

ABSTRACT LANGUAGE OF SPACE AND LIGHT  
The metaphor of perception in space  
and light for correspondence

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In modern society, despite the material abundance and convenient life caused by the advancement of reason and science, a human being feels a sense of psychological threats such as depression and uneasiness, which directly threat its life and cause a pain. No one is able to be completely free from solitude and loneliness in their boundary. I am always interesting how I can produce no boundary space in social or public area. This is start from not only their different culture and language but also their own psychological boundary. In addition, a sense of loss, which is caused by a primitive emotion of a human being's sense of alienation, makes people being unprotected, and therefore all these feelings end up the issue of solitude, loneliness, and a sense of loss. For this reason, we need sympathy in many circumstances. To communicate each other, people's emotion that is anxiety, solitude, sadness, Tragedy, ecstasy and destiny and sense be shared. Furthermore, Abstract language and visual metaphor evoked emotions of foundation in viewer. It is a power to embrace a human being.

On this point, at the first part, I start study philosophy about time and space, which is based on Gaston Bachelard's poetic space for understanding people's mental phenomenon. I believe that imagination is one of tool in poetic sympathy and abstract language to explain phenomenon of communicate inner world. Secondly, I analyze work that light mutate through time such as sacred light of Le Corbusier, Tadao Ando and James Turrell's meditation light, work of Alberto Campo baeza who has an idea "light and gravity" and Steven Holl's thought for time duration and light. Lastly, for seeing and finding abstract language in artwork, I considered Rudolf Arnheim's art and visual perception which psychology of art stated that experience meets a medium of art that possesses a unique capability of expression. And also, I looked works formed by abstract art and I distinguished 3type of visual metaphoric language, which are line, form and color. In this point of view, I used reference Fred Sandback's emptiness space using thread, Babara Hepworth's abstract form characterized by the play of mass and space, and the relationship between the outside and inside of a figure, her use of holes being defined by some as 'abstract negative space' and the work of Mark Rothko who painted inner world with concerning form, shape and color.

Using the metaphor, I wish to further study at how communication is made and how spiritual translation gains sincerity. It is considered that the Utopia in this study serves to people as a commute space in the modern society that requires high quality of life. In addition, the proposal of the Utopia is expected to make people feel relieved, to revive the trust in life, and to lead a human being's life in a positive way.

## Introduction

One dimension in which the artist can exercise his freedom is the degree of abstraction he uses to render his subject. He can replicate the appearance of the physical world with the meticulous faithfulness of the trompe l'oeil painter, or, like Mondrian and Kandinsky, he can work with completely non-mimetic shapes, which reflect human experience by pure visual expression and spatial relations. Within the representational realm, many styles of picture-making limit themselves to portraying the things of nature with just a very few structural features. This highly abstract mode is prominent in art. These are strange bedfellows, but if we assume that similarity of form points to some corresponding similarity of mental state, we shall have to resort to bold generalization.<sup>1</sup> That is, Imagination or aesthetic experience about art and literature has intimate connection with human living in the essential form.

In terms of liberal dynamism image, we can find on poetic space. For instance, consciousness experience for reading a poem, in other words that describe subjective of view, which is poetic sympathy.

On this point, this paper seek to analyze that Gaston Bachelard's conception of poetic imagination' to understand experience of poetic space in human. It advances the idea of the poetics of imagination that is located within the phenomenological on poetic space as being an alternative mode of enquiry and analysis, for those wishing to explore organizational realities that go beyond the boundaries of traditional management discourse, and that a methodology of the imagination is possible.

## On poetic imagination

"The poetic image is not subject to an inner thrust. It is not an echo of the past. On the contrary: through the brilliance of an image, the distant past resounds with echoes, and it is hard to know at what depth these echoes. It will reverberate and die away. Because of its novelty and its action, the poetic image has an entity and dynamism of its own."<sup>2</sup>

The image offered us by reading the poem now becomes really our own. It takes root in us. Another has given us it, but we begin to have the impression that we could have created it, that we should have created it. It becomes a new being in our language, expressing us by making us what it expresses; in other words, it is at once a becoming of expression, and a becoming of our being. Here expression creates being. Like this, poem always has movement and the image lead imagination in it.

Bachelard sees space as imagined, and poetic, describing his method as recourse to the phenomenology of the imagination' and 'understood as a study of the phenomena of the poetic image when it emerges in to the consciousness as a direct product of the heart, soul, and being of the person. For Bachelard the conception of space is a place constituted by the imagination that is bounded and real,

and is not a place where we live our lives and fill it with emptiness, and mere abstraction. His guidance of the imagination, is a poignant reminder that we must become conscious beings, socially active agents, striving for originality, and that the essence of what a creative training should aspire to be as 'In analyzing images of immensity, we should realize within ourselves the being of pure imagination. It then becomes clear that works of art are the by-product of the existentialism of the imagining being'<sup>3</sup> notes 'Man is not merely a spectator' says 'he is rather the world's stage upon which great cosmic events continuously play themselves out'.

Bachelard captures the mood of this approach as being cast into the world, where an individual becomes aware of their being, and one that is described, defined, and is circumscribed by the physicality of its existence. However, a phenomenological teaching is a "house" where consciousness dwells within the boundaries of the mind, boundaries that are mutable, fluid, and permeable, but in the "imagine" space of the poetic image, a real space that is bounded, but a place where our actions and lives are not just constructed. He defines bounded and imaginal spaces as "a love of place", which are 'The places of the determination of human value, of the sorts of space that may be grasped, that may be defended against adverse forces, the space we love. For diverse reasons, and with differences entailed by poetic shadings, this is praised space'. As Slater notes 'A new space is a transformation of a worldview. Questions of value, worth, and usefulness to the community are part of the creation of alternative space, but the product can be an alternative society that engenders public involvement in its own evolution'. Marcuse has eulogized about space and the aesthetic as being 'Designated space where the experience of the freedom is recreated'.

