

To what extent does multi-sensory art affect lasting change?

An investigation into the spatial practices of Olafur Eliasson

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Scientifically, artistically, and architecturally, Olafur Eliasson asks us to consider space and how we engage with it. Analysing his theories, and approaches offer one insight into the overall mechanics and purpose of immersive installation. This paper seeks to discuss the function of critical spatial practice against the ideology that audience participation changes the basis of appreciation of an artwork. The physical act of doing represents a practical way of knowing, an interrelation between emotion, location, and aesthetic that can cause audience members to view their world in a new way, directing a positive experience of art, which can both enhance individual and community wellbeing and incite positive environmental action, by addressing critical issues.

Since the 1990s there has been a notable interest in progressing the idea of sculptural, three-dimensional, artworks into a 'critical spatial practice'. This term was first defined by Architectural Historian, Jane Rendell (2003) to delineate cross-discipline art and architectural works that 'critiqued the sites into which they intervened as well as the disciplinary procedures through which they operated'. Architecture has been closely associated with the practice of art since the 15th Century, when the renaissance explored new ways of looking at reality, particularly through structure, maths, and aesthetics. Artworks of this type, span not only the idea of art and defined space, but duration, performance, and situation too. This highlights the principle that artworks can move beyond the three dimensional, becoming environments that audiences enter, and influence, affecting the final realisation. According to Architect, Marija Zečević (2017) this idea historically dates to the Dada movement and key artists like Duchamp and Schwitters. The deconstruction of the idea within a work of art began a creative conversation around the idea of space itself and what it means to be a part of it, to socially experience it. This type of practice is often referred to by the popular neologism art installation. The artform displays an interest in changing and evolving the modernist idea of the gallery space, transforming it beyond the 'White Cube' (O'Doherty,1976), by choosing locations and methods that are site specific, or transient. Altering the context of a work engages the audience in a new dialogue, asking them to consider an artefact in a new way, changing the basis of interaction and appreciation. The traditional exhibition ideology provides a situation of reverence, respect, and boundaries. In other words, we look but do not touch. Critical spatial practice looks to break this down with participation and active engagement. Artists like James Turrell, Anish Kapoor, and Daniel Buren have trodden the path for this evolution since the 1960s and '70s. They have explored surface, material, and site, from a position of questioning the gallery space, to abandoning it completely. Turrell's Rodin Crater 1979-, Burren's Monumenta 2012, and Kapoor's Dismemberment projects, are excellent demonstrations of this approach in practice.

Eliasson's earliest works focussed on the use of electric lamps, reflection, and lenses. Using single light projection sources to make architectural interventions, like Window Projection, 1990 [1] and repurposing convex mirrors and lenses. Following in the footsteps of Anish Kapoor, who used concave disks in galleries in the 1950s. Works like Wannabe, 1991 [2] and Untitled (Looking for Love) 1993, encourage a conceptual discussion about the everyday world, and the viewers place within it. Thus,

appearing as interventions rather than immersions that distort the viewpoint and comment on the location of the work. This approach champions the visually uncomplicated, deliberately exposing the illusions Eliasson has experimented with. This appears to be a signature of Studio Olafur Eliasson's design principle, it seeks to leave space for the construction of individual narrative, allowing for the consideration of one's own perspective, rather than directing specific conceptual ideologies.

As well as embracing the architectural, there is a constant reflection on the natural world and current ecological crisis. This approach is considered a form of contemporary sublime, by academics (Tate, 2007). It is marked in Eliasson's case by the harnessing of ecological elements. Eliasson has employed stones, light, water, and wind to explore humanity's relationship with the earth. Technical; structural; scaffolded and electrically powered illusions of nature driven by a disparity with the traditional frame. A dichotomy, embracing, potentially harmful, materials and technologies of the modern world with an activist intension to force awareness of current issues. All for the purpose of political impact.

So, how can fog machines, water pumps, sun lights and coloured plastics change the world? It is possible to question the necessity of these innovations. Eliasson constantly monitors the outputs of his studio to avoid what he terms 'The Disneyfication of experience' (Alderson, 2015). In Adrian Searles' review of *In Real Life at the Tate Modern*, in 2019, much is made of the 'visual amusement' and 'entertainment' value of the 'smoke and mirrors' approach to art that is apparently embodied. Certainly, if perceived strictly from the observation of aesthetics, for the purpose of pleasure, this could well be considered something of relatively minimal value. Contemporary artists like Mary Mattingly and Tomás Saraceno, *Museo Aero Solar*, 2007 [3], have made floating gardens and giant air balloons from plastic bags that have made similarly strong ecological statements, arguably, with greater community value and less environmental impact. In comparison, Eliasson's approach does more than expressing an opinion. Artworks offering light, colour, and uncompromising aesthetic move toward an intention beyond the ecological statement. Construction comes across as submissive to visual judgement, designed to conjure an illusion and at the same time announce its unreality. Consequently, this process contains the ability to transform the viewer in a way that is beyond the idea.

Philosopher, Frederico Vercellone, discusses the idea of aesthetic reality and illusion, from a perspective of sensory inclusiveness, explaining that an artwork conjuring a realistic image, that was:

...capable of integrating all the elements of sensory perception would generate a deviation, a misleading delusion that would distort the nature of the perceived world, even calling our very identities into question (Vercellone, 2015, Pg.22).

