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Mechanics of interaction

Ryota Takemura

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Mechanics of Interaction
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December 1, 2011
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Abstract

My work focuses on the senses that we take for granted when we experience art. We often disregard how our bodies work in relation to living our daily lives. In my piece, the Mechanics of Interaction, I highlight the experience of intertwined senses, in particular sight, touch, and sound.

My thesis sculpture, the Mechanics of Interaction, is based on an attempt to avoid a purely visual experience of art. I try to redirect the audience away from the hierarchy of senses where sight is privileged. Many artworks tend to accentuate the combination of vision and thought as an “expression.” Sight plays a dominant role in the world of art. I see this dominance as problematic. I also believe that the connection between seeing and thinking is a concept within Western culture that allows one to connect vision with intellect. In my piece, I try to push the other senses in the domain of thought—a kind of thinking with the body.

Instead of accentuating the mind/sight relationship, I align the other senses with the experience of art, where one sense does not dominate the others. The mechanical nature of my work allows the audience to approach it not only as an object to look at, but as an object to interact with physically. The Mechanics of Interactions is a large piece that consists of gears and cranks that people can turn to ring a large quantity of bells for a multi-sensory experience of perception.
This man, on one hand, believes that he knows something, while not knowing [anything]. On the other hand, I - equally ignorant - do not believe [that I know anything].

Socrates, (In Apology, Plato)

A man says; What I am saying now is a lie. If the statement is true, then he is lying, even though the statement is true. If the statement is a lie, then he is not actually lying, even though the state is a lie. Thus, if the speaker is lying, he tells the truth, and vice versa.

Eubulides

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Introduction

Contemporary art is generated by ideas. Visual manifestations of these ideas are utilized to stimulate a person’s intellect. A primal tendency of human nature is to try to comprehend what we encounter through our senses. Exploiting this relationship between visual sense and comprehension, contemporary art uses our language systems to convey pre-determined meanings to present to the audience. To me, this approach to artistic expression produces feelings of suffocating intimidation. I see such tendencies as problematic and my work is a response to these inclinations. Thus, the important questions raised in the process of making it were “How is it possible to reduce the dominant role of such an enforcing aspect of presentation?” and “What kind of attitude is desirable to take in front of an audience and how?” My work is a reaction to a skepticism towards this preoccupation of art. My response is to shift the climate of expression from a predisposed intellectual framework of the judging subject towards the sensual framework of the experiencing subject.

Issues in contemporary art: concept and art

There is an inclination in western contemporary art towards an emphasis on the communication of ideas. I see most contemporary gallery artwork as attempting to refer to an internal representation of awareness through an image in the eye of the mind. A strong belief in the bond of language and visual presentation is deeply embedded in western culture’s artistic traditions. If it were not, Marcel Duchamp’s ready-made art “Fontaine,” a mass-produced porcelain urinal presented upside down and on its back, signed “R. MUTT,” and dated, would not be appreciated, nor would many other works or movements exist. Matthew Kieran illustrates critical perspective of how the Fountain can be analyzed as a work of art in his essay, Artistic Character, Creativity, and the Appraisal
of Conceptual Art. “If we look at Duchamp’s *Fountain* and ask ourselves what has the artist done, it looks as if, if we’re looking at the end product, the answer is nothing.”

Certainly, the *Fountain* cannot be judged with the evaluation of craft, because Duchamp plays like a presenter instead of being a creator of the object. He is not a creator or even designer of the porcelain urinal. Then what is the significance of his work in the art world? Matthew Kieran gives us an acute point of view below.

The point is that once we recognize that the end product is not the place to look for the artist’s creativity, we are diverted to other areas. Yet we do know where to look and why. We start asking ourselves questions not about the craft of the end product but about the creative process of thought that have gone into whatever is presented before us and why. The focus of appraisal of creativity thus lies elsewhere. We evaluate such works as good or bad in terms of, amongst other things, the patterning of thought that has gone into them, their originality, subtlety, insight, wit, or daring. Where we take the creative process underlying what we are presented with to possess those properties then we tend to rate it highly.

