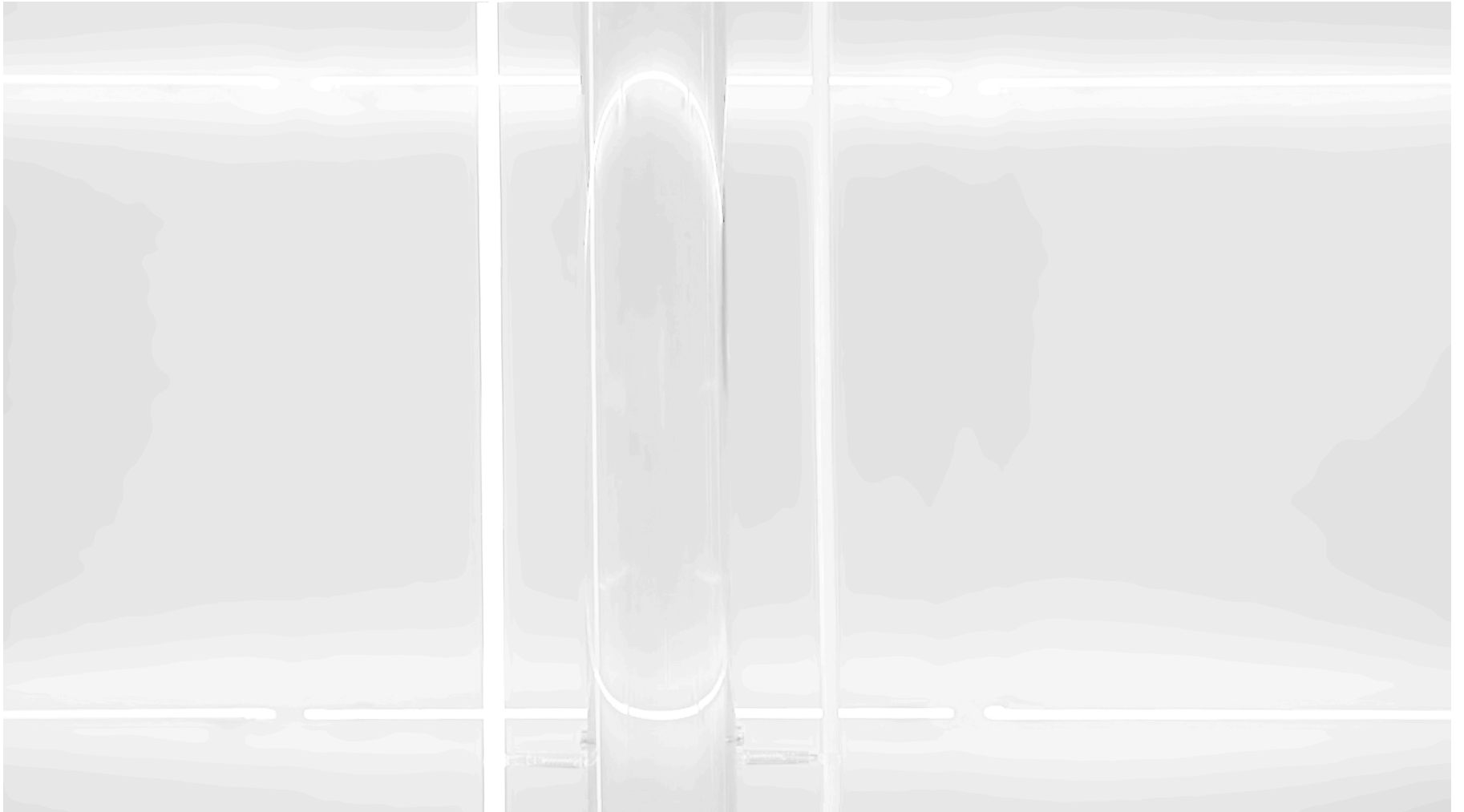


RADICAL LIGHT - Anne Katrine Senstad





*I have broken the blue boundary of color limits, come out into the white;
beside me comrade-pilots swim in this infinity. I have established the
semaphore of Suprematism. I have beaten the lining of the colored sky,
torn it away and in the sack that formed itself, I have put color and knotted it.
Swim! The free white sea, infinity, lies before you.*

Kasimir Malevich. 1919

The World is Large but in us it is deep as the Sea.