The idea that a painting, forming a mirror of the world, would be capable of harnessing a full sensory experience would indeed cause disorientation. It is, to some extent, irrational - something like Alice in Wonderland. Where the two-dimensional image remains separate from its surroundings, like a television screen, it enables rational analysis from a detached vantage point, developing subjective cognitive responses and knowledge. Indeed, Eliasson's installations seem to ask their audience to step out of the every day, placing them in a new realm of temporal engagement, one that is beyond the three-dimensional sculptural object. The result can be entirely different and sometimes confusing, like entering a new world. As such, Installation art harnesses this opportunity, with the intention of causing a situation where an audience will react and interact in a new way, stimulating new possibilities of being and knowing. The approach contrasts the philosophies of Martin Heidegger in *Metaphysics of Presence*, and Gilles Deleuze's development of *Virtuality*, demonstrating that the aesthetic object can have something more than a visual appearance, it can influence its surroundings. Therefore, Eliasson's approach to installation shows that even functional objects affect the way that a three-dimensional

environment is read. When we depart from the realms of two-dimension, we can find ourselves moving beyond normal cognitive knowledge processes, towards the realms of mysticism. A place where engaging with art can be sensory, engaged with by mind, and body, becoming transformative, causing a consciousness shift or the development of identity and selfhood, thus Eliasson's existential motif.

Is it possible that the current enthusiasm for installation and immersion is connected to a 'reenchantment' of culture? Artist, Suzi Gablik passionately discussed this idea in 1991, asking for a societal shift towards living and thinking more meaningfully, addressing the function of art in this context. Subsequently, pushing against the idea of revering art objects as 'specialised' and created for 'the sake of formal pleasure' in favour of helping it to 'become useful again' (Gablik, 1991, pg.141). She argues for art as a 'discipline of healing', predicting that:

...we may see the overall meaning of art change profoundly – from being an end to being a means, from holding out promise of perfection in some other realm, to demonstrating a way of living meaningfully in this one (Gablik, 1991, pg.145).

In a society that has 'splintered beliefs and conflicting ideologies' (Tuan, 1977, pg.116) it might be 'that [the] mental and spiritual aspects of human experience [are] greatly neglected as a result of focussing so single-mindedly on the physical and material' (Bergson, 1912, cited in Phipps, 2004). Wassily Kandinsky was early to offer a diagnosis of the effect of materialism on the modern person, some considered these opinions to be 'poetical prophesy' (Popczyk, 2017, pg.93). Heidegger (1927, quoted in Kwon, 2002, pg.158) echoed this sentiment, diagnosing that the condition of modern life was one of existential "homelessness" Kwon (2002, pg.158) adding that, from Marxist analysis, capitalism creates an abstraction of space, causing a feeling of 'placelessness in contemporary life'. Quantum Physicist, Dr Amit Goswami explains this idea, referencing Abraham Maslow:

...people have an entire hierarchy of needs – not only material but also subtle. Subtle needs create demand for subtle products that enhance or develop vital energies' (Goswami, 2014, Pg. 163).

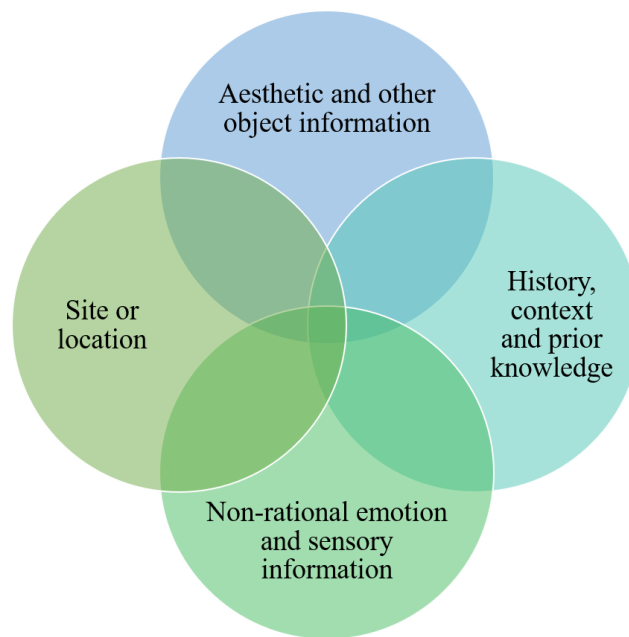
He, like Gablik (1991, pg.84), believes that art has a role to fulfil in addressing these needs, replacing a 'loss of ecstatic experience'. Vercellone, suggests that the modern experience of an artwork has become separated from the 'erotic dimension' of aesthetics that comes with an appreciation of beauty 'as defined by Alexander Baumgartens, *perfectio sensitiva*- that is able to make us appreciate the completeness of the world (Bertinetto, 2015, pg.18).

By harnessing nature and bringing people together to experience it socially, for the purpose of communicating a need for change, Eliasson addresses Gablik's hopes for the trajectory of creative practice. Emphasising an idea of a modern aesthetic that is complete in its sensory immersion, offering a platform for experiencing and seeing the world in new ways.

