

ZERO IS INFINITIVE. NO BOUNDARIES. NO LIMITS.

About (2 jugglers) Tomas Martisauskis and Pierre Labat in
Artscape: France exhibition

His hands were small and delicate, and when he took up anything, he did it as if he was lifting the cup with a ball under it.

*'I'm a juggler,' he said.**

* Henry Mayhew, "Street Juggler", Interviews with Jugglers, London Labour and the London Poor, Volume III, London 1861

Was He as good at maths as at juggling?

As "*instruction in juggling provides an interesting model of instruction in mathematics because there is a considerable similarity between the processes involved in juggling and the abstract thought processes*" (*John Sommers, "Juggling as Performing Mathematics", CoEvolution Quarterly, Summer 1980) as in Artscape: France exhibition, two artists Tomas Martisauskis and Pierre Labat demonstrated deep facility to transfer their abstract notions of sculptural material.

There is no place for nomadism in Tomas Martisauskis work. The artists responsibly extends his well-established ideas and creative strategies. His basic conception is the convertibility of an object (sculptural matter) which focuses on the interpretation of objective reality within contemporary digital expressions. His work technique can be described as a generative strategy (Generative art) which is based on the vivid and coherent practice of one chosen system. However, Martisauskis avoids framing his practice into particular definition and asserts that it is just his chosen tactical option.

Creature is a site-specific installation that Martisauskis created for the project *Artscape: France*. This work consists of four substantive but conceptually and "technically" related parts. It can be described as "one cause and four results". The primal object or "the cause" is not exhibited on the show. Simple piece of clay deformed by the artist's hands becomes "the tool" and resides as the primal or "the real" object. This role of the piece of clay in this context let us to "touch" the spirit of Plato's cave allegory. *Creature* let us to emphasize with the prisoner who was shackled in a cave and saw only shadows (reproductions) of the objects, never the object itself. The primal (real) material of *Creature* was re-produced or rather consciously prescinded and then

restored into four transformed materials: objects or expressions. Digital information of the piece of clay (cause) was converted into 4 different forms (results):

1 material (resized object (sculptural reproduction) which was scanned by 3D printer), 2 visual (video projection which was programmed to imitate the view from the object's interior via contact of its surface), 3 planar (resized sketch drawing on the wall) and 4 sound (digital code was transferred to text, later to sound).

This method or practice of convertibility based on mathematical, digital code manipulations is used by many other contemporary artists, e.g. sound artist Carsten Nicolai and his installation *Pionier III* (2009; 2010). An effort to visualize invisible things, like a soundwave, expands our notion of the context of sculpture and encourage us to understand that the space around us is never empty. *Creature* affects the same way as well. It symbolizes four (*created*) results which illustrates a deep reflection of different levels of sculpture "itself". *Creature* propose four-fold look of an interior of sculpture and encourages new experience of the space within 4 sensations: 1 touching, 2 seeing, 3 imagining, 4 hearing the sculpture...

Martisauskis gives us an opportunity to see and hear "visually" what in a real world is practically and theoretically inexperienced. Creating this analogical "reality" of the sculpture itself he used precise mathematical interval, seeking to create an ordered and balanced scale he chose arithmetic sequence and golden ratio. Therefore, even here we can admit the importance of aesthetical phenomena, where rules of proportions are considered and harmonized accurately.

Pierre Labat's work is also based on mathematical experimentations with space, though it more concentrates on the physical, anatomical (nor philosophical) perception and experience. His architectural interventions in the space evokes and examines interactivity between the body and new "created" environment. Physical dimension and estimation of space is the basic tool to create this physically and emotionally experienced atmosphere; a dialogue between the body and "newly" constructed space. For ARTscape: France exhibition Pierre Labat created two his new projects: *Spread Border* and *555*.

Spread Border aims to present delimitation and bounds between the abstract, representational and material object. This site-specific installation was located in the final exhibition room of the gallery *Vartai*. The space of the traditional white cube aesthetic was fragmented into six white "walls". Minimalistic brightness and clearness brings the visual illusion of the empty and silent space. Six invisible walls "spread the border" and represent speculation within this abstract and deceptive deconstruction. Labat plays with the visual and physical cognition and its complexity. The border which is supposed to mean and exist in a concrete form here is visually represented in

an abstract and deceptive manner. Other and more important phase is the physical interaction, which in this case lets us to state that material experience could be more objective.

Physical exploration of the space provokes unavoidable confrontation with difficulties. While the spectator explores the space independently, he meets the limitation of his own movements and decisions. The Ancient Greek peripatetics (gr. peripatētikos, which means “of walking” or “given to walking about”) were convincing that the most productive minds arrive while you walk. This idea is very important and relevant to the context of interactive sculpture. Hence, *Spread Border* directly encourages experience through walking and thinking: being an active participator in the space. Pierre Labat builds a new temporary and alternative atmosphere, which stimulates new action, inventing and devising independent way to see and explore the object and space.

555 - contains ready-made aesthetics. Pierre Labat gives this piece a symbolic meaning. Inspired by true events in Fukushima and his admiration of an invisible atom's energy, he represents an explosion of an empty space. Hence, it visualizes an implosion, internal explosion of the space. This symbolic (and tricky) fragmentation of the space (in the space) also experiments physical and psychological connection with the spectator. The visual unity of *555* is not actually an autonomous perception, it does not support formal relation with the space thus, it invites to recognize and create your own interpretations and symbols. Basically, Pierre Labat's work contains a possibility of two choices: you can look at this formal object or you can “use” it, participate in it. This is an idea of fragmentation of the space, which on one part has a power to catch our attention to the important facts and threats in our living times, on the other it can generate a new conceptual and probably therapeutic vitality...

*“The new juggler realizes juggling is magic. He doesn't know how he did it, but has the feeling it was right a rhythmic sense. “**

**John Sommers (1980)*

ARTscape: France exhibition: about the limits and limitless experience. After all $0 = \infty$, no bounds, no limits.