R. M. Rilke, ca 1903

Contemplating Rilke's quote in *The Poetics of Space* Gaston Bachelard explores the daydream as a philosophical category bearing the mark of infinity, beyond the material immensities of Earth. In his essay on Suprematism, Malevich appeals to the revolutionary as a mode by which to explore the phenomenology of perception and interpret the identifiable non-object as experience.

Senstad's immersive light sculpture environment is an invitation to encounter a perceptual and sensorial taxonomy of light and sound in pure form. In *Radical Light* Senstad examines the transformational potentials of experiential space and ethereal topologies. The centre piece for the exhibition *Radical Light*, presents the fourth incarnation of her luminous spatial installation works entitled *Elements*. As one of Senstad's largest indoor works to date, the neon sculpture is conceived as a monument and a matrix - a vast spectral light sphere that allows the public to experience being enveloped in the radiance of light of the highest spectrums when wandering through the historic former submarine factory that houses the new Kai Art Center.

By way of light the installation structuralizes the inhabited observational space where light expands providing contradictions of form, perspective and the ultrafinite as representation of a non-objective world, pursuing what lies beyond the observable to find truths in nullification and antimatter.

Coupled with the central work, Senstad has created a sensory antechamber where the viewer enters into an immersive experience, a new video projection installation merged with the element of salt as an exploration of dimensionality, nature and material. In observing immateriality and the experiential domain of the senses through re-materialization into form and origin, the very same light and color immateriality creates the

substance of the molecular surfaces objectifying and materializing that which cannot be held and re organizing light and color into folds of the physical, the ephemeral into entity and a phoneme shaping of time.

Through the experiential, *Radical Light* offers the viewer a dialectic between center and horizon—the sculptural light composition enveloping us with a sense of the infinite. Senstad’s cosmology of spacetime and light beckons us to an experiential set of immersive matrices of horizontal and vertical ascending light, evoking fractal topologies. In space, distance is the present—the horizon extending far beyond one’s frame of reference as sequential columns of light ascend to the empyrean. Senstad’s interpretation of white as physical environment is informed as much by the artist’s curiosity about the emotional, physiological, and scientific phenomena that constitute our concept of light and color as it serves her lifelong desire to capture the impossible beauty and sensorial properties of light in the abstract.

*It has been found again.
What? – Eternity
It is the Sea fled away
with the Sun*

Arthur Rimbaud, 1872

Making reference to Newton’s distinctions of color through the prism Goethe proclaimed that “*Color owes its existence to the eye.*” In 2008 Senstad created a neon text work for her solo show at Zendai MOMA in Shanghai based on Goethe’s Theory of Colors, altering the sentence to “**Light** owes its existence to the eye”, rethinking the phenomena of color distinctions into that one needs all colors to perceive the other, as one can alter a perception of a color with the presence of another.

The true essence of light contains all colors, and is identifiable through luminal spectrums of visible and invisible, through the optics of transmission and genesis of alogon .

*A Black, E white, I red, U green, O blue : vowels,
I shall tell, one day, of your mysterious origins:
A, black velvety jacket of brilliant flies
Which buzz around cruel smells,
Gulfs of shadow; E, whiteness of vapours and of tents,
Lances of proud glaciers, white kings, shivers of cow-parsley;
I, purples, spat blood, smile of beautiful lips
In anger or in the raptures of penitence;
U, waves, divine shudderings of viridian seas,
The peace of pastures dotted with animals, the peace of the furrows
Which alchemy prints on broad studious foreheads;
O, sublime Trumpet full of strange piercing sounds,
Silences crossed by Worlds and by Angels:
O the Omega, the ultraviolet ray of Her Eyes!*

Arthur Rimbaud, 1973

Radical Light contains white lights ranging from satin egg shell white light, pink and sea green tinted white tonalities, to the coldest blue ice. In composing the nuances of white tones illuminating the scientific and cognitive properties of color through white light, the achromaticism of white light is transformed into a synesthetic sound composition perceivable through our sensorial system imbedded in the electromagnetic particles of atomic truths. With wavelengths ranging from 3500 Kelvin to 8300 Kelvin on the color temperature

spectrum, we are exposed to the radiant internal workings of an art work , and invited to become part of the transformational - and to transform with an activation of the space by human interaction and presence.