The Durham Commission (2019, pg.39) note that 'creativity is a facet of self-actualisation... To be truly fulfilled [human beings] need to realise their true potential, their full creative selves'. Experiencing artworks inspires feelings of creativity that can lead to action. Educationalists Netzer and Mangano Rowe tie the idea of subtle need and communication to creativity itself. They believe that 'speaking about creativity has little merit. [It is] best understood by direct observation, intuitive awareness and participation in creative processes.' The participatory, therapeutic approach to learning separates the intellectual/rational acquisition of knowledge from other complementary ways of knowing, like intuition and creativity, which are 'naturally linked' (Netzer and Mangano Rowe, 2010, pg.130). Both are:

... sources of unconditional knowing – a state of consciousness in which the individual becomes the channel for the creative process as well as the observer of its patterns and messages (Netzer and Mangano Rowe, pg.131).

This other knowing could also be attributed to emotional intelligence. Essentially, the potentially transformative power of the creative act, and viewer participation in it, must be levelled at the amount of awareness and ability, through prior knowledge and experience, that individuals have, to perceive and epiphanise new meaning. We could see these relationships thus:



Philosopher, Charles Taylor (2002, quoted in Popczyk, 2017, pg. 91) suggests that the transfigurational artwork can be seen as an individual epiphany, but that the revelation itself may simply be 'the true face of things', rather than a more universal wisdom. The idea of epiphany is connected to knowing in a new way and the mythological idea of transcendence. Although, modernism rejected the idea of an epiphany of being, and instead reacted with 'expressions of devastation' to the cultural climate of the time (Popczyk, 2017, pg. 92). A reaction that reveals the destruction caused by materialism but does nothing to repair the damage. Curator and critic, Nicolas Bourriaud's (2009) 'Altermodern Manifesto' finds an umbrella under which to describe current creative evolution, explaining that it embraces a new society and culture framed by the globalised world. The addition of new technologies into artistic practice gives a new means of expression by which to identify a journey. One experienced in time and space. There is a new meaning of physical material reality, our trajectory is the same but our sensory interaction with the world is changing through technology. This symbiosis is being harnessed by Eliasson, through the use of immaterial props like light, to create a platform with which to communicate his message.

If turning knowing and feeling into doing and action is the transfigurational ideology of the artist, how can we be sure it is substantiated and understood as a process? It is vital that the ideal of change is successful but as a myth, it has little chance of success. Placed into the context of metaphysics and neuroscience the picture becomes more definitive. In *Your Engagement Has Consequences*, Eliasson places a scientific frame on his work, explaining the effect of time and space on our perception of art objects.

By focussing on time and vibrations, we can create a perspective... from which an alternative spatial conception springs, form is the carrier of context [and there is a] complex relationship between the two (Eliasson, 2008, pg.19).

A negotiation with its surroundings that is in constant exchange. The role of the spectator in his work is to choose to engage with the designed experience, the definition of experience in this case, being a moment lived in time. In choosing, the viewer becomes a co-author, present in time and space. Engagement is defined as a concept beyond time, a 5th dimension, a platform for communication and change where information can be passed as 'waves' and 'vibrations'. This includes the frequencies of sound and light as well as speech and electricity. 'By considering various kinds of waves, you can ascribe different dimensions to a space in constant transformation' and his focus is an attempt to isolate the 'negotiation or engagement' (Eliasson, 2008, pg.21) that occurs in between his work and the spectator. It is this communication, the space between the work and the viewer, that Eliasson believes transformation can occur. Where new knowledge can give way to new thinking and doing. He achieves a strong reaction to his works from the general public, evident across SOE.TV (2021) broadcasting. The availability and reach of projects like the Little Sun solar light, demonstrate his desire for ecological change where it is most needed.

From the perspective of mental versus physical, a duality could be seen between the material and non-material aspects of Eliasson's immersive installations, relating to the philosophies of Plato, Buddhism and Quantum Mechanics. There is a collaborative function between the two, rather than disparity. The individual qualia of the senses become synthesised in our mind and body, evolving into a complete synaesthetic reading. We then, according to Immanuel Kant (Blackburn, 1999, pg.255), use our minds to create rules or organising principles within which to understand them. These thoughts usually fit into modern, cultural concepts, like date and time - the 'phenomenal' world as we know it. This works until something does not fit the construct.

The current scientific model of visual perception, according to Pepperell, suggests that the only information entering the eye's lens and retina is a variety of intensity of light wavelengths. Notably, 'eyes do not detect objects – or any of the properties we associate with them such as colour, texture, size, shape or position' the processing of waves is completed by 'specialised modules' that 'mediate visual properties such as motion, colour and orientation' (Pepperell, 2012, pg.3). The brain allocates meaning, but in theory, it is only prior knowledge and experience that would provide definition, and allocate the concepts we attribute, like name. There is no 'correct' version of reality that is recognised as a norm.

