

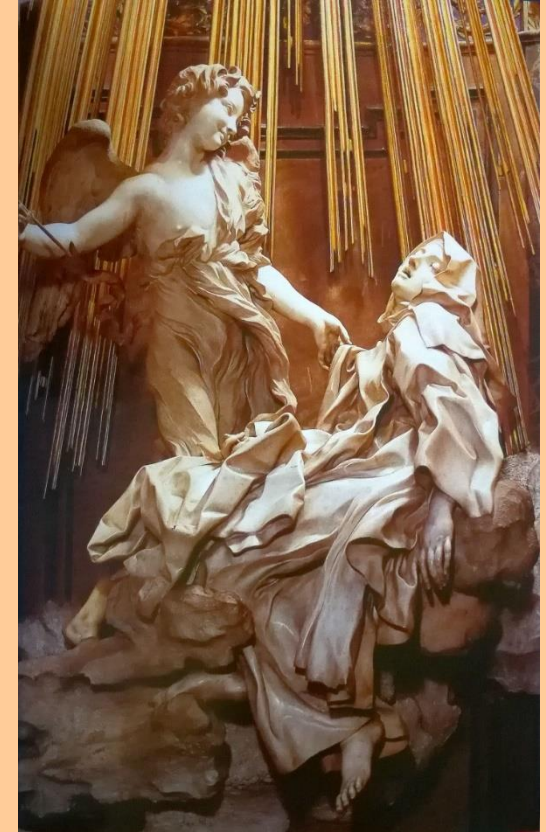
# COMPARATIVE STUDY

This comparative study will be looking at 3 artworks: Martin Creed's *Work No. 965: Half the Air in a Given Space*, Gianlorenzo Bernini's *Ecstasy of St. Theresa*, and Jesus Rafael Soto's *Houston Penetrable*. The artworks all have to do with the idea of 'union'. The artworks all create a relationship with the audience through engulfing the audience. The artworks all use motifs that relate to energy, they differ in how the artists choose to involve the audience. The expression and use of motion in the three artworks are different, Also, the way the artist choose to involve and connect with the audience is different.



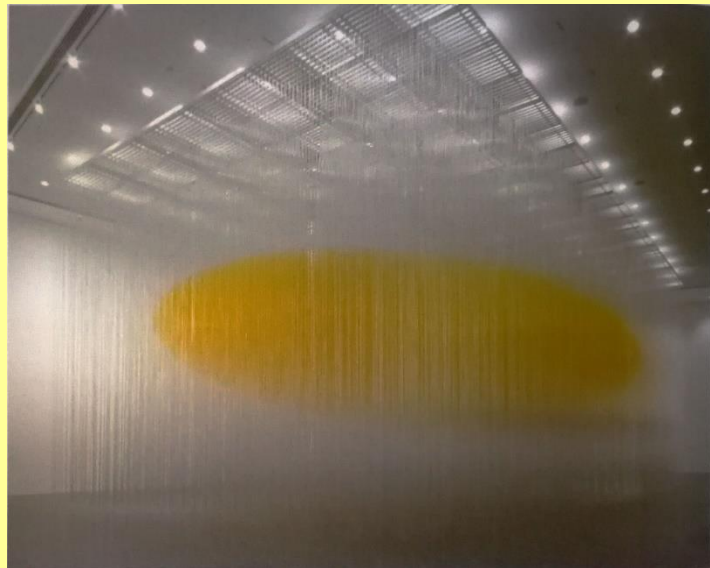
**Artist:** Martin Creed  
**Title:** *Work No. 965: Half the Air in a Given Space*  
**Medium:** Purple balloons  
**Size:** Multiple parts, each balloon diameter 28 cm, overall dimension variable  
**Date:** 2008

*Chromaphilia the Story of Color in Art*, Stella Paul, Phaidon Press Inc., 2017, Pg. 127



**Artist:** Gianlorenzo Bernini,  
**Title:** *Ecstasy of St. Theresa*,  
**Medium:** Marble and gold  
**Size:** 1600 cm x 1500 cm x 1200 cm  
**Date:** 1642-52

*History of Beauty*, Umberto Eco, Rizzoli International Publications, Inc., 2010, Pg. 235



**Artist:** Jesus Rafael Soto  
**Title:** *Houston Penetrable*  
**Medium:** Lacquered aluminum structure with PVC tubes and water based silk screen with ink,  
**Size:** 1999 cm x 1212 cm x 848 cm  
**Date:** 2004-2014

*Chromaphilia the Story of Color in Art*, Stella Paul, Phaidon Press Inc., 2017, Pg. 172

# Work No. 965: Half the Air in a Given Space

## Identification and Analysis of formal qualities

**Artist:** Martin Creed

**Title:** Work No. 965: Half the Air in a Given Space

**Medium:** purple balloons

**Size:** multiple parts, each balloon diameter 28 cm, overall dimension variable

**Date:** 2008

**Rhythm and interruption of rhythm:** The audience acts as the element that breaks the rhythm established by the balloons by going into the artwork and wading through the sea of balloons.

