

GRAY MATTER 072705

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most of my writing about the gray matter project has attempted to explain meaning with regard to interpretation and process. this writing will attempt to address display of the sculpture. at this date i have not publicly exhibited the sculpture, so i can only speak of how it exists on display in my home. so far, i have displayed the sculpture(s) a few different ways. arranging various displays is still part of the process, and it is important to note that there is no one way to display the sculpture (there is no fixed structure). from time to time i rearrange the display, either because i want to see it a different way or because i am adding more pieces to it. some displays are more prominent, and others are subtle. either way, i think of display/placement options as considerations of filling interior space, and consequently altering the space. the interior space of a home is mostly filled with functional objects (furniture, appliances, and the minutiae of supplies needed for performing various tasks). the specific styles and details of every home are different, but generally all interior home environments are the same. a semiotic reading of any home will reveal information about it's inhabitant. every home will have an atmosphere that could be described as an assortment of signifiers that creates the code that defines the living space. the code of the objects that occupy the space contextualize the space as a dwelling. gray matter disrupts the code of the space that it occupies because of it's ambiguity. the title of the sculpture is intended to refer to it's ambiguity: gray = neither black nor white, unclear, ambiguous; matter= material, substance, an object that occupies space. gray matter = ambiguous object ... the title also refers to brains, as the organ (also an object) that will interpret the ambiguous object. gray matter encounters gray matter is a clever way to describe the experience, and the results of the encounter will be that gray matter is whatever one's gray matter decides that it is. the formal appearance of the sculpture connotes organic forms which aid in setting it apart from its architectural surroundings. although dissident, the sculpture is a benign intrusion in the room. it appears to be soft and pseudo-natural. it's presence is not aggressively dominating. it exists as a glitch in the code of it's surroundings. the glitch provides an exit from the ordinary and familiar experience of being in a room. it draws attention to epistemological order of the room by being incongruent with it. it seems that familiarity is the regulator of epistemology, and so to make the familiar unfamiliar sets up an opportunity to examine the structure of knowledge. the gray matter sculpture presents itself as a mysterious difference, and reminds one that that is what everything is.

i think that to display gray matter in an exhibition space might not achieve the same effect as displayed my home, mostly because of the context of the space. in my home, a common response is "what's that?". in an art gallery or museum one expects to see sculpture, so the epistemological provocation will be different. i think that the approach would be to disregard certain conventions of exhibiting art works. for instance, to continually rearrange the sculpture, so that the exhibit would be different from day to day, or hour to hour, so that the exhibit will not be exactly the same for different viewers. i think that to encourage viewers to touch and rearrange the sculpture might enhance the experience. possibly to include furniture in the space to disrupt to code of the exhibition space, and for the sculpture to interact with, like it would outside of the art space. on some days, slice open the pieces to reveal their contents, then sew them back up. notes (like this text) and related images would accompany the sculptures. on some days use the sculpture as props in a performance. the point of this strategy would be to demonstrate that this is the gray matter *project*, and that the project it is a process of inquiry not limited to the sculpture, therefore it should be considered in more than one way.