The physical self is a reference for our reading of the external world, body size gives meaning to scale, and peripheral vision offers a constant reference point, shaped by the roundness of our eye sockets and the edge of our nose. 'The visual experience cannot be properly understood on the basis of any fundamental separation between our selves and reality' (Pepperell, 2012, pg.10), giving a new meaning to the phrase 'the world revolves around you'. Physicist, Niels Bohrs' theory of Complementarity (Harrison 2000) reminds us that for those who are blind, there is no fixed point where a person ends, and the world begins. Sight provides a point of reference between the two, although much still lies outside of the electromagnetic spectrum we are attuned to. Our world is composed of particles, vibrating at different speeds, not all of them visible. Beauty, 1993 [4] offers the audience an opportunity to be part of this science in practice. Walking into the artwork at the Tate, in 2019, you are confronted with disconcerting darkness, a slightly uneven rubber matting underfoot, and a gathering of hesitant bodies in the centre of the space. Moisture in the air, a shaft of light, and then, the rainbow. Participators moving away from the wet mist or embracing it, some risking immersion to stand and letting the fine droplets settle on face, hands, and clothes. Everyone that

engages with Beauty, experiences their own diffraction, in relation to their physicality. Rainbows are not real arcs in the sky, they are reflections of split light bouncing from the inside of tiny water droplets onto our retina. It is our perception of the phenomenon, and the process of interpretation in the mind [5]. The reality of the rainbow only exists in our lived experience of it. Colour theorist, Faber Birren (1976) reminds us that we see colour in our psyche, it is part of dreams, seen and understood without wavelengths. Carl Jung believed that colours could activate the unconscious mind, that they were qualities of consciousness (Laughlin, 2015), 'light transcends the cognitive and moves into the non-representational realm of the effective and sensual (Edensor, 2015, pg.39) an attribute recognised and used by light artists like James Turrell, and Dan Flavin, since technological advances in fluorescence allowed, selecting it for its otherworldly properties.

Beyond the visual, our modes of experience encompass the sensory-motor, tactile and conceptual. Humanist geographer, Yi-Fu Tuan (1977, pg.46) describes the body as a container for experience, 'We know how it feels to be "full" or "empty", recognising the body's part in using that as a relative measure for scale and volume. All our senses; hearing, touch, smell, taste, guide our actions and inform decision making. 'The human being, by his mere presence, imposes a schema on space.' (Tuan, 1977, pg.36). Organising principals exist subconsciously until a situation occurs where they are required, but functionless. We often do not realise what we have until it is gone. Your Blind Passenger, 2010 [6] demonstrates how Eliasson uses this metaphor in his process, encouraging his audience to re-evaluate their awareness of themselves through the space they occupy, by stripping them of all the information they normally use for orientation. Sensations are confused, colour is manipulated, the mind struggles to make sense of what is happening. Stepping into the 45m long tunnel of fog, knowing that all you need do is move forwards, it is still easy to feel lost. Unable to work out the volume of the space you occupy. Questioning contact with the floor and reaching out to the walls for reassurance. As your view clarifies a little, colour changes as the tunnel unfolds.

Very quickly you realise, and I mean this quite literally, that you are not completely blind after all, you have a lot of other senses which start to kick in. It shows that the relativity of our senses is much higher than we think, we have it in our capacity to recalibrate or at least stop being numb (Eliasson, 2019 quoted in Brown, 2019).

Eliasson explains that he wants his audience to become aware of the need to use all their senses to navigate, raising awareness of everyday functions. Social and cultural geographer, Tim Edensor (2015, pg.39) explains that often we are unaware of the subtle changes of the rhythms of life, it is only when we are confronted with unfamiliarity that deep apprehension occurs. One could conclude that, in this situation, the observer becomes the observed, a tangled hierarchy of perception where viewers step back from themselves to realise and analyse reactions. In the short term, we could assume that the reaction, or learning, might be momentary. However, evidence suggests that repetition of learnt experiences leads to appreciating interactions in a new way. Turning doing into a new kind of knowing through sensing and emotive reaction.

Your Uncertain Shadow (colour), 2010 [7] is another example of the way Eliasson plays with the viewer's physicality. A room containing five boxed spotlights, lined up against a wall and spaced slightly apart, project double Green, then single Magenta, Orange and Blue beams. The additive properties of these lights combined with a dark shadow, caused by interference with a bright white beam, are cast upon the opposite wall, altered by the physical presence of the observer who causes changes in colour combination through light mixing. Interacting with the artwork offers awareness of shape and scale of the body. Moving around the space, closer and further from the lights, adjusts the artwork to alter its intensity and proportions. There is an overwhelming temptation to move, twisting your form to change the patterns, interacting with those around you. The rainbow of light encourages a playful

feeling, adding to an overall inhibition. In Aldous Huxley's (1954, pg.12) book 'Doors of Perception', we are reminded that 'visual impressions are intensified when sensum is not immediately subordinated to concept'. Not understanding technicalities, and being immersed in activity, allows a disconnection with our usual need to step back and make sense of what is happening:

Aesthetic experience shares some important qualities of – but significantly different from – other experiences like the sexual experience, the mystical experience and the pharmacological experience of taking drugs... this view of aesthetic experience makes us understand the deeper significance of our interest in art (Bertinetto, 2015, pg.11).