Creed created a **pattern** using balloons that gives **unity** to the entire artwork through using the same motif, the balloons gathered together are also unified by their color and shape as a recurring motif.

Movements of audience inside the artwork cause the artwork to shift, as each balloon touches one another and therefore is affected by one another. This connects the entire artwork as a whole.

**Depth** in this artwork is created so that audience further away are more hidden by the balloons, and the viewers that are closer to the audience are more exposed. Amount of light penetrating the artwork

also decrease as the audience move into the artwork as more balloons are blocking light. When audiences are outside the artwork, everything inside is concealed by the balloons so that only those inside can sense the movement that they stirred up. When audiences are looking from outside the building, a 3D artwork becomes 2D for them as the glass contains the balloons on the side in a flat surface, and the motion inside the artwork is further more concealed from them.

Many purple balloons are used for this artwork as a motif that projects movement occurring inside the artwork. The media used is balloons, which are lightweight and smooth. They are also fun to play with.

The audience look at the artwork by walking into the artwork, and therefore is looking at the artwork's inside. The audience's angle of view is as angle of view would be in nature, but except it is limited as their view is blocked by balloons.



Website of Cleveland Museum of Art,  
[www.clevelandart.org](http://www.clevelandart.org), accessed Nov. 2018

Alternate view, Creed, 2008

### Scale

The scale of the artwork is huge enough to contain many people, but the individual pieces are small, so that audiences can hold with both of their hands.

Close and  
Alternate view,  
Creed, 2008,



Zoom view  
Creed, 2008,



# Analysis and understanding of function and purpose

**CRITICAL HYPOTHESIS: Creed want viewers to have fun with the artwork while at the same time showing how people begin to take things for granted once people become accustomed to it.**

Presentation: The balloons are put inside a room so it fills half the space<sup>1</sup>. The audience is meant to walk into the artwork to feel it themselves<sup>2</sup>. This way the artwork engulfs the audience from all directions, making movements difficult, obscuring all senses so that the presence of the balloons around the audience is so strong it is the only thing the audience can sense. Air is still all around the audience, but simply putting them into balloons force the audience to acknowledge its presence. The balloons, as an individual or even the air that is formerly easily movable, have become hard to penetrate, forcing the audience to acknowledge its presence.

Motif: balloons are used as a motif in this artwork. The air in the room represents and abstract idea because it is invisible. We cannot see it. However, when the artist packaged air inside a balloon and the audience is able to feel and touch it, then an abstract idea becomes concrete<sup>3</sup>.

The audience recognized the presence of what they have formerly grown accustomed to and have ignored (air that is contained within the balloons)

Sensationalism: This artwork is made with the intention of provoking public interest through using fun elements such as the balloons to persuade audience to come into the artwork in interact with it.

This artwork is meant to be touched and handled, in that people should personally become in contact with this artwork<sup>4</sup>. This artwork is also a part of a series where the artist have made multiple exhibitions in different places. This adds to the universal quality for this artwork that is related to the objective referencing to people everywhere and in that people from everywhere should come and handle this artwork themselves. The connection between individual balloons also suggests the idea of universality.

The balloons in the room formed a pattern that results in the resistance that the audience entering the artwork feels.

The balloons are of the same size, color, value, and shape. This helps with the display of abundance, and the balloons are the same so that one cannot identify a balloon from another, the two qualities of the balloons are the most important point that Creed want to emphasize, that people take things for granted once they become accustomed to it, and people become accustomed to abundance and things that are the same.

## Material Significance

Medium: purple balloons

As Creed states himself, when something invisible is made visible by wrapping a visible object around it and it becomes palpable, an abstract idea becomes non-abstract<sup>5</sup>. Balloons allows the artist to easily 'wrap' air inside. Balloons does not only have this ability to wrap invisible air but it also connects to the audience's childhood memories of having fun, and invites people to come in and experience the artwork for themselves and have fun being inside the room of balloons. Also, one balloon itself is lightweight, but many balloons accumulated into a room makes movements difficult and thus underscoring its presence, making the audience realize that the presence of air becomes very solid and noticeable.

## Conceptual significance

Invisible & visible: the artist is suggesting that invisible = abstract and visible = non-abstract<sup>6</sup>, here by turning making an invisible thing visible, he is making an abstract idea palpable to the audience.