How can an Image, at times very usual, appear to be a concentration of the entire psyche? How-with no preparation – can this singular, short-lived event constituted by the appearance of an unusual poetic image, react on other minds and in other hearts, despite all the barriers of common sense, all the disciplined schools of thought, content in their immobility?<sup>4</sup> A great verse can have a great influence on the soul of a language. It awakens images that had been effaced, at the same time that it confirms the unforeseeable nature of speech. And if we render speech unforeseeable, is this not an apprenticeship to freedom? Contemporary poetry has introduced freedom in the very body of the language.<sup>5</sup> This liberation allows us to experience in our psyche "our own materiality in a materiel world," and to "reinterpret our relations with reality."<sup>6</sup> This is where the phenomenological doublet of resonances and repercussions must be sensitized. The resonances are dispersed on the different planes of our life in the world, while the repercussions invite us to give greater depth to our own existence. The reverberations bring about a change of being. The poetic image becomes a new being in our language, expressing us by making us what it expresses; in other words, it is at once a becoming of expression, and a becoming of our being. Here expression created being.<sup>7</sup>

### Conclusion

Bachelard distinguished between two forms of imagination, the formal imagination and the material imagination, and the main point was that he

found them both at work in nature as well as in the mind. In nature, the formal imagination creates all the unnecessary beauty it contains, the material imagination, on the contrary, aims at producing which, in being, is both primitive and eternal. In the mind, the formal imagination is fond of novelty, picturesqueness, variety and unexpectedness in events, while the material imagination is attracted by the elements of permanency present in things. In us as well as in nature the material imagination is productive of germs, but of germs where the form is deeply sunk in a substance. The images of the formal imagination, that is, of the free forms, have always received the attention they deserve from the philosophers, but he was conscious of doing pioneering work in turning to the "images of matter." Of course, even such images imply a formal element, but those direct images of matter, as He calls them, are precisely those of forms given in matter and inseparable from it. By calling the attention of the philosophers to the significance of the material imagination, Bachelard was conscious of defining a new concept "necessarily required for a complete philosophical study of the poetic creation."<sup>8</sup> In other words, he was then turning from the philosophy of science to the philosophy of art and to esthetics.

"The imagination is not a state: it is the human existence itself."<sup>9</sup>

It is a major of power of human nature and the faculty of producing image.



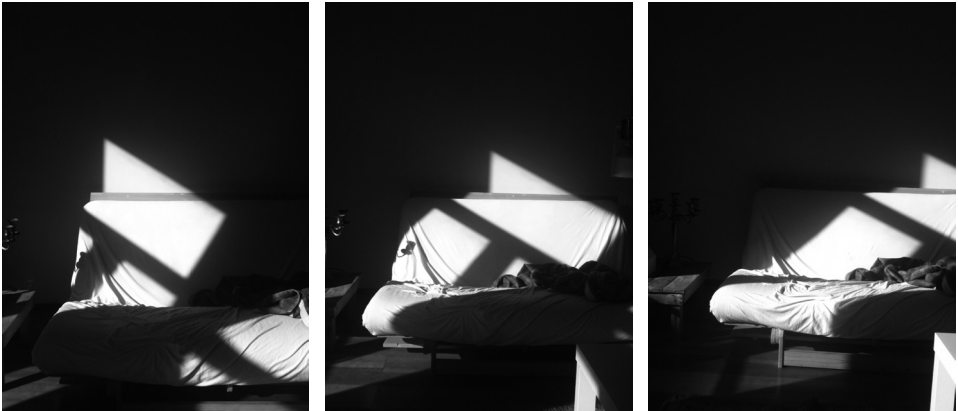


## Introduction

While building may be physically static, their ability to register changes and movements of natural light allows them to perceptually transform and display signs of life: deadened volumes begin to stir when beams of light pierce into rooms or glide over walls; mute objects take on moods derived from the weather or hour of day; shadows appear as palpable presence and thin or deepen, soften or sharpen according to how they are cast onto wall or settle in place.

This morning, for example, I felt as if I had come to myself on another space. The white wall in my living room through and along which the labyrinthine approach is wound, display patterns of sun and shadow that slide and mutate throughout the day. (Fig. 1-3) Terrestrial buildings are inscribed with celestial domain, and allowed, in Bachelard's words, to 'inhabit the universe', just as the universe comes to inhabit the building.<sup>10</sup>

Fluent energy and visible motion also provide a means to express the widespread belief, perhaps defining our age, that space can no longer be understood apart from time, and that reality includes a fourth dimension, a temporal one in which light and time are one and the same.



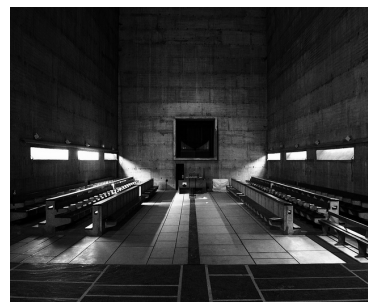
In this point of view, I study about the master's buildings and works, which were designed with daylight as the primary light source through time. Detailed analysis of the work would provide valuable insights, which can be applied to the more routine design of the luminous environment. In Le Corbusier's religious buildings, light, rhythm and space are the key architectural elements introduce visitor to a sense of inner harmony resulting from a state of spiritual transformation. This spiritual transformation can be most vividly experienced in the Ronchamp Chapel and the Monastery of La Tourette. And also Tadao Ando who defining his own set of rules, which might seem to be every bit as rigorous as the unity of time and place imposed on classical theater, Tadao Ando has set out to explore the past and the future of architecture. Exploring of many facets of natural light and artificial light. Also, I examined that light and space become experimental process, reflecting the basic conditions of aesthetic perceptual

work by James Turrell. In addition, I considered Alberto Campo Baeza who questioned about the nature of architecture itself. He believes in Architecture as a BUILT IDEA. And he believes that the principle components of Architecture are gravity that constructs space and light that constructs time. In his work, rather than concrete on selective walls, Campo Baeza employs a range of discrete openings to open up volumes to multiple points in the solar course skylight to draw in zenithal light. Lastly, I studied the idea of Steven Holl who writes that ‘time or duration is a central theme of the interior’ in St Ignatius Chapel.’<sup>11</sup>

This article works as a process of the light transferring from the connection of the experience of time, space and reminiscence to the space and the visualizes the journey of space and light which is where a new space that transcends the present and embraces the infinite and complex time begins.