Invoking the scientific underpinnings of spacetime the art work's experience constitutes the ontology of constancy and change. In sound, elements can be thought of as part of a composite waveform—as part of *temporal objects*. Sound and light share a comparable waveform language as light may be indexed on a scale and measured through temperature systems such as the Kelvin measurement system—sound and light both measurable and perceivable as frequencies, particular ranges within and beyond the audible and the visible, echoing of what is recognized as the Aurora Borealis.

A thousand dreams that would awake me
Different colors made of tears

Venus in Furs, Lou Reed, 1966

Connotations of white are found throughout nature and the world of knowledge — in the nuances of white shades in orchids, in the shiny whites merged with light pinks and greens in mother of pearl, the whiteness of salt and virgin snow, the malignity of Melville's great white whale in Moby Dick, the holiness of the white cloak, of the devotee . The whiteness of the sacrificial Lamb and of the sacred, the precious rarity of the white Tiger and albino Rhino, as perfection and of silence, as peace and of truce, as white noise existing as a constant, as luminal velocity in space, the ideas of the white light of eternity -beginning and end of life. We think of the sunrise marking the passage of time, shimmering composites of sediment and minerals that allude to the magnetic fields of stardust beyond our time; and in the human represents the translucent and poetic qualities of the pure, new, beyond and boundless.

The window reminds us that we are captives of the room, by suggesting both flight and confinement. The meaning of the window makes one aware of absolute inertia or the perfect instant, when time oscillates in a circumscribed place.

-Robert Smithson, Ultramoderne, 1967

In Senstad's seemingly achromatic environment of White Light, a soft warmth is discerned. The viewer feels connected to the expansive quality of the noble gas neon and argon. An abundance would seem to emanate from the core elements of the environment, seemingly contradicting their inherent absence of form in their flux within cast glass tubes. Electrical transmittances vibrate in the space within these encapsulated gases, where the well tuned humming is finely pitched to our neurological microcosmic biology. The sound of electrical currents, the sound of neon and argon, and the sound of silence are all markers of the ethereal. With its eternal presence, light represents the viewer's perceptual experience of the infinite—perhaps the most fundamental aspect of our common humanity.



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

Catherine Christer Hennix, 1978

In Japanese thought, MA is defined by the sound of silence, the space between spaces, where the void space is defined by potentials. We see in this symbol not only the outline of a door but a door that is open to light, thus enabling growth, the birth of creativity, permitting freedom. Ma is the space between the edges, between the beginning and the end, the space and time in which we experience life. It is found in the silence and pauses between notes that forms music. In John Cage's anarchic 4,11 the manifestation exists in the sound of the public and the sonic exterior, radicalizing the idea of music and time. MA creates a dialogue with emptiness where subjects of sentences are left unsaid where an intuitive understanding in a silent pause exists as the exquisite. In the reductive minimalism of *Elements*, we find the inhabited space surrounding light, containing the fullest potentials of the experiential by the presence of life.

As *Elements IV – Radical Light* explores the immensity of space, the sensory chamber installation invokes the internal geography of the viewer's physical self—the installation inviting the public into an architecturally reductive private chamber that invites reflections on the internal, the physiological and psychological experience of the work as the foreground of the viewer's perception. With a single channel projection onto a bed of salt, the seven 18:22- minute video works, *Beckoned to Red, Green, Black, White, Pink, Turquoise and Blue* explore color and matter as stochastic compositions of multiple hues driving sparkling spatial sensations—the gravity of salt embellishing the sphere of color and movement in Senstad's video work.

The installation is accompanied by a 38 minute looped sound composition by acclaimed composer JG Thirlwell enveloping the vast light sculptural matrices and the sensory chamber in a unifying sensation of vastness and electric impulses of spatial noise and poetic grandeur.