## Cultural Significance

Creed made this artwork in response to the art community's reviving dislike towards critics, believing that critics should not be the one to judge their artworks because everyone have their own interpretations, and the audience's imagination should not be limited by the opinions of the critics. This artwork requires the audience to go into it, and suggest people should not only look at a picture of it, thus coming up with their own interpretations<sup>7</sup>.

## *Houston Penetrable*

**Artist:** Jesus Rafael Soto

**Title:** *Houston Penetrable*

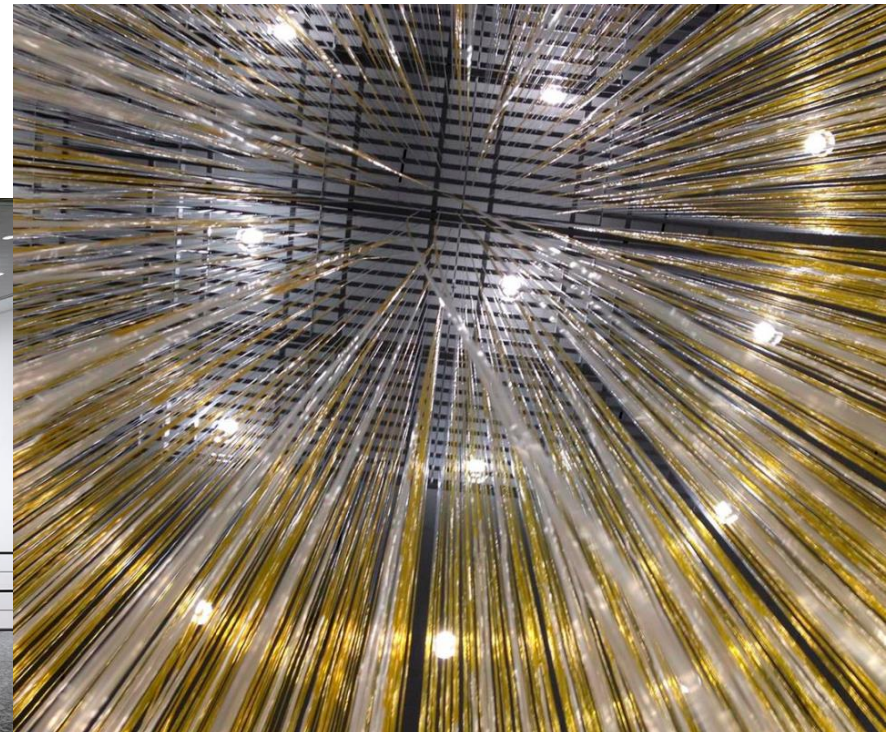
**Medium:** lacquered aluminum structure with PVC tubes and water based silk screen with ink,

**Size:** 65 ft 7 in\*39 ft 9 in\*27 ft 10 in

**Date:** 2004-2014

Second floor view (Down) Website of The Museum of Fine Arts, Houston, [www.mfah.org](http://www.mfah.org), accessed Nov. 2018

First floor view (Down) Alternate view, Soto, 2004-2014



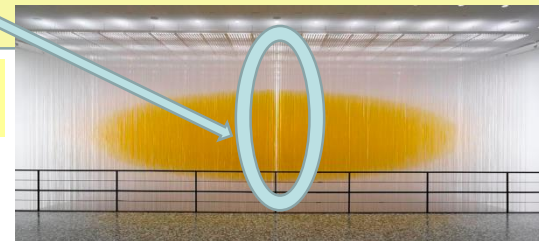
# Identification and Analysis of formal qualities

This whole artwork is non-objective/non-representational but is meant to contain viewers within as a part of the artwork. Lines in this artwork (PVC strings) form shapes as they line up side by side, and the shapes combine to create a form (cube). This artwork is "...Intended to be touched, handled, and waded through<sup>8</sup>," where the audience is meant to walk through the PVC strings that are comfortable to the touch in physical juxtapositioning. As the audience waded through the artwork they change their own position in the artwork and thus their depth in relation to the artwork. This is because their field of view changed to allow more or less colored strings into it. This artwork is part of a series called the *Soto's Penetrables*, where the artist made multiple artworks with the same techniques and appearances are made<sup>9</sup>.

It is made of basic industrial materials such as the PVC strings and the steel that held the artwork together<sup>10</sup>. The PVC strings line up in a rhythm that creates unity and the yellow oval in the middle. There is also a break in rhythm in the middle that is only visible to viewers on the second floor. It is a artwork that requires many technician over many years to complete, though the artist himself is not so involved into the fabrication process<sup>11</sup>.