### The Poetics of Sacred Light

Even where redemptive light is introduced to twentieth-century churches, its temporal forms are far more elaborate and prolonged than in the past – no longer restricted to dawn to dusk, and designed instead by lasting progressions that contain sudden aberrations and unexpected motions. Le Corbusier’s monastery at La Tourette (1960) (Fig.4), for instance, are defined not by privileged moments, but by prolonged sequences of light and shadow, which arrive and disappear in various locations and ever-new forms. The church in La Tourette is a space of chilling gravity, force and discipline, which the Oeuvre Complète describes as ‘of total poverty’. The austerity, the emptiness and the darkness do not distract, but rather force one into one’s inner being, to the possible connection with God within. (Fig.5) Entering from outside, the church seems a stark cavern. It stops you in your tracks – to adjust to the low light levels and to comprehend the space. The contrast – the dialectic between inside and outside, sacred and profane, the outer world and the inner world is pronounced.<sup>12</sup>



As explained by Henry Plummer, Ronchamp Chapel is a cinematic vessel and the interior is composed as a great wheel of mutations.<sup>13</sup> Le Corbusier created a series of spatial dramas which light interacts with the form and the material and animates the space by creating different moods at different time of the day and in different seasons. Ronchamp is a system of curved and partly tilted convex and concave walls covered by a shell that rises from the centre of the interior space (Fig.4). The altar, a vital core of the chapel located next to

the east wall is emphasized by the harmony of light entering at intervals. It is lit by the shafts of light through the south east corner of the chapel which are regulated by the brise-lumière above the eastern door. This baffled light draws attention to the altar side of the chapel and the choir wall, which is pierced by a number of small apertures admitting starry light to enclose the square opening where the statue of the Holy Virgin is embedded.



Light was fundamental to Le Corbusier's architectural thinking. In *Vers une Architecture* (Towards a New Architecture), he wrote: "Architecture is the skillful, accurate and magnificent play of volumes seen in light."<sup>14</sup> Throughout his career, he developed and refined his day lighting strategies. "I used light abundantly, as you may have suspected; light for me is the fundamental basis of architecture. I compose with light."<sup>15</sup> In Ronchamp Chapel and the church in La Tourette, Le Corbusier used similar lighting language and vocabulary to define space, to create distinct luminous environment, and to evoke spiritual emotion. In terms of light language, asymmetrical balance of light was introduced to the eastern end of the two structures to create a dynamic luminous precinct, while symmetry of light was introduced to the opposite end to produce a rather calm and contemplative atmosphere. The key to the sacred light in Ronchamp and La Tourette lied in the careful control of the balance of light and brightness adaptation in the visual field. Apart from the utilitarian role, light as an intangible matter had been used, together with color and form, as visual cues to attract or direct one's attention, to signify importance and to guide one's movement. For creating a relatively stable luminous environment for contemplation, direct sunlight penetration was normally restricted. The deliberate effort to exclude sky glare by using concealed light sources, to stabilize the incoming light and to create contemplative luminous environments through different day lighting apertures was the lighting technique repeatedly used by Le Corbusier.

### Home for the spirit

Among contemporary architects, Tadao Ando is especially adept at detonating buildings with passing sun at pertained hours of the day, and applying this flow equally to a house or office as much as to a chapel. Ando's kosishino House (Fig. 8) and Jun port Island building, no less than his Mark Rothko chapel and water temple, are formed to receive light as an elaborate unfolding of liquid shapes and shifting brightness, whose movements are dramatized



as they wash over and transform the naked concrete. These phenomena strive, Ando explains, for a 'feeling of transience' and 'passing of time', in which two different modes of temporal existence become fused' capturing the moment while giving glimpses of eternity'. Ando's cinematic arrangements originate in Eastern thought, particularly the feeling for beauty in ephemeral

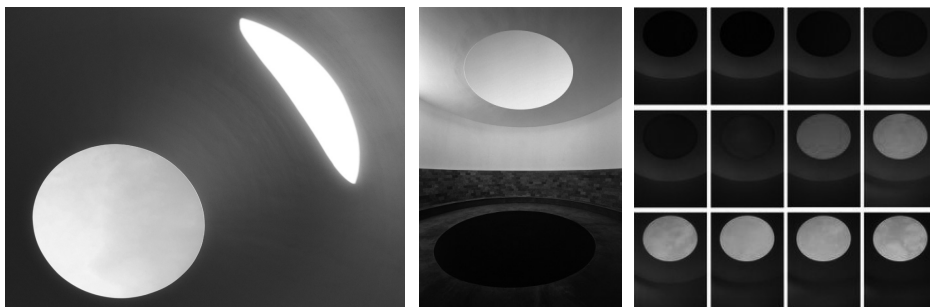
nature that pervades Japanese culture- a love for the phases of moonlight, the transitional moods of autumn and spring, cherry blossoms and morning glories, fading dusk and fleeting mist. Philosopher Daisetz Suzuki finds the roots of this 'momentaristic tendency' in Zen Buddhism, observing that, in Japan, 'changeability itself is frequently the object of admiration. For it means movement, progress, eternal youthfulness, and it is associated with the virtue of non attachment, which is characteristically Buddhistic as well as an aspect of Japanese character.<sup>16</sup>

### Meditation on light and time

Spurring the recovery of transient light in western architecture have been similar developments in the visual arts, notably the investigations of mutating light by artist James Turrell. Turrell, in particular, has consciously exploited for expressive the perception of light's speed and time span, suspending normal time and replacing it with the time traced by sun and weather. Specially in his work "skyspace" (Fig. 9,10):

"...I started the Skyspace series ... to get a situation where the sky was actually brought down in close contact. There's long been an art where light is the subject; I want it also to be the material. How these things are brought close to you so that they become part of your territory is something very important to me."

