

ELEMENTS II, 2018

An immersive neon light sculpture

Dimensions: Variable

On ELEMENTS - by Anne Senstad

The Sound of MA, is identified by the *Sound of an Indestructible Moment of Silence* contained by a space equipped with vertical topology.

C.C. Hennix, 1978

It has been found again.

What? – Eternity

It is the Sea fled away

with the Sun

Arthur Rimbaud, 1872

Anne Senstad's *ELEMENTS II* is experiential, participatory and immersive, sculpturally informed, - an installation of light, color, perception, ideas of sound and spatial phenomena. An amalgamation of sensations. All sensorial elements have scientific and experiential similarities, yet differ in nature in how they inhabit space and how they are experienced. The natural world can be perceived through scientific systems of frequencies, wavelengths and temperatures that are sensed by the eye, ear, brain, nerves, intellect and emotions. Colors are cold, warm, dark, light, euphoric, symbolic, representational – a mental, emotional and sensual language, where light, color and sound exist as implementing our system on infinite levels, potentially unknown levels. Sound exists as complex music, visual and narrative sound, in environmentally inhabited and charged spaces, outside of our realm of perception as sounds not heard, sounds used in prayers. Sound is mathematical and logical, yet is the direct path to the realm of perception. Synesthetically sound has color and color has sound. Physically color is perceived through the optical and nerve system. In the language of light and color, spectrums and hues inhabit space, give objects their identity, enlighten our environment and represent enlightenment of the soul.

Light and color represent nature in itself. As Goethe proclaimed in his *Theory of Colors*; *light owes its existence to the eye*. Referencing of course Newton's scientific discoveries through the prism, where an object's color was distinguished by the light of the sun through the prismatic. The ideas of perception in art can be related

to Malevich's essays on *Suprematism* in which he speaks about the non-objective system of elements through which sensations are expressed: *the elements of non-objective sensations are the beginnings of true essence*. In the sphere of perceptive phenomena, non-objective essence is also its source, the absolute and pure. Perception of light, color, form, space and object are intertwined in Plato's ideas where there arises the necessity of a soul with which we conceive knowledge by making judgments on perception gained through the sense organs.

Elements II can be seen in light of mathematical and scientific space-time theories, we have elements as parts of a constancy and *events*. In sound, elements can be said to be parts of a composite wave form - it becomes a *time element*. Sound and light behave in a similar wave form language, Light is measured through temperature systems as in the Kelvin measurement system, existing as elements on a scale. Both sound and light operate as measurable and visible frequencies, scientifically disclosing the range within and without the audible and the visible, an echo of what can be observed in the nuanced color spectrums of the Aurora Borealis.

The verticals in *Elements II*, define spatial relations and create a state of immersivity with colors blending into one another, merging and recreating new colors while simultaneously enveloping the body. The verticality on our eye acts as signage, a post, a portal, arresting the mind's eye by redefinition of space and its memory. By this designation we experience the light structure as either a paradox of confinement or a soft cathartic liberation. Color embodies a psychology that effects our perceptive and cognitive system. A verticality is experienced as an opening/uplifting and transformative sensation, representing the connection with a universe, while horizontal lines can remind us of the open landscape, the sea merging with the sun, perhaps internally experienced as a deep sleep or calming sensation. We are invited to experience the emotionally visceral and spectral physicality within multicolored verticals and a monochromatic double horizon environment, touching the atoms of our being, resonating through vibrations of frequencies. Neon colors merge organically and seemingly expand over time, the nature of neon gas is organic and a transmitter of electrical currents, it is in continuous movement emitting abundance and perpetual absence of form, yet in fact exposing the opposite though creation of light and color as form. With its eternal presence, light represents the perceptual experience of the infinite and deepest elements of our shared humanity.