This artwork contains a geometric oval within a geometric cube, however the cube is not noticed easily, and the major focus is on the yellow oval instead due to the matching color of the wall and the string and because the PVC strings gradually thin out on the edges. The cube is chosen possibly to match the shape of the room, and also to fill out as much space as possible in the area between the floor and the ceiling.

(Right) Alternate view, Soto, 2004-2014



## Angle of view

The artwork is displayed on 2 floors, first floor where the audience can go into the artwork, another floor (second floor) where the audience can see the artwork moved by the audience on first floor but cannot touch the artwork.

## Juxtaposition

The juxtaposition of individual PVC strings engulf the viewer within the artwork. The surrounding environment of the audience is thus filled with PVC strings.



(Up) Alternate view, Soto, 2004-2014

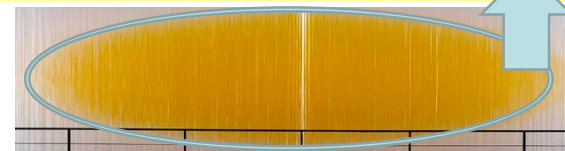
## Materials

PVC strings are comfortable to the touch, many PVC strings are combined and are held together into a single installation. The PVC also absorbs, reflects, and radiates the light from above.

The *Houston Penetrable* is the only artwork in the series that is permanently situated in one position: Houston, which the artist made especially for his hometown<sup>12</sup>.

## Emphasis

Visual association of a halo is created by the yellow oval positioned above the audience.



(Up) Alternate view, Soto, 2004-2014

The viewers who walked into the artwork are located under the yellow oval, while the viewers who are on the second floor (view showed in **Figure 1**) see the yellow oval directly at eye-level.

The color of this artwork is made up of warm color (yellow) and neutral color (grey).

The strings are tightly knit together.

The installation is huge (65 ft 7 in\*39 ft 9 in\*27 ft 10 in) and can allow many people to go into the artwork<sup>13</sup>, but individuals change the artwork very little as the artwork is so big<sup>14</sup>.

There are cubes that form a grid on the top of this installation. The cubes come in contrast with the yellow oval on the bottom. The cubes are also in harmony with the big cube formed by the PVC strings that contains the yellow oval.



Alternate view, Creed, 2008

The PVC used to absorb, reflect, and radiate light from above, due to this light is projected onto the artwork. By making light that is untouchable touchable, the artist have materialized light.



**Artist:** Unknown  
**Title:** *The Wilton Diptych*  
**Medium:** Egg tempera on wood with gold,  
**Size:** 2 panels, each panel is 53 cm x 37 cm  
**Date:** 1395

(Detail view) Pastoureau, Michel, *Blue The History of a Color*, Princeton Publications, 2000, Page 52

## Analysis and understanding of function and purpose

**CRITICAL HYPOTHESIS: To let the audience have fun, and to materialize universal light and show everyone's immersion in it<sup>15</sup>.**

Sensationalist: this artwork is made with the intention to provoke public interest, to invite viewers in to have fun by creating a installation that is the size of a big room and contains strings that swings around when touched.

The artist have put emphasis to the yellow oval and the audience underneath it. This makes people and the yellow oval (representing light and energy) the major focus.

The PVC tubing are lined up and held together by the iron frame at the top so that as we progress into the middle they became more and more tightly knit together. This shows gradual immersion as the viewers walk deeper into the installation.

The halo implied by the yellow oval put major focus onto the audience underneath the artwork. As the halo is usually portrayed in religious paintings as light coming from the heads of holy figures, the allusion itself is a representation of the materializing of light. (Blue arrow indicate the position of the halo)

The strings are fun and comfortable to walk in, thus encouraging more involvement from the audience.

The audiences within create energy that moves and alters the yellow oval at the top of the artwork. This is a collaborative effort that is achieved by many people and the effort is reflected onto a single object: the yellow oval, that unifies their efforts in a object much bigger than themselves.



Since I am interested in Renaissance paintings, the Halos in religious portraiture is of particular interest to me, so I related the yellow oval as a visual association of a halo on top of the viewer presented in **Figure 1** on the left. But other viewers with other perspectives or interests may have other different experiences

**Figure 1** (Left) Alternate view, Soto, 1642-1652

Yellow oval: it acts as a reference point for audiences outside the artwork to see movements occurring within the artwork, the oval is yellow because the artist believe that 'color is the degeneration of absolute, pure energy, so it cannot be any symbol of anything unless it is a consequence of energy'<sup>16</sup>. And also because yellow has a vibrant feeling and radiates energy due to its brightness. The oval contrasts with the rectangular artwork making slight changes more obvious.

PVC strings: the long strands capture movement and swings easily. This allows audiences that walk into the artwork to easily move through it, and the strings will close up around the audience and engulf the audience the best they could.

