

## GYMNAST: THE APOLLO ACT

"Is this act classical? Is this a classic act? Is this a class act?"

Dedicated to an examination of the process and information in spatial interactions between constructivist sculpture, Non theater tracking charts and Mayan architectural blueprints as examples of the Pythagorean concept of proportion in the scales of music, color and mathematics. This integration of process, plans and architectonic forms is an active reevaluation of the 19th century boundaries now existing between an object as fine art and an object as a theoretical metaphor for theater. I am synthesizing the viewer's attitude toward the perception of objects and the viewer's self as one architectonic moment in the 20th century.

Visual time and audio time merge with the two-dimensional librettos as painted objects in the viewer's mind. At the same time, a performer reading the painted librettos and the reading viewer become merged with objects forming a metaphor in scenic space. In the process, a Gymnast script becomes the subject as a blueprint for the metaphoric use of the object and a constructivist sculpture made of plastic is intended for a ghostly appearance on stage as the Apollonian metaphor of LIGHT - an historic reappearing transparency.

Material forms of creativity attain organic unity via the exposition of their functions. The interaction of material space and metaphoric space is carried out in the viewer/performer's mind. Agnes Martin says she takes no responsibility for her grids since each viewer composes them with an individual mind affected by many different sensations at each moment.

Gymnast is an art composed of process analysis and decomposing with presentation with the intention of removing the boundaries between art object and theatrical metaphor. The action of the viewers' bodies is a part of the architectonic spatial penetration of twentieth century objects in which the spectator is part of the spectacle.

Constructivist Archeology

$$\frac{D}{DI} \left( \frac{\text{Material}}{\text{Real Space}} \right)$$

The problem of construction is as an active force and not as contemplative representation.

This is a recycled constructivist concept in which cubist perspectives and architectonic compositions are superimposed with physical metaphors from the Noh and Mayan temple blueprints. Layers of meaning and skill information from the creation of this dialogue based on process formats from painting, sculpture, theater and architecture reveal common unity derived from material forms built to incorporate the articulation of the human bodies within the physical presentation and use of those forms.

Moreover, a study of the Pythagorean concept of scale defining proportion in music, color and architectural systems reveals that the scale of the physical size of the Noh stage relates aesthetically to the actors' size and movement; the scale of the Mayan temples relates to the scale of the human bodies involved in the rituals for which the architecture was built; that the constructivist sculptures relate to the human scale, in that a whole aesthetic system was developed as a resolution toward the function of visual aesthetics and the material actions of people, in life. These visual art objects receive their material form from process scripts, blueprints and research on the synthesis of sculpture, painting, scripting, lighting and performance, music, dance and acting notes.

The focus of attention is on the process as the object.

The formal material characteristics of visual art and performance process become the subject material of this superimposed and layered work.

The process as dialogue may be defined as an architectonic blueprint based on the Pythagorean concept of scale in architecture, in color, in music, in mathematics as it relates to human beings actively participating in creating these forms in their minds and by their material bodies' presence being part of the visual material composition. In the resulting interplay of internal and external space the metaphor moves back and forth from the plane to the construction to the dimension of sound and meaning.