Subsequently suggesting that, connecting with an artwork on a multisensory level allows for visceral intimacy. Eliasson's artwork certainly fulfils a childlike need to explore the world in new ways. Your Spiral View, 2002 [8] and How do we live together? 2019 [9] also link to this idea of examining the self by reflecting bodily form using mirrors, offering our image back in a new fractalized or multiplied way. This results in disorientation, and surprise, offering awareness that you are part of a shared journey. Watching others mirrored in the glass as they watch you. Edensor (2015) believes that through group participation in an event the difference between individuals becomes more evident through the process of seeing other's reactions. Enabling a clearer identification of personal transformation. The collective interaction of the audience, coexisting with and altering the work, becomes the work - completing the aesthetic. Capturing this with photography, or video does not come near to capturing the feelings and emotions of authentic submersion.

Indeed, awareness of time passing is another 'smoke and mirrors' effect used by Eliasson to bring the viewer into the present. The Big Bang Fountain, 2014 [10] plays with altered synchronisation of the senses. Inside the black room, there is a constant sound of running water and a flashing strobe. The soft trickling is juxtaposed against the hard white inconsistent light source. A fountain becomes momentarily visible between the bodies crowded around it. Each freeze frame sees liquid suspended, frozen in space, sculptured in its form. It lingers in the mind's eye. We are seeing the world like a movie cut into sections, but what we hear is constant. This could be seen as a 'collapse of meaning' (Edensor, 2015, pg. 148), what we expect and what we perceive are different, resulting in muddled boundaries where reality and illusion begin to mix. The construction consists of a water trough, pump and nozzle, the magic is in the dye, enabling the water to mesmerise and glitter. Tuan (1956, pg.107) suggests that our consciousness is affected by the 'built environment', structures speak, they can 'define and refine sensibility' and 'sharpen and enlarge consciousness.' It seems that Eliasson seeks the 'diffuse' and 'fleeting' feelings that are formed without a container or boundary. A place in time with no associations. Philosopher, Henry Bergson (1889, cited by Phipps 2004) defines time as a spatial construct, although it is framed by clocks and dates, this is 'super imposed', actual time can be experienced as suspended, short, and long. Questioning our relationship with it reminds us that with time, meaning and context also shift, Kandinsky believed that this was 'because the "whole" truth (was) transcendent' (Goswami, 2014, pg.50). Although this is a more spiritual observation, all moments of all days can certainly change the present and the future for anyone.

As such, Eliasson's installations seek to engage the spectator and immerse them in his dialogue. A state of physical and emotional experience that locates in the realm of science and experiment. Between the observer and the observed, there are ideas, questions, feelings, and knowledge. Curated partly by the artist and partly by the witness, where each individual narrative is completed. Suzy Gablik attempted to define this idea of a meaning located between the art and the spectator. The term 'Connective Aesthetics' was used to describe works of art that occurred during an artist's interaction with a community:

Art that is grounded in the realization of our interconnectedness and intersubjectivity-the intertwining of self and others - has a quality of relatedness that cannot be fully realized through monologue: it can only come into its own in dialogue, as open conversation (Gablik, 1992, pg.4).

Between 1979 and 1980, artist Mierle Laderman Ukeles acted out a performance in which she built bonds with sanitation workers, drawing attention to the good work they did in New York to raise public awareness of waste processing. The artwork recorded, on video, the act of shaking hands. In describing this act to Gablik (1991, pg.70) she said 'The real artwork is in the handshake itself... I present this idea and performance to them, and then, in how they respond, they finish the art'. This example illustrates how an artwork can exist in a process, act, or communication. The idea of relocating the 'art' to the space between the aesthetic object and the viewer, socially or not, is a concept that relates well to Eliasson's idea of co-creation. This is particularly evident in *Beauty, Your Spiral View*, and *Big Bang Fountain*. To underpin the purpose and benefits of this alternation, it is first necessary to detail the three modes of art appreciation isolated by Bullock and Reber (2013, pg.124), these consist of; basic exposure to the work, reasoning formulated through 'artistic design stance', and understanding based on existing historical knowledge. This knowledge centred approach is contrasted by a neuroaesthetic argument that suggests 'art obeys the aesthetic laws of the brain' which can cause 'aesthetic preferences'. These are likely to be based on biological instinct. The apprehension of an art installation could be described as:

sensory immersion = visual knowledge + embodied experience (biological and emotional)

A re-modelled version of negotiating everyday reality, the bias is on the visual, because the aesthetic is a driving feature in Eliasson's approach. The success of this process is measured by the strength of the viewer's response. Conversations in *The Multisensory Museum* unpick the importance of the length of time an audience is exposed to an exhibit against the level of connectivity achieved, and as a result, capacity to respond. Therefore, suggesting that felt experiences have everything to do with what and how we think. Levent and Pascual-Leone (2014) believe that individuals negotiate the world, and their connections with each other, using their own distinctive set of cultural and sensory 'tools'. Apparently, new understanding and empathy can be derived from anything that fully occupies the mind.

