

## **Statement of work Richard Gibson**

A large proportion of the **object**-based work I have completed has been site specific. Site specific work facilitates changes in the way a person interacts with a particular physical and geographical space. The nature of these changes are determined predominately by the existing relationship a person has with a space and the degree to which he can relate to the new objects placed within it. Site specific work is arguably a form of installation, although installation sometimes uses no objects at all. Installation is often contained within an interior space that has its geographical boundaries described physically by walls. The physical boundaries of the site-specific projects are defined by the viewer's perception of the object's ability to command an area by its presence, of which scale is often a significant factor.

I have always been interested in mans relationship with objects, the space which they both occupy and their interaction that takes place within it. Recently interior spaces provided by the fabrication of existing architecture have facilitated a more controlled environment in which to express a vision. I have abandoned the isolation of objects in favour of assemblage. The installation work I produce reflects experiences from my life. Like much installation the work refers to notions of space in relation to time. The work shares the space with the viewer, and exists during the present, thereby sharing the same time.

When entering the space the viewer is made aware that he or she is more than a passive observer as may be the case when viewing traditionally based sculpture which, often appears to be frozen in time. The viewer is conscious of their inclusion. Through the projection of images from particular angles the viewers shadow is cast onto parts of the work and the subject of the image cast upon themselves. The viewer becomes a participant. Although not central to the piece in the way an actor is to a set they are able to visually witness their involvement as it takes place. By gaining further access through comprehending the dialogue in the work the viewer further includes themselves. They are able to identify the references the work makes through their own life experience and to it. Although not the subject of the work, the participant will recognise the shared experience of it with the artist. In some pieces both their role and experience is reaffirmed with the use of reflective mirrors.

In order to assist in the conveyance of an experience I frequently combine the use of amplified sound with projected still and moving imagery and make use of common place objects and recognisable materials.