In fact, creating the climate in the pattern of thought is significant for his work according to Duchamp himself. He describes his own work in 1917.

Whether Mr. Mutt with his own hands made the fountain or not has no importance. He chose it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.

With western art, an inevitable intellectual thought process is required of the viewer, and the value of the artwork lies in the paradigm the maker has prepared. In this case, is the role of maker dependent on preparing a proposal and sharing his definition of it with the audience? If this intellectual activity is so significant, then why does a visual creator not become a creator of words and writing? Writing, after all, is a more explicit and communicative way to present ideas and stimulate a new awareness of them. The practice of making a proposal and visual presentation about a problem of determinate meaning is

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4 Peter Goldie and Elisabeth Schellekens, Ed. 211-212
5 Arturo Schwarz, *The complete works of Marcel Duchamp* (London: Thames and Hudson, 1965) 466
problematized in Carolyn Wilde’s essay, “Matter and Meaning in the Work of Art”: Joseph Kosuth’s One and Three Chairs,”

The idea that any work of art ‘propose a thesis’ or ‘presents a proposition’ is problematic. For it seems to imply that we can expect some determinate meaning from a work of art. Yet a common assumption is that although works of art are subject to interpretation, whatever is communicated, at least in its presentation as a work of art, is not equivalent to any determinate statement. In this way works of art can be contrasted with such things as diagrams used to ‘propose a thesis’ about the workings of some system, or maps intended to contain particular information.6

In the process of producing, I work with a refutation of artwork whose value is framed in a linguistic interpretation of the end product. My aim is not to share certain meanings or a paradigm behind the work, nor do I try to share something that would necessitate a description or even a title. However, I wondered, is it possible to prevent the viewer from approaching my work with the same visual-intellectual lens that is typically adopted to approach contemporary art? My conclusion was no. Humans are animals that cannot stop thinking. There is an undeniable desire to interpret things. However, I am able to minimize this action by accentuating other components of our perceptions.

6 Peter Goldie and Elisabeth Schellekens, Ed. 119
Influences in My Direction

I wanted to find a way to redirect the role of “expression” from presenting framed intellect which accentuates the viewer’s thoughts, and shifting to other possibilities of expression. The direction of sensational impact is something that I gained from the works of Janet Cardiff and Fujiko Nakaya. I felt the primal objectives of their works were not fastened to the burden of meaning even if there were high levels of intellectual input in their making. There was no heavy enforcement of comprehension as these works were presented to the audience. Their works were, I felt, accentuating physical sensation instead of sensation of thought.

I saw Janet Cardiff’s work in the Museum of Modern Art in New York City. The title of the work was “Forty Part Motet”. She arranged forty speakers in a room shaped in an oval. Cardiff describes this arrangement in an interview, “so that the listener would be able to really feel the sculptural construction of the piece by Tallis. You can hear the sound move from one choir to another, jumping back and forth, echoing each other and then experience the overwhelming feeling as the sound waves hit you when all of the singers are singing.” Experiencing the piece was exactly what she describes. The sound wave hit my body. She did not ask me for an accurate understanding and meaning of the work. She describes the arrangement of speakers that allowed the audience to experience her work in a visual and physical way.