The yellow oval is perceived in a yellow haze around the top of the audience's head, thus engulfing the audience from the top the same time the PVC strings engulf them from around. This gives the feeling of light engulfing the audience from above.



Alternate view, Soto, 2004-2014

## Material Significance

Medium: lacquered aluminum structure with PVC tubes and water based silk screen with ink  
Soto uses PVC tubes is lightweight so is easily moved, but also sensitive to movement that movements are easily transferred. The almost invisible PVC tube melts into the other tubes in vision, so people don't notice the PVC tube moving when watching from upstairs and all they see is the yellow oval shifting, thus suggesting the fact that kinetic energy itself is invisible but the result that they cause is visible<sup>17</sup>. The PVC tubes are also comfortable and fun to move in, thereby encouraging the audience to go in and have fun. His artwork contains a bit of minimalism and divisionism, where he showed a lot using very simple structure and materials, and where many individual pieces are meant to melt into other pieces.

## Conceptual significance

Penetrate: Soto believes that when the audience walks through/penetrate the artwork, they are projecting non-visible kinetic energy onto the artwork<sup>18</sup>, and therefore is making the kinetic energy visible via the PVC screen.

## Cultural significance

Soto's artwork acts as a direct rebuttal of problems they believe exists in the arts in Latin American traditional views of art. That is, looking to their own culture in the past and reviving its conservative art form. Countering this art movement and believing that art should be universal and not only referencing to one culture, Soto set his artistic aims so that his artworks can communicate and connect to everyone regardless of their cultural backgrounds<sup>19</sup>, in this artwork he referred to the energy of movement that everyone is familiar with.

The yellow oval at the top is a visual allusion to a halo, a very religious symbol that is present in many artworks of religious figures. The majority of the population of Latin America is Catholic which makes the halo association more significant.

# The Ecstasy of St. Theresa



Artist: Gian Lorenzo Bernini  
Title: *The Ecstasy of St. Theresa*  
Medium: colored marble, metal(gold), stained glass  
Size: 1600 cm x 1500 cm x 1200 cm  
Date: 1642-1652

## Identification and Analysis of formal qualities

**Unity** is seen in the biomorphic elements (human figure and robes) of the 2 statues in the middle and also in how the geometric elements present in the cloth shaped from marble combined to form proximity and a V-shaped continuation of the statues of Theresa and the angel. In the full view unity also comes from the repeated yellows and oranges, also from the parallel verticals.

Bernini, 1642-1652

Website of Wikipedia, en.wikipedia.org

The artwork is flanked by marble spectators in theater boxes off to the side. Alternate view, Bernini, 1642-1652

There are theatrical boxes positioned on the either side of the room, with the statue of Theresa and the angel in the middle. Within the theatrical boxes are marble statues of people looking towards the statues of Theresa and the angel. They act as theater audiences.



Website of Khan Academy, www.khanacademy.org

(Right) Alternate view, Bernini, 1642-1652



The **visual association** of a Halo (semicircle) is created by the golden metal rays extending from and that forms a curve on the end. The bright yellow of the gold also helps

with forming the association, as halos in religious paintings are often yellow and gold. Also, the circular window on top of Theresa and the angel that lets light into the cathedral is also a visual association of a halo.

**-Rhythm** is formed by the repeated golden rays that forms a pattern along the eye path.  
**-Sunlight** from outside the chapel is directed into the Chapel through a window opening on the outside. The light then follows the metallic rays and illuminate the marble statue on the bottom in a golden haze.

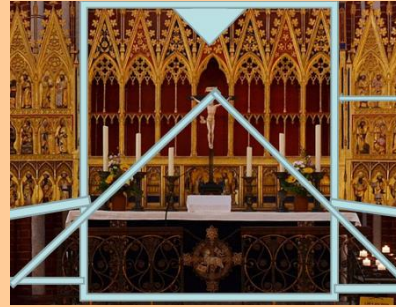
This artwork is displayed in the format of an altar, that serves the function of an altar.



(Right) Alternate view, Bernini, 1642-1652



(Left) Alternate view, Bernini, 1642-1652



Example of a Christian altar piece,

and the altar piece in front of *Ecstasy of St. Theresa*



Website of Wikipedia, en.wikipedia.org, date accessed Nov. 2018

Website of Wikipedia, en.wikipedia.org, date accessed Nov. 2018

The Archangel is posed to stab the arrow into Theresa's heart<sup>20</sup>. This installation (the central figures plus the 6 spectator figures on the sides, and the space enclosed by these 8 figures) also contains many diagonals that adds motion.



Alternate view, Bernini, 1642-1652

Bernini staged the artwork so that light from the outside is guided into the chapel and shone on top of the statue through 2 windows, with the windows hidden from the audience<sup>21</sup>. This creates a theatrical element, such as the spotlight for actors on stage, the spotlight is now on Theresa and the angel.



