

## The Disposition of Gestalt Interactions

### **the objet:**

*representative of those things which lack consequence, ie, the unassuming material base of life that 'importance' constantly overlooks (...the concept of importance arises only by separating itself from what has been declared to be trivial and insignificant...that which is excluded or passed over). Still life takes on the exploration of what 'importance' tramples underfoot - it attends to the world ignored by the predilection to depict greatness.*

### **the scene:**

*nonspecific localities within which a societal presence is evident but, at the same time, the built forms and social activities are indistinct (inferring that nature is transcendent or universal, in time and space, there to be discovered while society is immanent, i.e, it is continually being constructed 'artificially' by its citizens or through context). One by-product of this indeterminate state is a visual appearance of extremes - in color, contrast; bright/dark or asymmetrical compositional-structures.*

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### **what is the objet doing...?**

*occupying full-frame and 'commandeering' attention - ignoring (indifferently?; unintentionally?) the spatial surroundings it happens to find itself in...*

### **how does it effect this accidental interconnection...?**

*the presence of the objet generates tension via the figure / ground dichotomy - eg, foreground / background; object / subject...*

### **what happens to this unexpected relationship...?**

*the surround-scene competes for attention with the objet-presence; initiating reification-responses in the viewer...*

### **how does context-awareness, of the visual mnemonics, effect the objet...?**

*pulls it into that context, which forces a new context - the objet, as a result, takes on new meanings...*

### **what is the interaction between the figure / ground...?**

*tension builds between connection and disjunction - pressure mounts for unification and symbiotic, shared existence...*

### **how does the spatial environ manifest...?**

*the surround space vies for viewer attention; reaction to and interaction with the objet increases; the figure / ground becomes one, ie, visual scenes are parsed into surfaces, contours, and objects rather than into elemental edges - the atemporal iconography. The*

*interpretation of any/all elements, in the scene, in turn influences perception of color, the presence (or absence) of edges and other nominally elemental aspects of that visual scene...*

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### **what is the subject-content of the scenes...?**

*people-presence as visual element - caught in socio-cultural activity, in augmented-reality environments; evidential-behavioral mannerisms are suggested, indicating future/other contexts...*

### **how do the different spaces relate, thematically...?**

*natural, built, virtual, artificial, actual, enhanced - the common denominator to all is an indistinct, visual-social activity, content and context - in the gestalt sense that '...the whole is other than the sum of the parts...'*

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### **what is the message/statement, if any...?**

*mnemonic threads of perceptual memory (which reference selected things like social interaction; art historical associations; nostalgia; multi-media; new media; social media; social history; architecture; urban life) comment upon a modern life that exists outside of time - eg, sequences of atemporal iconography colliding with a surround of indifferent social activity...*

### **how does the above relate to an objet, if at all...?**

*those experiential triggers (which are like keywords, tags) push evocations of the retro-aesthetic aspects of an objet - prompting questions about the presence of such an element in these indistinct (semi-generic, anonymous), inhabited spaces - and in turn those spatial structures are imbued with new, extra-specific meanings...*

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### **conclusion(s):**

*...in our forever now, 'an atemporal painter ... [would]... see and utilize style as if it were a bit of iconography; some would even use specific stylistic gestures and strategies in a manner akin to a medium...'*

*and today's 'atemporal author' (ie, the creator of; the first to upload) would without doubt appropriate and make use of any (or all) means, methods and source-material available...*

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