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There was a similar element in Nakaya Fujiko’s “Fog Sculpture”. She utilized a machine to create mist to generate fog in an environment. Instead of a usual visual intellect being stimulated, I found a striking physical experience through the work. I was amazed at the degree of density of the fog. The thick fog started to cover the entire body of my friend and eventually my legs and arms became unseen as well.
It was a deeply physical experience rather than one of accentuated intellectual meaning. The environmental aspects of these works were wrapping an atmosphere around viewers and we were immersed in a phenomenon of constant change. In Janet Cardiff’s work, when the audience stands in front of a speaker, they can hear a single voice and the dynamism of sound waves and echoes altered in different locations. Standing in the center of the circle was the spot for full harmony and a sensation of the vibration of pure sound, just as standing in dense fog was a place of physical experience, yet only fog. This physical sensation of experience is the most profound driving inspiration in my work.
Strategy

Primal Objective

The primal objective of my work was to present a multi-sensory experience of perception. Narrowing down the core criteria helped me to focus on the process of producing. In this way, I could think of other collateral conditions such as aesthetics and value of materials as subordinate issues to handle. Furthermore, the idea that the work “develops behavioral applications and applications that enable the user to become an essential part of the work through their presence or interaction”, became an additional core of the thesis work. Therefore, I hoped to minimize the role of the thought-sight process in art, and introduce a climate that provokes the activation of the participant’s other senses.

However, I had to face a challenge before beginning the work, which was the decision regarding possible applications. It is impossible to create a work that does not communicate some meaning in its presentation. If the statement “our undeniable desire to interpret things” contradicts with the aim to present something, then how can I even start producing? So, the dilemma was to find a prerequisite that conflicts least with my aim, because as I mentioned above, it is inevitable that any object will influences a viewer’s mind.

Finding a perimeter for my objective and understanding the prerequisite that defines the perimeter was a critical aspect to begin the project. For instance, we need a ground in order to walk and we need our body to move. When we only have a limited amount of energy in the body, we are able to walk with certain conditions. When we have hard enough ground and gravity, we can walk. Because there is ground, body, condition of body, gravity and so on, we are capable of walking. Those conditions restrict us in how far we can walk. Thus, we can say that, due to limitations, we have the capability of action and thought. Then, what is the prerequisite of my activity of work? I began

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thinking in terms of a primal objective and subordinate objectives. In my work, my primal objective was to appeal to physical sensations. Deeply impressed by the sensational impact of Janet Cardiff and Fujiko Nakaya’s works, I decided to convey the sensual experience rather than presenting a mind related concept that concentrates and saturates as lumps of thought. Furthermore, the question “What experience would be desirable to share?” became a central motivation in the activity of making the thesis work.

The sound of a bell had been intriguing to me. I imagined hundreds of bells moving together and thought that would be a pleasant experience. This was the starting point of my work. I believe that there is a universal foundation in any job. We work to convey something from A to B in both time and space. For instance, a baker understands the quality of the taste of bread. He or she has to take the existing quality of the taste and work to meet the quality required to sell it. A teacher brings the quality of a system of comprehension and presents it to the next generation. My role as a maker in this project was to carry the quality of the bell to people. One of the necessary conditions of making art is the artist's aspiration to share the work with others. Therefore, the way in which I might construct the presentation of the bells without eliminating their seductive quality became an important aspect of the project. This consideration joined with the vague imaginings that I had had of “hundreds of bells moving together to be a pleasant experience.”

I had two choices of how to move the bells. One was to mobilize them; the other was to let people move them. A problem of mobilizing a mechanism is that the work easily becomes just something to look at. When the object’s function is only to be looked at, the work easily falls into an object of thinking, because of the tendency like Heidegger notes, “the eye makes itself normative in knowing.”9 However, we do not only utilize sight to perceive the world, even if there were nobility in sight within our tendency for the perception. Thus, making a system that allows people to crank and hear the sound of a large amounts of bells stimulates the other senses in the domain of thought – a kind of thinking with the body.

Subordinate Objective

A role of aesthetics of the object came into question before starting to make the piece. I have mentioned, I tried to simplify this role. Since I decided to have a mechanical cranking system, an object was needed to attract the audience into action. The design of the structure also needed to contemplate strength, so the dominant restriction to aesthetic considerations was a mechanical and structural restriction. Craftsmanship was considered to avoid disturbing the viewer’s eyes, and also in order to create the exact right fit for each part. There was no consideration of a symbolic value of materials. My prevailing apprehension was to succeed in delivering the experience with a combination of senses. Therefore, the overall aesthetic was only needed to be harmonious and balanced with the primal objective.