So, why are these types of experience so beneficial? Mani et al (2014, pg.596) explain that brain plasticity is adaptable and studies into neuroscience show that neural networks expand as a result of exposure to enriching life experiences. This research demonstrates that knowledge can be a direct physiological benefit of interaction with artworks. Lane (2005) maintains that 'the benefits of art-based learning are linked to stimulation in the parasympathetic nervous system that results in endorphin and neurotransmitter release. This causes happiness' (Janzen et al, 2011). There is no reason why museum or gallery visits would not surmise as creative learning experiences, and the same results apply. In 1982 academic, Teresa Amabile developed a test designed to pinpoint key environmental creativity drivers, 'Intrinsic Motivation' was identified as vital. Chen and Yao (2011) explored this motivational principle, developing a theory of 'harmonious passion' defined as 'the autonomous internalization of an activity, making it part of one's identity and thus creating a sense of personal enjoyment' (Amabile and Pillemer, 2012, pg.12) it also encouraged participation. By summarising these findings it would suggest that the experience of some immersive artworks would be engaging to the point that learning could occur, causing a positive engagement that resulted in the

release of endorphins, and an autonomous internalisation, that could lead to the development of identity. This provides a body of evidence that would suggest that Eliasson's aims to stimulate action through new knowing was entirely possible.

So, is new knowing an art in itself? Goswami believes that there is a growing body of evidence to support the theory of unconscious processing. If experiential installation effects new ideas without directly offering learning, new knowing must be gained through the sensory and physical processes of engagement. Bergson believed, metaphysically, that empathy had a strong influence in the process of deep and true knowing. It is possible to conclude that consciousness, and the faculty of knowing, are very much intertwined.

Professor Robert Witkin (1976) developed a controversial theory, set out in his book *The Intelligence of Feeling*, which inferred that growth of being and self requires 'reflexive action' - active knowing response. This was built on the idea that the senses could be triggered into reaction by a 'disturbance' that caused sensation, mood, and emotion. The reciprocation or reaction of the self then resulted in a 'feeling idea' - a different kind of knowing, a creative one, supported by emotional knowing, rather than cognitive. Ultimately, Eliasson's critical spatial practice provides an aesthetic platform that sparks a feeling response. Allowing the observer space to construct their own narrative can provide a platform for playful learning. In doing so the artworks create experiences that support the construction of new knowing, and probably, the development of new neural networks. The process of acquiring new knowing being related to the amount of exposure and connection to the artwork in question. A longer-term formation of more permanent learning would correlate with quantity and repeated exposure. This experimental and scientific approach to making artworks is greatly open to interpretation, dependent on the willingness of the participants to engage. In the event sufficient immersion was achieved, it could indeed 'change the world' (Eliasson, 2016), or at least a tiny part. A small change could affect a larger one via psychologies 'Rippling Effect', Lickerman (2011) explicates that influence on others can be seen as ripples on a pond. Sparked by conscious, or unconscious intention, ideas and feelings that are communicated with others can be conveyed over and over until they eventually fade. The more discussions and responses that are accumulated, the more likely this is to occur. As a vessel for encouraging activism, or specific mind states, like environmental activism, this would be down to individual response. It does, however, offer a platform for discussion, propelling the artist into a position of authority where information can be conveyed to a listening audience. The reenchantment of art is a valuable concept and the co-creation of artworks through visual and participatory means may have the ability to go some way to remedy 'homelessness'.

The way we perceive... determines our philosophy of life, matters of war and peace, how we perceive work and the amount of quality time we devote to the people and things that really matter (Bergson, 1912, cited in Phipps, 2004)

If we can leave an art exhibition with a new-found feeling of happiness or inspiration there is a chance that we will take more time to treat those around us with greater care, maybe approaching the world around us with greater respect. It may even lead to the growth of new creative action:

One of our deepest needs is to find and express that vital creative spark that lies somewhere in all of us. If we saw ourselves as potentially creative artists of one kind or another, if this was the main view of ourselves and each other, we would spend more time creating our own images, writing our own stories, rediscovering our own myths. The artist is not a special kind of person. Every person is a special kind of artist' (Phipps, 2004)



1.Olafur Eliasson Window Projection 1990. Tate Modern, London.

Spotlight, Gobo, Tripod.

Anders Sune Berg, 2019.

Available at: <https://olafureliasson.net/archive/artwork/WEK101840/window-projection> (Accessed: 9th March 2021).



2. Olafur Eliasson Wannabe 1991. Tate Modern, London.

Spotlight.

Anders Sune Berg 2019.

Available at: <https://olafureliasson.net/archive/artwork/WEK101838/wannabe> (Accessed: 9th March 2021).