Alternate and detail view, Bernini, 1642-1652

Theresa's robes are smooth and heavy, but the angel's robes are sharp and rippled.



Color, gaze of the marble spectators, and leading lines put the emphasis on Theresa and the angel. The statue is made of white marble that contrasts with the colorful surrounding. The leading lines created by (1) the golden rays and (2) the position of the statue within the chapel and (3) the direction the eyes are

The window directly on top of the statue of Theresa and the angel.



Alternate view, Bernini, 1642-1652

The window on the outside that the window on top leads to.

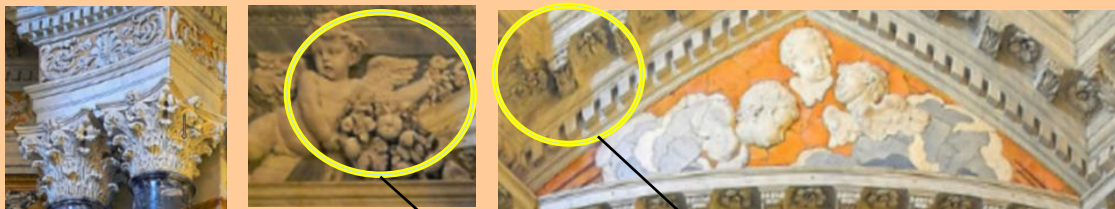
The audience views the statue from a low angle of view, where the light from the window above shines onto the viewer.



looking at (shown with arrows) located within compartments on the side of this artwork and (4) the gaze of the marble spectators on the sides create implied lines that that also act as leading lines to the major focus

(Left) Bernini, 1642-1652

*Decorative elements:* This Chapel is decorated with luxurious materials such as colored marble and gold, with carved marble images and many other decorative elements both representational and non-representational. The Corinthian style columns, the colorful frescos, and the delicate statues of little angels are also decorative.



Alternate and detail view, Bernini, 1642-1652

Representational    non-representational

**Analysis and understanding of function and purpose**

**CRITICAL HYPOTHESIS: To glorify the Catholic church (as opposed to the Protestant church) and God and to show the close relationship between believers and God**

Decorative elements is to honor God as many Catholics do. It also glorifies the Church that honors God, the Saint, and the angel. Though this artwork strives to illustrate the close relationship between God and believer by suggesting the presence of God inside this chapel through manipulation of light, it also strive to illustrate the Holy being of God as Catholics usually do.

Theresa's intense love for God is inflamed by the arrow the angel stabbed into her heart. This arrow also connects her with God.



Alternate and detail view, Bernini, 1642-1652

The viewers look up to the statue and see the light shining in their eyes, the illumination brings sanctity to the white marble statue as if the viewer is shone by holy light.

The design of the Christian alter piece (piety) together with the theatrical elements (enjoyment) places the audience in between a serious and lighthearted position that softens the distance between them and God.

Alternate view, Bernini, 1642-1652

Motion in this statue add to the theatrical element of the artwork, enhancing the idea of the viewer really observing an action that is happening and add to the closeness the audience might feel as it gives the holy beings a certain mortality.

The difference in texture of the robes of Theresa and the angel suggest the separation of earth (Theresa) and heaven (the angel)<sup>22</sup>. But the two are also connected by the golden arrows that symbolize love for God, and the love brings them closer.



Detail view, Bernini, 1642-1652  
Left: Angel's robes (wind rippled)  
Right: Theresa's robes (still and dense)

The suggestion of closeness between Theresa and God directly refutes the Protestant criticism to the Catholic church claiming Catholics cannot establish close relationships with God.





Detailed view Bernini, 1642-1652

The idea of the ecstasy also enhance the viewer's close relationship with God, where the artwork directly showed the story of a individual who had a close encounter with God and that established a close relationship as suggested in the word: 'ecstasy'.

The figures contained within the theatre boxes are suggestive of theatrical elements, thus establishing the space in between where the viewer stand as the places in a theatre where audiences usually sit and watch the ongoing drama. The box in which the statue is contained suggest the stage, framed by pillars and walls usually present on a theatre stage.



(Right) Alternate view, Bernini, 1642-1652

## Material Significance

Medium: Colored Marble and gold

Bernini's choice of using golden metal to make the arrow is not only referencing to story that St. Theresa tells of, where she sees in 'his hands a long golden spear'<sup>23</sup>, but also referring to the ancient Greek story of Psyche and Eros, where Eros' golden arrow wounds himself and he fell in love with Psyche ("Psyche" means 'soul'). The golden arrows are used as a appropriation and symbolizes love. So this use of gold to make the arrow represents the spiritual love between God and Theresa.

