

# Instability in the Experience of Space and the Perception of Materials

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**Abstract:** *In contemporary art concepts, artists of different cultural backgrounds will have their own unique experimental process and artistic creation methodology because artists need to create unique works and be loyal to their own feelings in creation. This article has studied twowell-known artists' works and analyzed the visual perception of the materials in their works, the contrast between their works and reality, and the changes in their works. I try to analyze how these artists bring a sense of instability to the audience through stable works in the space. These artists used their unique artistic concepts and emotional cognition and experience to produce great works with unique materials and methods. At the same time, they also raised uncertain issues related to environmental protection, urban development, environmental changes, and personal survival.*

**Keywords:** *Instability and Impermanence, The Visual Experience of The Material, Contrast, Sensory guidance, Watching Process*

## 1. Introduction

An installation is not only visually striking, but can also bring out other senses beyond the visual. After hearing, touch, smell, and taste intervene in the work, these factors can supplement other perceptions besides vision. Considering the behavior patterns and habits of the audience in the exhibition space, such as the action route, viewing angle, and staying time, is advance planning of the artist's on-site visuals. The viewer's perception and behavior patterns have become topics that artists need to understand.

As the audience of the work, we will not only think: what will this work trigger? Who is it for? As a creator, I will ask again: Are the audience's observation process and the process of walking inside the work part of the work?

## 2. The Different Visual Experience Brought by Various Materials in Artworks

The artistic charm of installation art derives from their spatial form and the work's inner artistic spirit and brings different perceptions and reflections to the viewer. The artist encounters these forces in his work as do architects, road builders, and scientists. Both the artist and the scientist are aware that the difference separating the hard, sharp, and distinct from the soft, blurred, and fuzzy, is a matter of viewing distance, rather than a difference between organic and inorganic [1].

The display of materials in different spatial senses will bring different visual experiences. The shape, position, and line of sight of the work all affect the audience's perception all the time. When the audience faces these materials, they may be attracted by a certain kind of material, and their emotions may be affected by the reflectance of the material.

## 3. Gordon Matta-clark Uses Architecture as the Work Material to Cut

Gordon Matta-Clark is one of America's most influential artists. His most famous artistic technique is the cutting and segmentation of buildings.

Although New York is a metropolis, it was on the verge of financial collapse and was caught in the city's predicament. In that era, New York was arguably the most severe stage of the economic recession.

Even so, it provides artists with excellent creative conditions. It can be said that this is a perfect time for artist Gordon Matta-Clark to create. When people face his works, some problems arise: Why is the installation at pains to emphasize first-hand 'experience,' and what kinds of 'experience' does it offer [2].

Most of Gordon Matta-Clark's work is carried out in the Bronx area of southern New York. Matta-Clark described in 1974 as follows: We were thinking more about metaphoric voids, gaps, leftover spaces, places that were not developed [3]. So they refer to temporary space. Due to the economic downturn, much middle class immigrated to the suburbs, and many buildings were abandoned. His works "Splitting" and "Conical Intersect" have become iconic masterpieces of all his works.

The human sense of space is the embodiment of human thinking. The object of labour is therefore the objectification of the species-life of man: for man reproduces himself not only intellectually, in his consciousness, but actively and actually and he can therefore contemplate himself in a world he has created [4]. In daily life, we cannot escape from space. We are in space all the time: When we get up, we stand in the bedroom space. When we exercise outdoors, the space we live in becomes the outdoors. The light, temperature, shape, and texture in the space are all crucial factors that affect our emotions.

Moreover, people are full of initiative and creativity in the process of feeling space and judging space. The creation of architectural space as a material has a vital symbolic significance for exploration, and it is also the best place for resistance and criticism.

In fact, we live in a space surrounded by materials. In regular times, we will ignore the surrounding environment and materials, and these factors will not overly affect our emotions and feelings. The labour of the artist, unlike the ordinary capitalist producer of commodities, is not alienated [5].

When he moved from floor to floor in the Parisian work Conical Intersect his 'normal sense of gravity was subverted by the experience [6]. The hole allows pedestrians to look up at the building's interior through its telescope-like form. This architectural form shows everyone the rise of architecture in one era and the collapse of architecture in another.

Space is a place where people communicate with each other and where ideas and ideologies blend. Gordon Matta-Clark looks for artistic possibilities in everyday urban space scenes. He broke the existing fixed way of thinking and overthrew the universality of spatial standardization by subverting the cognitive thinking mode of space.

#### **4. Richard Serra's Work Interferes with the Viewer's Sight**

Serra produces large-scale steel structures Called TTI London for sites throughout the world [7]. His works are large in size and heavy in weight, and most of his works are related to space, which he divides with tons of steel plates.

The artist placed a huge rusty steel plate in the space, and the square and empty space were divided into several uneven areas and regions by the curved steel plate. The audience will have a strong sense of depression when they come to his works. His towering copper walls and iron walls give people a feeling of oppression.

In the exhibition hall and the flat venue, steel plates divide the passages that the audience must pass through into narrow and crowded aisles. The angle between the high steel plate and the ground presents a slant angle. In some passages, the angle between the steel plate and the ground is less than 90 degrees, and the audience walking under this passage will have a strong sense of oppression and shaky feeling. The steel plates of some channels are arc-shaped, and the angle with the ground is greater than 90 degrees, which visually increases the height of the steel plates. At the same time, the wholly rusted steel plate presents a rough texture that is entirely non-reflective. This airtightness and height are enough to block the audience's sight. This way of actively controlling the audience's view is oppressive, and the audience will realize it. Incompleteness feels fear and uncertainty.

He is convinced that the line as a visual element in the space guides the viewer's sight, and then he has his own grand goal: to change the space in the form of sculpture. The audience's passive and guided observation method is unequal, and the information that the audience can obtain is also limited. The audience is like a rat locked in a maze, none of them was really concerned with a complete environment, where you could open the door, walk in, and be in a complete artwork [8]. No audience can see the whole picture of the whole work. As Jasper Johns has said, "Already it's a great deal to see anything

clearly, for we don't see anything clearly [9].

In the process of deconstructing the original work, the creator blurred the meaning of the material itself. Still, the combination of different materials and elements can give the work a new spiritual connotation. After the audience feels the different modes of the work and their own cognition, they will be touched to re-understand and think. 'anticipatory and preventative vein of micro-managing potential embarrassing and humiliating encounters out of the interactions, situations and events that constitutes everyday life.10Serra's work triggers people's specific senses. He provides people with a particular space: high walls block people's sight, and the light becomes weak in the space. People can freely move and talk in such a special space and atmosphere[10].

## 5. Conclusion

The factors mentioned above different Environmental factors affect our emotions more or less or bring us different perceptions. These perceptions include vision, hearing, and touch of various parts of the body.

Obviously, the artists discussed in my article have made careful adjustments and treatments to the works' materials and environment. They make the audience feel strange about ordinary things. When the audience hovers around the work, they can trigger a feeling of instability and reflection on the society in which they live through touch, observation, and recall.

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