



Emrgnt Perspectives:

A Collection of 10 works (2004)

These works represent the experience of the observer. Each work has its origins firstly in a contemplative meditative space. This experience is internal to the artist and prior to the art. This perspective is in the art.

Each work is found in physical movement, as a walking meditation in nature, sometimes lasting days or weeks. The environment stimulates in all ways. This experience is both external and internal to the artist and prior to the art. This perspective is in the art.

An object for the work is found when the artist is caught in the moment of observation of the divine made manifest. This experience is internal to the artist and links the object, manifest Spirit and the artist together for the first time. This perspective is in the art.

Each work is photographed, as a composite macro at a distant focal length, in moderate digital definition. This finds the object within context, captured in that moment, in that light, with intent, in that experience. This perspective is in the art.

The image is later, distant in time and distant in place, revisited. A new experience of the place first experienced is re-found. This experience is internal to the artist and co-existent with the art. This perspective is in the art.

The focus within the composite macro image is then made, shifting perspective to the detail within the form, within the context. The object is found. This experience is internal to the artist and co-existent with the art. This perspective is in the art.

The art image is taken from the original image captured. It becomes a whole part - of a greater whole. In doing so context is lost. Its form becomes formless. In its placement, creation occurs. The object is exterior to the artist and the original object of inspiration. This perspective is in the art.

The art object is later, again in a distant time and distant place, digitally reproduced into a virtual space. It exists now in open non-space. Form is empty. This perspective is in the art.

The art object is experienced in virtual space by those other than the artist, both known and unknown. Their experience becomes both known and unknown. These perspectives are within the art.

After a period of one year in virtual space, the art object is reproduced as digital print on canvas. The original virtual image is ten times the physical size of the experienced object. The digital print is ten times the physical size of the initial art object. The artist has a new physical experience of the work. This perspective is in the art.

The art work is viewed for the first time by the artist as witness. The original time and place of its experience is recaptured. The divine Spirit made manifest and glimpsed, the veil made transparent again. This perspective is in the art.

The art work is viewed by another. At the original distance of observation by the artist, the form is formless to the observer. It is empty. There is nothing to observe. The observer is confused by colour, texture and light. This perspective is in the art.

The observer moves away. The image pixilation makes the object comfortably visible at a distance 100 times that of the original shot (10 metres or the length of a room). The perspective shifts. The image becomes recognizable as form and the observer 'sees' the object. This perspective is in the art.

The image contains the experience of the natural 20,000 miles away. The observer contains that experience within. The object is still there. The observer is also there. The Witness never left.

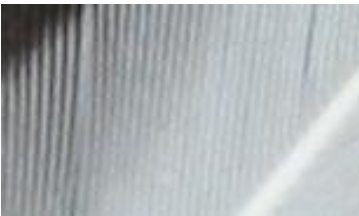
The art is simple, as is its experience.

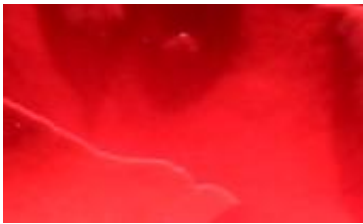
Always emergent.

Always already,

There.

emrgntperspectives





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