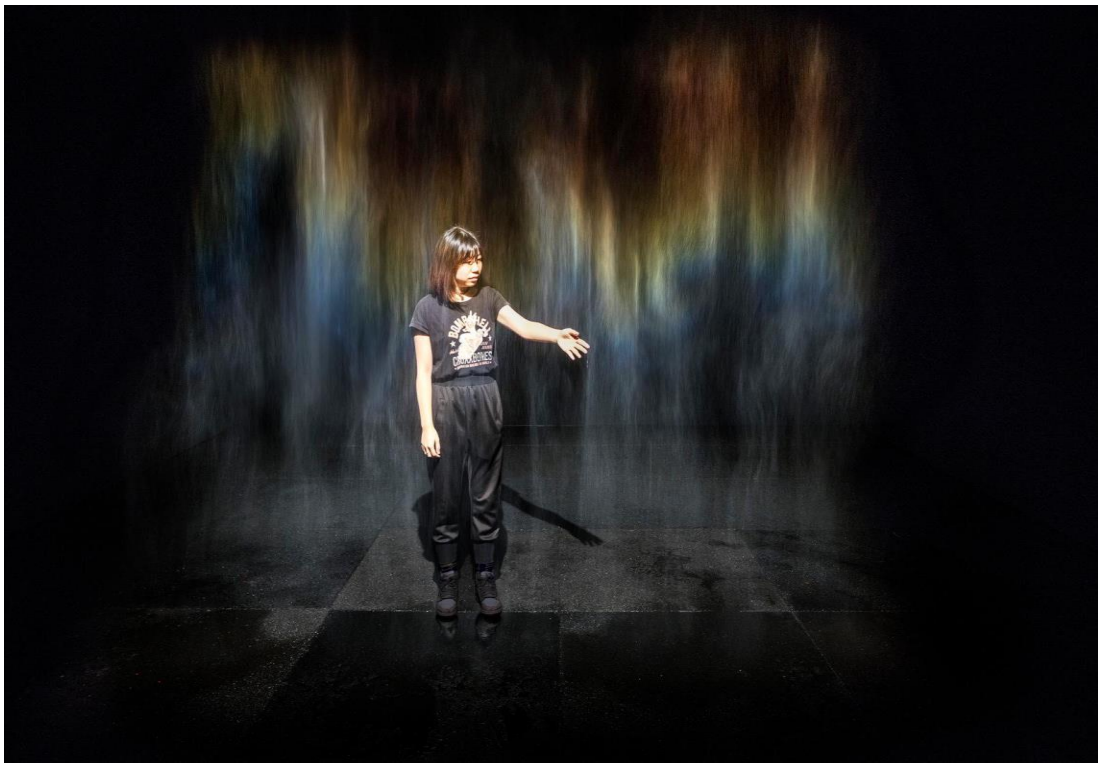
3. Tomás Saraceno Museo Aero Solar 2007.

San Martin University Centre, Buenos Aires.

Reused Plastic Bags.

Photo: Carlos Almeida.

Available at: <https://aerocene.org/> (Accessed: 9th March 2021).



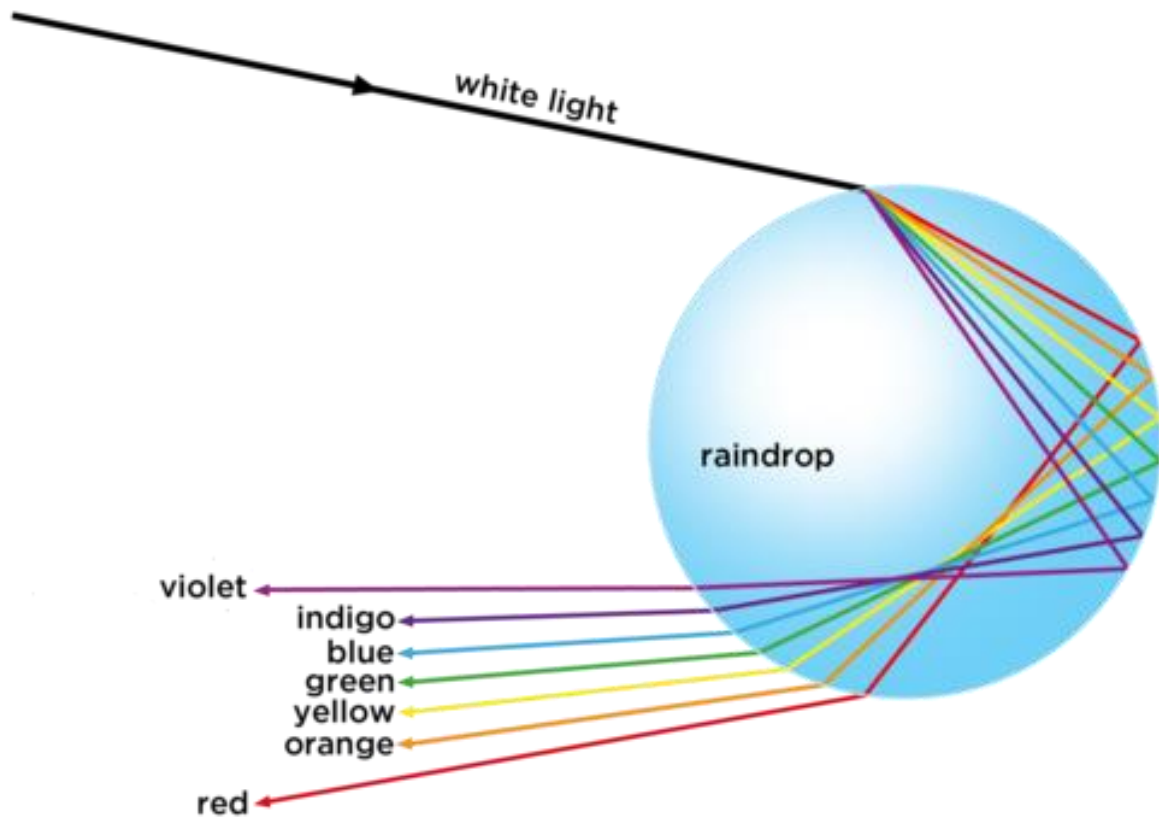
4. Olafur Eliasson Beauty, 1993.

Tate Modern, London and Long Museum, Shanghai.

Spotlight, Water, Nozzles, Wood, Hose, Pump.

Photo: Anders Sune Berg 2018, and 2016.