– James Turrell



The sole purpose is to open a window onto the sky through which people can 'engage celestial events' and experience' a sense of standing on the planet'. The outer world is obscured from view so that the sky becomes the room's entire focus, encouraging an intense kind of contemplation on faint shifts of

ethereal colour. (Fig.11) The artist has designed it, where silent meditation and a tradition of welcoming people of all faiths will lend a fitting setting. Experiencing this transformative art at dawn and dusk will be a deeply personal and intensely communal encounter.

### Light and Gravity

Alberto Campo Baeza believes in architecture as a built idea, he believes that its main components are gravity, which constructs space, and light, which constructs time. He is able to construct the space of his works with natural light, which at the same time changes them constantly. The way Campo Baeza builds situates man in the center of nature, offering him at one and the same time a refuge and a belvedere, a lookout point over the surrounding landscape. His buildings are constructions of great intensity and are purely essential (Fig.12) ; nothing is superfluous and nothing is lacking in them, they are spaces in which time expands. Natural light is the material with which he constructs the spaces of his works. His works are built ideas. He creates powerful archetypal images, icons of contemporary architecture. Baeza said, "Architecture without ideas is vain." Architecture is like your grandmother baking a pie. You can get it as only the right ingredients in the right order, for the right time. Ideas are a synthesis of main ingredients: Materials, Place, Form and Light. To materialize means to need materials. The history of Architecture is the history of gravity and gravity is the framework. To build a space is a philosophy to establish the order. "When the sun is appearing in the morning the good buildings are awakening" (Fig.13) Light is the only free material and the most luxurious. It is spirit of poetic narrative, reflects on man's natural tendency to think about a "recreated" nature.

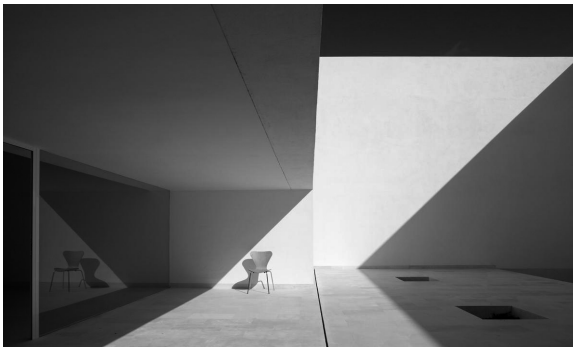


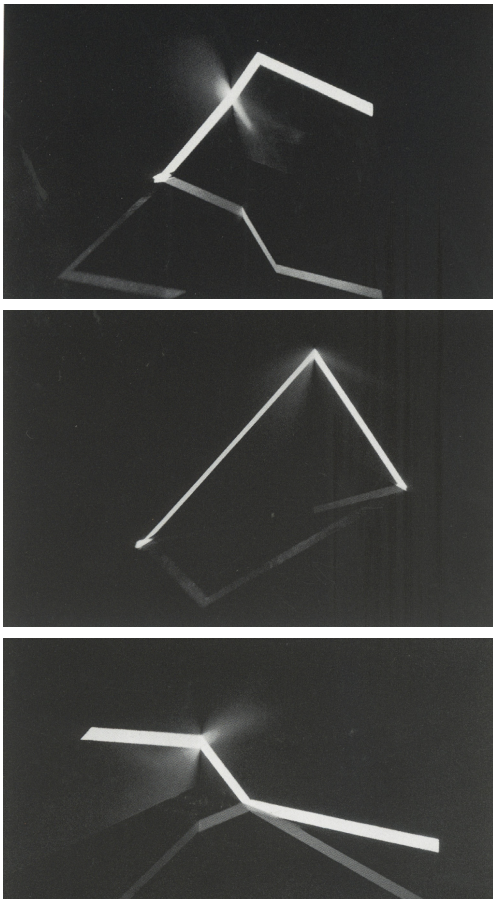
Fig.12 Alberto Campo Baeza, Guerrero house. Cádiz  
Fig.13 Alberto Campo Baeza, Olinick Spanu house



Steven Holl, In his book *Parallax* mentions:

“Time is only understood in relation to a process or a phenomenon. The duration of human beings alive in one time and place is a relational notion.”<sup>17</sup>

For the architect, with reference to the Bergson’s duration every subject possesses a particular conception of time. Henri Bergson, the French philosopher (1859–1941), developed his philosophical arguments on the basis of “duration,” which he considered as the fundamental content of time. According to Bergson, human beings possess “inner states” that can be described with reference to time, not space.<sup>18</sup> Duration is “a measurable time” involving successive instants or states, presenting us with “inner duration.”<sup>19</sup>



Opening towards a Bergson’s perspective, Holl mentions duration of human being that is internal, subjective and relative. Duration in architecture manifests the subjective interpretation of time. “Time – as experienced duration is,” he states, “relative to an individual and to a space.”<sup>20</sup> As opposed to the definite conception of objective time in which “the series of possible relations in terms of before and after,” is signified, duration dwells upon the subject’s internal moments of time.<sup>21</sup>

“Is our sense of time specific to the collective culture into which we are born? Or does our inner life when it is strongly felt assert a transcendent pull on inner time redoubling in a healthy skepticism? Perhaps we each have our own psychic field of time to challenge the unconscious acceptance of a pre-described, commercially driven time.”<sup>22</sup>

As it is emphasized before, early in his career, Holl focused on cultural context and typology in architecture. Then, the scope of his study turned into a phenomenological perspective in which cultural and theoretical framework of his work merged with subjective insights and experiences. In other words, he acquired a phenomenological awareness in the realm of architecture. Within this framework, the influence of subjectivity in his architectural perception and cognition should not be disregarded.

