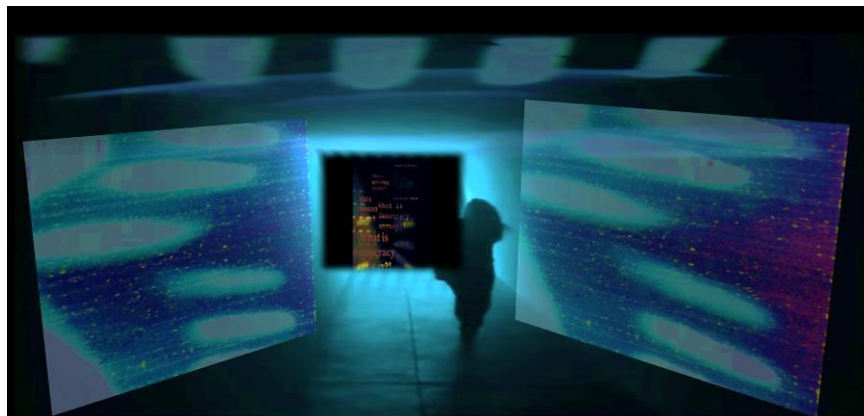


Fig 20. For a possible exhibition concept the silhouette source used as a **template** from an exhibit of Dan Flavin: 'The Marfa Project' (1996)https://thehumblefabulist.files.wordpress.com/2020/05/img_20181006_131652.jpg (Accessed 15th of February 2021)

The next stage has been about scale of these animations as previously mentioned. I have not been able to source an ideal space due to lockdown travel restrictions and the ability invest time to fully apply and experiment with equipment to fully envision and decide the dimensions of my work, giving me clarity to fully express my vision. I have had to improvise within the digital pieces to imagine the scale of the work. I need the space that will fit in with the experience, to suspend the flow of thought for the viewer to fully engage in the experience.

I still need to compose a final confirmation of what I will show. A series of images layered over each other with a 'transparency' (or an opaque '*tracing paper*' aesthetic) over filmed projections. I am hoping to be able to find a space/room once restrictions are hopefully lifted, as a practice run of visualizing or filming this visual of my intended practice, within a space which would enable me to make a 'visual digitized book' of an ideal showcase.

I have also experimented with projectors for films mostly without success, as they have not provided the desired sharpness that a computer has been able to do (For still images the desired clarity has been achieved) I would find exploration in installations, and projections valuable for future endeavors and explore this with superior equipment-I have used various projectors, all of which did not produce the clarity I wanted. Projection mapping: This would facilitate a higher standard of finish to my work, and the ability to direct the space due to its many abilities to transform a space, both with film and animation would progress my practice. I would be open to collaborations with other practitioners that are experts in these technical processes and enhance my knowledge to produce my practice expertly. The decision to address if participation through technology, with asking a question at the end the viewer pressing a 'button' for a simple 'yes/no' answer or a percentage of an opinion asked/answered I need to further train myself with this tech.

This concludes progress so far, still following along my themes of connection, and immersion. Work in progress details: Text, film, imagery, projections, elements of silence and sound connecting to the movements of the films to project within a space. I have found that using this process of the digital quickens my connection to aid my expression. -It has a minimalist aesthetic and allows for 'mistakes' A hope of creating a space *to be*, A continuous animation.

I am focusing on use of colour shadows, with a pulsating colour change, and motion-This enables me to see how a phenomenological digital environment can suspend the flow of thought. I would like to witness how the space feels, letting the viewers thoughts wander along and exchange with themselves. To hold people in that space with the *flowing* sweeps of light with coloured shadows, and the

manifestation of text.

“...my opinion is that in the world of knowledge the idea of good appears last of all, and is seen only with an effort...” Plato, Jowett, B. (2018) p8

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