Available at: <https://olafureliasson.net/archive/artwork/WEK101824/beauty> (Accessed: 9th March 2021)



5. The Physics Behind Rainbow Formation

Available at: <https://tuitionphysics.com/2016-feb/the-physics-behind-rainbow-formation/>
(Accessed: 9th March 2021)



6. Olafur Eliasson Your Blind Passenger 2010.

Tate Modern, London and ARKEN Museum of Modern Art, Copenhagen.

Fluorescent lamps, monofrequency lamps (yellow), fog machine, ventilator, wood, aluminium, steel, fabric, plastic sheet.

Photo: Anders Sune Berg 2018

Available at: <https://olafureliasson.net/archive/artwork/WEK100196/din-blinde-passager> (Accessed: 9th March 2021)



7. Olafur Eliasson Your Uncertain Shadow (colour) 2010

HMI lamps (green, orange, blue, magenta), glass, aluminium, transformers.

Tate Modern, London.

Photo: Anders Sune Berg 2018.

Available at: <https://olafureliasson.net/archive/artwork/WEK100100/your-uncertain-shadow-colour> (Accessed: 9th March 2021).



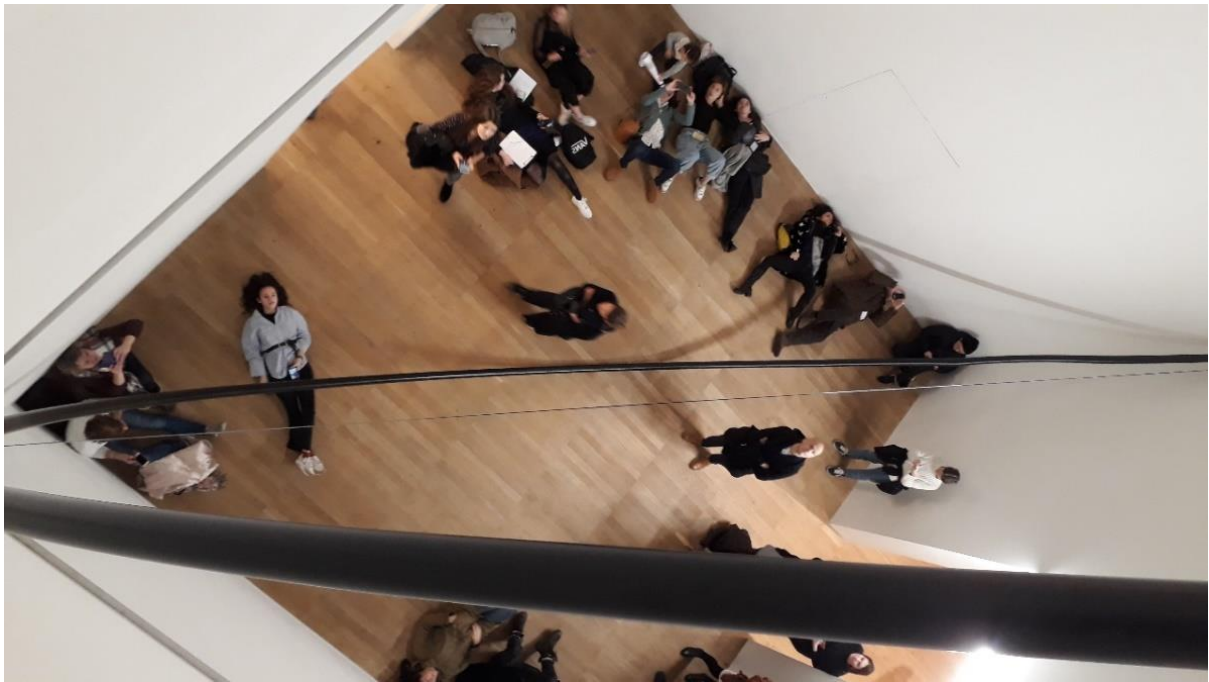
8. Olafur Eliasson Your Spiral View 2002.

Stainless-Steel Mirror, Steel.

Fondation Beyeler, Basel, Switzerland.

Photo: Jens Ziehe 2002.

Available at: <https://olafureliasson.net/archive/artwork/WEK101093/your-spiral-view> (Accessed: 9th March 2021)



9. Olafur Eliasson How do we live together? 2019.

Stainless steel, paint (black), mirror foil.

Photo: Samantha Greenhalgh

Images taken at the In Real Life Exhibition Tate Modern 7th December 2019.



10. Olafur Eliasson Big Bang Fountain 2014

Water, strobe light, pump, nozzle, stainless steel, wood, foam, plastic, control unit, dye.

Moderna Museet, Stockholm.

Photo: Anders Sune Berg 2015.

Available at: <https://olafureliasson.net/archive/artwork/WEK109204/big-bang-fountain>

(Accessed: 9th March 2021)

EXHIBITIONS

Olafur Eliasson: In Real Life (2019 - 20) Exhibition. Tate Modern 11th July 2019 – 5th January 2020.

TELEVISION

Olafur Eliasson: The Design of Art (2019) Abstract Season 2. Netflix 06.02.2021.

SOE.TV <https://www.soe.tv/> (Studio Olafur Eliasson's Online Broadcasting Platform) 01.02.2021

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