17. Op. cit. Holl, S., 2000, p. 183  
18. Jacques Chevalier, 1970 (first published in 1928), Henry Bergson, New York: Books for Libraries Press, p. 158)

19. Henri Bergson’s Time and Free Will: An Essay on the Immediate Data of Consciousness included in p. 228, [http://spartan.ac.brocku.ca/~lward/Bergson/berg02\\_toc.html](http://spartan.ac.brocku.ca/~lward/Bergson/berg02_toc.html)

Dwelt upon a relational view of space-time couple in architecture, Holl points out the subjectivity of conceiving time; the conception of time is subjective incorporating the internal emotive and psychological motives of the body-subject. "Time and perception in architecture," states Holl, "intertwine with light and space of architecture within a certain duration."<sup>23</sup> (Fig.14) The architect asserts that the phenomena of architecture reveal their significance through their potential to combine space, time and body-subject. Architecture comes into being when the realm of ideas "intertwines" with the realm of phenomena, presenting us with an intellectual and experiential depth in architecture:

"Architecture is a transforming link. An art of duration, crossing the abyss between ideas and orders of perception, between flow and place, it is a binding force. It bridges the yawning gap between the intellect and senses of sight, sound, and touch, between the highest aspirations of thought and body's visceral and emotional desires."<sup>24</sup>

### Conclusion

In this article, I found interest about similarity of meditation through light, even though they grown up in different culture such as Tadao Ando who has Asian Zen sprits and James Turrell offered a way of western meditation in light and time. Both Architect and artist to concretize time with mobile light is a framework of ideas developed in philosophy. Among these architecture Steven Holl has concepts of 'duration' and 'real time', developed by French philosopher Henri Bergson to distinguish between measurable time and kind of time directly experienced by human beings. 'The duration lived by our consciousness' And Bergson writes, 'Is a duration with its own determined rhythm, a duration very different from the time of the physicist,' which remains homogenous and identical for everyone.<sup>25</sup> If the former is a subjective and qualitative time, the latter is objective and quantitative. Making experiential time possible is human memory, which 'Import the past into the present' and 'contracts into a single intuition many moments of duration.'<sup>26</sup> Such phenomena stretch out time, extending beyond the present moment which indications of how they are meant to turn out and finish, but also resonating with an immediate past from which they developed. Duration, therefore, contains a sense of imminence, as well as of memory.

It is this rhythmical continuity that forms the basis of an inner world for all living things, and offers the architect means that is immediately and universally understood of relating buildings intimately to life.





Such "abstract" art is not "pure form," because we have discovered that even the simplest line express visible meaning and is therefore symbolic. It does not offer intellectual abstractions, because there is nothing more concrete than color, shape and motion. It does not limit itself to the inner life of man, or to the unconscious, because for art the distinctions between the outer and the inner world and the conscious and the unconscious mind are artificial. The human mind receives, shapes, and interprets its image of the outer world with all its conscious and unconscious powers, and the realm of the unconscious could never enter our experience without the reflection of perceivable things. There is no way of presenting the one without the other. But the nature of the outer and inner worlds can be reduced to a play of forces, and this "musical" approach is attempted by the misnamed abstract artists.<sup>27</sup>

### Introduction

This article is the influences of 20th century abstract art on the formal expression of space installation; this is pay attention to expression technique or expression meaning internalized in abstract arts.

Abstract art pursues simplicity of form, dynamics of space, and transcendence of expression. In related techniques according to that, simplicity of form is established minimum an object type, and dynamics of space is established kinesis and collage, and transcendence of expression is established collage and ready-made. But I look in this article, didn't concern about time line and way of technic, focus on analyze and try to find a link between art and space, and how they inspired by abstract art and what is their metaphor in space. I will look three different type of expression, which are line, shape and color. In the first chapter, I consider work about Fred Sandback who was a minimalist conceptual-based sculptor known for his yarn sculpture. In the second chapter I will look form and shape through minimal sculptor Babara Hepworth. Lastly, I study about color through abstract expressionist Mark Rothko's painting.

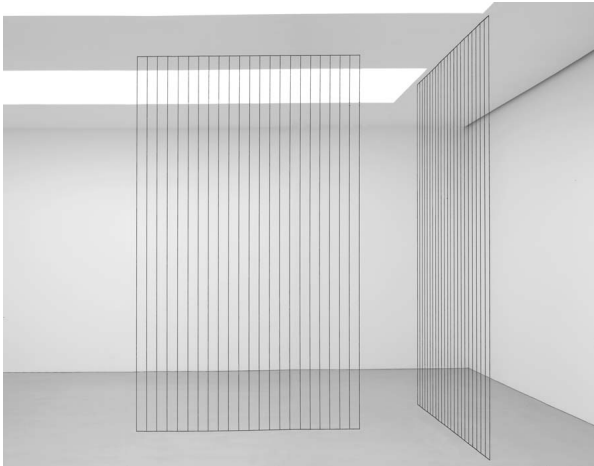
### General idea and Background of Abstract art

Abstract art uses a visual language of form, color and line to create a composition, which may exist with a degree of independence from visual references in the world.<sup>28</sup> Western art had been, from the Renaissance up to the middle of the 19th century, underpinned by the logic of perspective and an attempt to reproduce an illusion of visible reality. The arts of cultures other than the European had become accessible and showed alternative ways of describing visual experience to the artist. By the end of the 19th century many artists felt a need to create a new kind of art, which would encompass the fundamental changes taking place in technology, science and philosophy. The sources from which individual artists drew their theoretical arguments were diverse, and reflected the social and intellectual preoccupations in all areas of Western culture at that time.<sup>29</sup>

Abstract art, nonfigurative art, nonobjective art, and nonrepresentational art are loosely related terms. They are similar, but perhaps not of identical meaning.