It is also crucial to note the use of luxurious materials such as 'marble, gilded wood and gilt bronze materials'<sup>24</sup> in this artwork. The luxurious material is something to separate the white marble statue of the holy Theresa and angel from the mortal world through the use of contrast.

## Cultural and Conceptual significance

Ecstasy: Bernini in a bold move turned spiritual ecstasy into bodily ecstasy<sup>25</sup>, which he believes is the best and most direct way to show the extreme happiness Theresa felt in her vision.

Ecstasy of St. Theresa is an artwork made in response to the Protestant Reformation, as part of the Catholic Counter-Reformation. It refutes the Protestant claim that the Catholic church does not help believers establish a direct relationship with God that they should be able to establish. It refutes the Protestant claim by (1) illustrating the encounter St. Theresa recorded in her autobiography about the saint having a spiritual union with God, thus providing a example where a Catholic is establishing a direct relationship with God<sup>26</sup>; and (2) the artwork itself is presented in the context where the viewer established a close relationship with the artwork, and therefore God.

Another significant cultural context is the way Bernini -- against the Catholic conventions -- portrayed Theresa's ecstasy in both a spiritual and in a sexual way to make the artwork more impacting<sup>27</sup>. Theresa's face is lifted up, posed as if in the middle of a moan, the turbulent wrinkles in her robes seems to suggest the intense emotions that is happening below. Her pose, the turbulent beneath her robes, and the story behind this statue are all part of the ways in which Bernini portrayed her ecstasy in a sexual way<sup>28</sup>. Also, culturally, according to the conventions of that time period, to portray a saint in a sexual ecstasy is absurd and is seen as a sin, so Bernini is going against the conventions in this artwork.

# MAKING COMPARISONS

Considering the artworks in their method of presentation:

*Ecstasy of St. Theresa* is a permanent installation that is site-specific in that it is completely fixed to a place that is meant to stay still<sup>29</sup>

*Houston Penetrable* is a permanent installation where though the artwork is fixed to a certain spot, it is partially movable in that the audience can move the PVC strings

*Work No. 965: Half the Air in a Given Space* is a artwork that is made of movable parts completely free within the room that it is contained.

More technical skills



Less technical skill

*Ecstasy of St. Theresa*

*Houston Penetrable*

*Work No. 965: Half the Air in a Given Space*

Bernini

No resistance (to walk through the space)

Soto

Some resistance (to walk through the PVC)

Creed

Much resistance (hard to walk through the balloons)

*Ecstasy of St. Theresa* is a artwork where many forms are involved in it.

*Houston Penetrable* is a artwork where 2 forms are involved: the yellow oval at the top, and the cube formed by the PVC strings and the instruments holding the PVC

*Work No. 965: Half the Air in a Given Space* is a artwork that is made with only one form: the spherical shape

From left to right, the artworks show a progression, with the left requiring more craftsmanship, and the right requiring less craftsmanship.

Bernini's artwork require a lot of craftsmanship in the artist handling the marble.

Shown in **Figure 1** and **Figure 2**

Soto's require technical skills in rendering of modern technology that is mostly not from the artist himself

Shown in **Figure 3** and **Figure 4**

Creed's artwork do not require the artist to make the artwork at all and could be made with the help of assistants.

Shown in **Figure 5**



**Figure 1** (Up) Alternate view, Bernini, 1642-1652

**Figure 2** (Right) Detail view, Bernini, 1642-1652



**Figure 4** (Right) Soto, 2004-2014



**Figure 3** (Up) Alternate view, Soto, 2004-2014



**Figure 5** (Up) Alternate and detail view, Creed, 2008

*Ecstasy of St. Theresa* involves suggested motion in the nonliving marble (statue) but *Houston Penetrable* involves real motion in living organisms (viewer) and the PVC strings.

*Ecstasy of St. Theresa* is shown in a formal manner where the audience is meant to appreciate the artwork with a pious heart but *Houston Penetrable* is shown in a casual manner where enjoyment and laughter from the audience is meant.

*Ecstasy of St. Theresa* is representational while *Houston Penetrable* is nonrepresentational.

For *Ecstasy of St. Theresa* energy is provided by the sunlight while for *Houston Penetrable* energy is provided by the audience.



(Up) Alternate view, Bernini, 1642-1652

## MAKING COMPARISONS

Overall comparison: *Ecstasy of St. Theresa* by Bernini is solemn and serious while the artworks by Creed and Soto is fun and relaxed.

The audience is meant to touch and feel Creed's artwork but not for Bernini's artwork, where audience should appreciate it from a distance.