The sound of bells could be presented as music. In order to avoid the conflict with the primal objective, I chose them to be as simply comprehensible as the sound we hear when the wind blows, but we do not hear it as the music of the wind. This attempt can be identified as my claim to isolate the objectification of vision. It was unnecessary to compose music and to convey the emotion of the creator, but as I asserted, the sound needed to be the supportive device for the attempt to accentuate the sensual framework of the experiencing subject.
Body of Work

Mechanism

A project I made in 2010 became the mock-up for the thesis project. Without having had the experience of making it and becoming a viewer of the project, I would not have been able to even start the thesis work. Over eight hundred bells were hung from the wooden strips that constructed the ceiling of the piece.

The objective of the work was to examine the relationships between objects as well as the viewers’ relation to them. The senses of touch and hearing in the viewers’ relationship to the objects were also part of the importance of this piece. An example of the questions I was asking about this piece is “What if each wooden strip moved and the motion created the noise of bells?” This curiosity was the main force that led me to the thesis project. I wanted to experience what it would be like in a physical sense. The overall height, width,
and depth determined by the lengths of the shafts in the thesis work was decided by the “sense of experiencing” I received when creating this mock up. The application of the phone cords, by which the bells were connected to the wooden ceilings, resulted from this experience as well. Using any softer materials such as strings caused them to tangle. The tangling problem created a hesitation in viewers to touch the work. The phone cords solved this problem. They were stiff enough to not tangle when people touched the bells.

The next question raised was “How to move the bells and in what way?” Researching mechanical movements, I was inspired by Ruben Margolin’s kinetic sculpture. He mainly uses a cam mechanism to move his sculpture “The Square Wave.” (below)

![Image of the cam mechanism and bell sculpture]

The cam mechanism allows for vertical movement. Arranging each cam in an offset fashion helps to create a different timing for each motion. I consulted a few engineering students at RIT for assistance in the mechanical aspects of this type of machine. Cameron Bosnic, a senior computer engineering student, influenced the process I used to achieve the final work by telling me the name of this mechanism and advising me on the possible motion I could create by utilizing the cam mechanism.
Team Work

At the start of the project, I had to face my ignorance in terms of mechanical knowledge. In lieu of researching and trusting my own knowledge, it became critical that I find knowledgeable people from whom I could gather appropriate information that I lacked with regard to the specific features of the mechanism. I absorbed any and all information I thought to be relevant to achieve my end goal. My role was gathering the intelligence, and experimenting with mechanical function through models following the idea and suggestions they presented.

One of my committee members, a sculpture professor at SUNY Geneseo was Dan Dezern. He gave me the idea that lead to my decision on how to connect the wooden disks to the shaft. Portability was one of the crucial aspects. Since I could not begin the construction of the work in the gallery, there was a scale limitation in the consideration of the work from the studio to the gallery. Dan Dezern advised creating a structure with a connection at the disk and shaft. The idea was to buy a shaft collar and weld it to a steel disk. The disk would also have to have holes, so I could mount them onto the wooden cam disk with screws. The industrial supply collar has one screw, which allowed me to arrange the position of the disks as well as disassemble and reassemble the pieces. To smooth out friction or gravitational resistance, I arranged the disks in a pseudo spiral format similar to the fractal geometry found in natural occurring seashells, so as to displace the weight as well as resistance. I had to offset the shaft insertion point on each disk in a manner that allowed proper rotation. The arrangement of the disks had a significant effect on the smooth rotation of the shaft. Also, gravity was a consideration on the arrangement of the cams. The picture below illustrates how this is possible.
Figuring out the diameter of the shaft size was another critical feature. I wanted to have a shaft about fifteen feet in total length. This shaft had to support the weight of disks, bells, strings, wooden arms and wooden strips. It also had to be durable enough to withstand the tension created by motion. To solve these problems, I referred to the advice of engineers Andrew Garland, Cameron Bosnic and Alvaro Prieto. All of them, had engineering backgrounds, and suggested that I utilize a pillow block bearing to ease the friction on the shaft that would be created by the rotation.