Exteriorize nothingness using line thread  
FRED SANDBACK

In this part, I look relationships between line and space. More specifically, it considers how artist express abstract idea in work using line. I study about one of minimalist artist Fred Sandback who exteriorizes nothingness in his artwork. The ways in which thread, beginning as a line drawn out as matter through the action of spinning, serves as a medium through which sight and space is measured, drawn and "framed". In this process, thread serves as a sight/site line, mediating visual experience by creating a fine scaffolding of apparent and material structure. The effect is a meta-architecture, a dialog between space and matter, or a form of drawing in which the illusory and the material both alternate and coexist. Thread marks a boundary not only between the material and the visual but also between the visible and the invisible. This drawing with thread, with reference to phenomenology, perspective and perception, is examined through the work of Fred Sandback. Through the interdisciplinary visual and material practices of thread as both drawn and drawing, hidden sight/site lines become visible as a mapping of space through structure. The paper hints at possibilities for mapping an alternative string theory, a recognition that the ubiquitous piece of string/thread has played, and continues to play, a fundamental role in mediating a relationship between body, mind, space and matter.



Sandback's work is not the ultimate reduction of sculpture, but what interests me is how "optical" it is, even though it has no prior connection with painting. Perhaps Greenberg, in his article "Sculpture in our Time," was right, sculpture did become more phenomenal, less "real." Or is this kind of illusion an aspect of the grid? The

space is crowded with lines: and upon entering the exhibition area, one can quickly notice a jagged line crossing the front corner. Fred Sandback's idea of sculpture is to draw lines in a given space, connecting its top and bottom, its sides, its corners and even its inside and the outside, mostly by using knitting yarn. The 'sculpturally' advanced by sandback is devoid of the important qualities of sculpture- mainly the sense of weight and volume. But can there be sculpture without objectivity? Whereas the moving line sculptures, existentialistic 'sculpturally' focuses on the absolute relationship between

Fig.15 Untitled (Sculptural Study, Two-part Vertical Construction), 1986/2008, black acrylic yarn, dimensions vary with each installation

sculpture and space. His sculptures are custom-made to fit the space in which they are to be installed. In doing this, Sandback questions architecture and sculpture. Moreover, his writing, in which he makes a surprising claim that as a youth he fancied sculptors such as Michelangelo, Rodin and Henry Moore, is deeply suggestive.



As a minimalist and modernist, Sandback emphasizes immediate objectivity and existentiality, namely that there's only material and color placed in front of the viewer, an idea shared by many modern abstract artists. The body is entered into phenomenal experience by the exhibited work. In other words, the spaces produced by the thread sculptures lead the viewer to begin wandering aimlessly. In the midst of that wandering, shadows created by the two-dimensional line sculptures enrich the space, allowing the viewer to sense a "volume of air" created by the delineated empty spaces. Often, when viewing modern

abstract art, viewers undergo such aesthetic experiences as the experience of sublimity or transcendence.

The extreme reticence of Sandback's work is not something I experience as an act of withholding but rather as an act of extraordinary generosity. By removing himself to the extent that he does, he makes a place for me. It's not a place in front of his work, or next to his work, or inside his work.<sup>30</sup>

It makes a place for me inside the institution that the work is inside. It is a place that exists between fact and illusion, between reality and fantasy—what D. W. Winnicott Reference called a transitional space, where loss can be renegotiated in the recreation and reparation of things. It is a place of affective possibility created by work that doesn't ask me to feel, and so, I think, allows me to feel, and to be alone, in the presence of this art that's so quiet and still, and makes to little in the way of demands. It is an art of objects without shadows.<sup>31</sup>

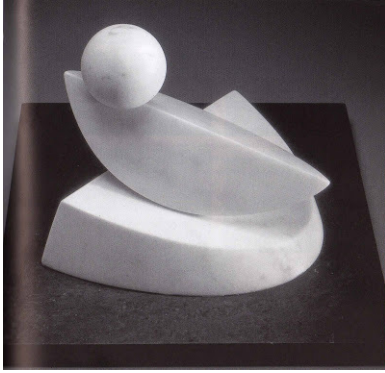
### Experiencing body through spatial relation BARBARA HEPWORTH

One dimension in which the artist can exercise his freedom is the degree of abstraction he uses to render his subject. He can replicate the appearance of the physical world with the meticulous faithfulness of the trompe l'oeil painter, or, like Mondrian and Kandinsky, he can work with completely no mimetic shapes, which reflect human experience by pure visual expression and spatial relations. Within the representational realm, many styles of

30. He once wrote that he aspired to make "sculpture that didn't have an inside" (Sandback, "Remarks on my Sculpture 1966–86," 23)

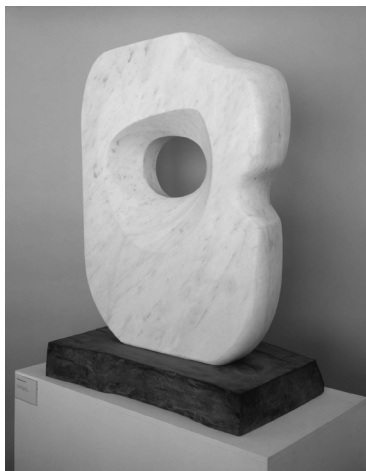
31. Andrea Fraser, why does Fred Sandback's work makes me cry, p.45

picture-making limit themselves to portraying the things of nature with just a very few structural features. This highly abstract mode is prominent in early stages of art, i.e., in the work of children and "primitives," but also in certain aspects of the Byzantine style of Christian art, modern Western art, and the artwork of schizophrenics. These are strange bedfellows, but if we assume that similarity of form points to some corresponding similarity of mental state, we shall have to resort to bold generalization.<sup>32</sup>



Barbara Hepworth proposed, "Our sense of mystery and our imagination is kept alive, and rightly understood, it gives us the power to project into a plastic medium some universal or abstract vision of beauty." "I felt the most intense pleasure in piercing the stone in order to make an abstract form and space; quite a different sensation from that of doing it for the purpose of realism."