For *Ecstasy of St. Theresa* there is a high level of traditional technical skill while for *Work No. 965: Half the Air in a Given Space* there is no traditional technical skills present.

Both biomorphic and geometric elements are present in *Ecstasy of St. Theresa* (The people and the sun beams) but there is only geometric elements in *Work No. 965: Half the Air in a Given Space*.

For *Houston Penetrable* the energy from the audience is meant to be projected onto only part of the artwork (the yellow oval) while for *Work No. 965: Half the Air in a Given Space* energy can be projected onto any part of the artwork

For *Houston Penetrable* unity is created through repetition of lines, while for *Work No. 965: Half the Air in a Given Space* unity is created through repetition of spherical shapes (balloons)

For *Houston Penetrable* audiences can easily wade through the strings while for *Work No. 965: Half the Air in a Given Space* there is difficulty wading through

(Down) Alternate view, Creed, 2008



(Down) Alternate view, Soto, 2004-2014



# MAKING CONNECTIONS

## Engulfing the audience

•All artworks engulf the audience (Balloon-filled room, strings covering an area, the theatrical structure) so that audiences' roles are changed, leading to the point 'Changes the role of the audience':

## Changes the role of the audience

•The artworks changes the role of the audience as they walk into the artwork as critics or audiences to a real event happening

## Manipulation of texture

•All artworks changed the texture of motifs included within the artwork to suggest change in the artwork caused by energy. Air engulfed by Balloons possess the balloon's texture, Smooth yellow oval becomes Jagged yellow oval as people move the artwork, Smooth robe of Theresa contrasts with the wind rippled robe of the angel.

## Color

Color in all the artworks is meant to be seen as a host for energy and that project this energy onto the artwork

## Union

The artworks all unite something very important within the artwork so that a connection with the audience is made. For Bernini, the unity occurs between God and believers, Creed's union occur between Audience and the air in the room (contained by balloons), for Soto, union is found between Audience and the artwork and the energy of the audience and the artwork.

## Alters the norm of orientation

The artworks separated the audience from the surrounding world. For Bernini, the separation occurs spiritually, where pious believers become submerged in thought. For Creed and Soto, the separation occurs physically, where audience becomes engulfed by the artwork.

From top to bottom, the color that host energy are:

Golden metal rays: host sunlight and project sunlight onto the statue; yellow oval: host energy from audience and project it on itself; purple balloons: the bright color itself a form of energy and project energy from the audience onto the artwork



(Up) Alternate view, Bernini, 1642-1652



(Up) Alternate view, Creed, 2008



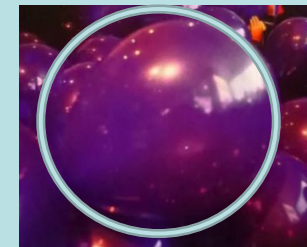
(Up) Alternate view, Soto, 2004-2014

Viewer



(Up) Bernini, 1642-1652, accessed Nov. 2018

(Down) Soto, 2004-2014, Nov. 2018



(Up) Detail view, Creed, 2008

The Artworks are all installations that will engulf the audience and include elements of entertainment.

For Bernini, the theatrical elements contained suggest entertainment. For Soto and Creed, the artworks are all intended for the viewer to walk inside them and have fun. The balloons are fun and the PVC strings are comfortable and enjoyable to go in.

### Visual association of a Halo

Both artworks put the visual association of the halo into the artwork through using the halo's shape and position, and therefore recognizing whatever is under the halo as the major focus

The Halo suggested from both artworks is also directly illuminated by light, and is representative of something that is much bigger (Light itself for *Houston Penetrables* and God for *Ecstasy of St. Theresa*).



(Up) Alternate view, Bernini, 1642-1652

### Make a brief lasting moment infinite

The artworks all extend a finite moment into a infinite one.

St. Theresa forever positioned in her moment of ecstasy

The balloons hold the constantly moving air into a sealed compartment so that air is no longer constantly moving and a audience that come in one day will be moving balloons containing the same air as a audience that came in another day

### Subject recognition

Things (motifs) that the audience is familiar with is altered through presentation so the audience is forced to recognize the motif in a new way to suit the artist's objective

## MAKING CONNECTIONS

(Down) Alternate view, Soto, 2004-2014



### Physically altering norms of orientation

When audience walks into the artwork they can no longer sense the outside world aside from their surroundings. The close proximity of the audience with the artwork forbids the audience from sensing things aside from the artwork.

### Cultural/Participation of Audience

Both artworks require the participation of the audience to achieve realization of the artwork's objective.

### Projection

The artworks involve common motifs (air and movement) and changes its presentation (air as obstruction and movement from audience as part of the artwork)

Both make the untouchable to become touchable

(Down) Second and view, Creed, 2008