"Body experience...is the center of creation. I rarely draw what I see. I draw what I feel in my body." "What does it mean to talk in terms of positive and negative, when the negative space has become filled with meaning?" "Look into a Hepworth hole and you are looking at what matter normally conceals – everything that matter cannot express." "I sometimes feel that Hepworth's sculptures are inversions – that the object, however beautiful, is a way of seeing what surrounds it." "....and she made space into its own form." "Hepworth made an astonishing discovery the day she pierced one of her sculptures. She allowed us to see nothing – a privilege previously enjoyed only by God."



Henry Moore called 1932 'The Year of the Hole'. The fact is that Barbara Hepworth made her first pierced form in 1931, the year she gave birth to her first child. For Hepworth, personal realities had to be mediated and resolved in the body of her work. She believed that art should be gender-free, either

the thing is good or it isn't, but she was acutely aware of differences between the sexes that would affect not only how a work is received, but also how it is made. Time is the Hole where we begin and end; the womb, the birth canal, the grave in the ground, and it is the Whole where our lives are played out. Yet, human beings have always defied time; we vanish but we leave something of ourselves behind, and art is the best of what we leave behind. Put your hand into a Barbara Hepworth hole, and you grasp this. By surrounding space with form, form can make visible the invisible. Reality's lost self, her shadow-sister, is returned. Look into a Hepworth hole and you are looking at what matter normally conceals – everything that matter cannot express. A Hepworth hole is not only a connection between different kinds of form, or a way of giving space its own form – it is a relationship with the invisible. How we name the invisible is unimportant. It is important that we sense it, that we seek it out in art, and that art continues to find it for us. Hepworth's sculptures make space around themselves for us. Her pierced forms turn that space into space-time. Once free from the demands of the clock, we can let our minds float outwards, through the shaped openness she offers, into a place that is not fragmentation.

### Colour emotion MARK ROTHKO

Color is the keyboard, the eyes are the harmonies, and the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.<sup>33</sup>

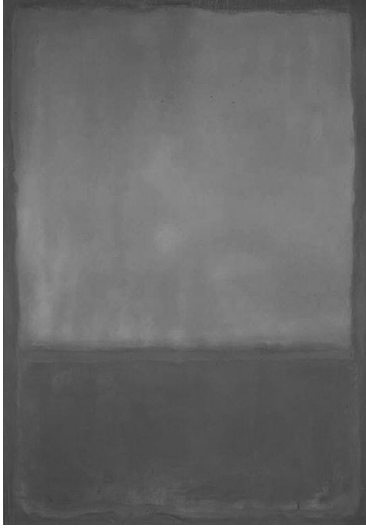
Mark Rothko's canvases have a curious way of transforming the people standing before them. Their skin, hair, eyes, clothes, size, gesture assume a dreamlike clarity and glow. It is as though the painting emptied the space before it, creating a vacuum in which everything three-dimensional takes in an absolute or ideal existence.<sup>34</sup>

He said, "I am not an abstractionist." I am not interested in relationship of color or forms or anything else. I am interested only in expressing basic human emotions which are tragedy, ecstasy, dooms, and so on- and the fact that lots of people break down and cry when confronted with my pictures shows that I communicate those basic human emotions...The people who weep before my pictures are having the same religious experience I had when I painted them. If you are moved only by their color relationship, he concluded aggressively, then you miss the point.

It would be idle to quibble about the implausible in this statement – the artist's putative knowledge of how, and how many, people reacted to his work – for what overrides such niceties is Rothko's full confidence that his pictures opened a channel of communication between artist and beholder through which human emotion and religious experience could pass. His pictures are designed to deliver transcendence, those truths (that would be a doubter's way), but actually to convey them. For Rothko, in an interpretation that we can scarcely fathom now, a picture could offer immediate access to the divine.



Ochre and Red on Red was executed during the artist's mature years in the mid-1950s, when he painted scores of large canvases. His works from this period all have a similar format, but vary widely in mood, depending upon their color and internal proportions. Rothko abhorred being viewed as a formalist abstract artist whose foremost intent was to arrange color fields on a flat canvas; he insisted that his art concerned the distillation of human experience, both tragic and ecstatic, to its purest form. His goal was to abandon any visual obstacles detracting from the central idea. Rothko's paintings, heavy with implied content and emotional impact, ventured beyond abstract representation to embody the drama of humanity. Through the purity of his paintings, their effect on the viewer became more direct and incisive.



In Rothko's compositions, the rectangles and their surrounding space are given equal importance as presences. Beginning with no preconceived vision of a painting's final state, he intuitively adjusted his forms, always working with a frontal arrangement of horizontal or vertical rectangular forms. Rothko paid close attention to their height, width and edges, their distance from the edges of the canvas, and their interrelationships. All of his shapes have soft edges that fuse into their surrounding space. The dominance of these elements depends entirely on their color, which Rothko masterfully blended and layered to create varied luminosity and surface

texture. He frequently applied paint with rags, rubbing wet color together, so that few gestures were visible; at other times he painted with slightly built-up brushstrokes for textural variation. In many cases translucent under layers of color are visible, evoking a quality of inner light.

In Ochre and Red on Red a buoyant effect is created by the blazing yellow square, which, in comparison to the darker red of its surroundings, appears to surge out of the composition into the viewer's space. Through countless color manipulations executed on a large scale he created powerful, timeless absolutes of human sensation ranging from exultation to torment. Ochre and Red on Red becomes an example of Rothko's highly emotional works with its high-keyed pigments and vibrant color.

Rothko's mature works, such as Ochre and Red on Red, were often painted on a large scale, enhancing their dramatic effect that allowed viewers to place themselves inside the composition, heightening their personal experience. In order to most effectively communicate his vision to the viewer, Rothko anxiously oversaw the environment in which his paintings were shown. He preferred that they hang separately from the work of other artists in dim lighting, their large dimensions dominating the surrounding space—all in the endeavor to thoroughly immerse the spectator in their power and enhance their mystical essence.

Fig. 21  
Ochre and Red on Red, 1954

## Conclusion

Minimalistic abstract art form is an expression of the fundamental features of art. Aside from its scant material presence; its sharp lines, geometric shapes, repetition and neutrality as like a Fred Sandback's work can recognize it. As he suggests empty space to viewer using tread, people can experience transient and imagination space. The inside of artwork, previously thought to conceal secrets, has been thrown open. Nothing is withheld, all is on display. The transparent nature of the art is made evident in the clarity of its exposed form.

Sculpture is self-contained statements about the nature of human existence, and therefore they refer to this existence in all its essential aspects. Artist may develop few features into an elaborate play of shapes, which may be describe a variously as geometric, ornamental, formalistic, stylized, schematic, or symbolic. In Babara Hepworth has looked at diverse nature the process as a target of sensitive perception and expresses it in a form of artwork by bringing in their basic inner emotion. In expressing nature as a viewpoint of an artist, nature is not directly expressed an internal ideal; thus nature's original shape is transformed with an artist's subjectivity. In short, a theme is substantiated in art; the theme inevitably brings about a transformation.

And mark Rothko was more fully aware of spiritual dimensions attainable in abstract art and his mature works are deeply religions. They are objects for contemplation. They demand silence and the spectator's abstraction in them. His achievements which accomplished sublimity by colors through the internal participation by changing the original fundamentality into intellectually against the material world, enhanced abstract art to his own ground that is close to reality other than the view of minority.

Even though Rothko's color field Abstraction possessed the extreme tendency of restoration, the fact that many logical contradicts are appeared among the them should be understood by means of his considering the painting as the spiritual dimensional works.

Space is an essential element in art. Studies on space have been incessantly carried out, and its definition and concept are continually changing. Since the recognition of space is subjectively based on human behavior and experience, human beings have themselves become part of the subject. Since the appearance of such a theory in modern art, attention toward the negative space surrounding an artistic work as well as the physical space that an artistic work occupies has been growing. Viewer awareness of space when appreciating an artistic work has also been considered. With the changes in recognition of space as a subject, space in abstract art has been described as a place in which an artist, artistic work, and viewer intercommunicate.

Abstract art has become a proper medium to express an image existing in my internal side, not chained by a certain form or process, but conveying a spiritual aspect as it is.





I discovered through writing this a new aesthetic language through the “way of looking” and the combination of possibility and imagination latent in it. This tends toward the potential unknown reality. The artist has an insight to see through various worlds and this inner eye allows the artist to experience the other world beyond reality. The work created by this artist is the very gateway leading us to this place across time. Through the operation of thinking and recollecting, we are able to bring out the invisible time and space, experiences, reminiscence, and subconscious. In the works, the act of recollecting is carried out within a dreamy mist as the image lies between memories and leads us to the imaginary world. What I have attempted to represent using a metaphoric form of visual language is the faint outlines of the invisible beings, the lingering ambience of light, and the emotional respiration coming from the stream of subconscious, all experienced through the mutual perception of time and space.

I looked the work as a process of the light transferring from the connection of the experience of time, space and reminiscence to another world. The space that I sought in this process is the world melded with the inner eye and light, and the transfer is an emotional and internal movement instead of a physical one. This visualizes the journey of space and light that is where a new space that transcends the present and embraces the infinite and complex time begins. Light is an essential element in my work. Light colors the space, reveals its potential, and induces us to the other world idealized with imagination. This is a psychological space and as an architect constructs a building, we can build our own mental house to dwell.

My work intends to be vacant and open rather than to express many things. This is to induce the viewers to read the work as a reflection of their own experience and sensibility. I found that architecture and art consist of the inner abstraction and the perception of light and I have experienced the process of the works in this thesis that starts from the convergence of form, line, color and sensibility and develops into sculpture, painting and building involving space and light. It is the record of spatial experience and mentality and it starts from the whispering of lights discovered in my daily life. The canvas becomes the place where the color and form soaks into, creating a more profound space. The combination of form and color awakens the sensibility inside this. The works using space, light, and shadow are like as drawings and oil on canvas works. I tried to enable a more direct visual experience and bring out the abstract forms to the real space in order to substantialize them. The geometrical forms in these works are imaginative spaces waiting to be filled with serene experiences. In this part, I referred to the works of Fred Sandback that presented the relationship with space and abstract structure using delicate linear expressions, the works of Barbara Hepworth who sought that emotion can only be expressed in more abstract terms and she express awareness and thought in her abstract form of sculpture and the works of Mark Rothko that created light and resonance through immaterial hues on plane surface.

I will bring this abstract language form into my work and it will be originate from the restoration of imagination through the "way of looking". I wish it did not remain in the state of merely reflecting the inner space but rather to be continuously reborn through various interpretations by being read as different stories and experiences.