Andrew Garland calculated the approximate desirable shaft size. His suggestion was to use the shaft with an outer diameter of two inches to deal with all forces and weight and to reduce the deflection of the shaft. I made a decision to use a one inch diameter shaft as opposed to a two inch shaft. The main reason was simply a financial limitation. Furthermore, Daniel Porter who was my classmate and has about ten years
experience as a sculptor advised that a one inch diameter would suitably hold the weight plus the friction. If I used the one inch outer diameter shaft, the cost of the shaft itself and the shaft collars and pillow blocks became affordable.
Structure

I was looking for a light and sturdy structure to support the weight of both the wooden strips and bells on a structural frame. Daniel Porter and Tawen Huang, the latter my classmate, who has a background in architecture, suggested that I look for a “truss” type structure. This structural design is utilized for airplanes, bridges, tents, and buildings.

I chose to use steel simply because I had access to it in the metals studio. Also, I knew if I chose wood instead, I would have to deal with the warping of the wood over time. Due to the concern of portability, a separable structure was desirable. Furthermore, I wanted to have this visual structure just as a supporting device. In order to achieve this, Daniel Porter recommended that I build the structure with a jig. The critical benefit of using a jig was the precision I had to have for an exact fit of the joineries.
I colored the truss structure semi-black with a gun blue. The only reason for the coloring was to tone the structure down compared to other components such as the wooden parts and bells. I wanted the structure to exist just as a supporting structure. Lee Crowley, who was a first year graduate student in the metals program, assisted me by staying up one night to color the steel structure with me.

I used square tube of mild steel. The connection points were made with a flash joint with square inner and outer tubes.

Making more than one thousand tiny bells was another significant challenge. The bells were made of galvanized steel pipe. Economics and time limitations were hindering factors in my process. I needed to find the fastest and cheapest way to make a large amount of bells. Having said that, I tried to find the most rational way to construct them with different techniques such as die forming, casting and using the spinning lathe. Although experimentation with these techniques were necessary, they did not aide in my effort with the time constrain. They only affected the overall aesthetics and I could sacrifice those concerns to meet the time constraints. Another discovery yet to be made in the experiment was functionality.

The very shape of the bell triggered new tracks of thought and new problems to overcome. For instance, putting a slit in the bell creates a high tone of sound; without the
slit, the sound is usually dull. At the same time, the bells needed to be just a bell. I wanted to separate the function of the bells from their traditional forms, which are often tied to symbols or cultural meanings. I felt the desire to simplify the bell to its purest form. Thus, I decided to choose functionality over aesthetics. This simplification was needed to achieve the making of fifteen thousand bells.

Another help was obtaining a labor force to assist with other aspects of construction. Since the structure was simple and I had prepared all the parts of the bells, I was able to ask people for help assembling them. There were no decision-making processes left to them, simply assemblage. Cozette Phillips, artist-in-residence for metals studio, Jinhee Park, Sihoon Kim and Sooja Lee, metals MFA students, Kate Cosden, Lidia Martin, metals Seniors, Patrick Thompson, metals sophomore, and Kaita Takemura, my brother, all contributed to the production of the bells.

Solving the problem of how to finish the surface of the wooden parts came from the knowledge of a wood MFA student, George Dubinsky. He suggested that I use shrecket and gel topcoat for the finish. Constructing wooden arms on time would not have happened without the help of another wood MFA student, Peter Park. He showed me how to use the appropriate machines and assisted me in cutting all of the parts for the arms. Again, I was assisted by from the metals studio Cozette Phillips, Jinhee Park, Sooja Lee, Tawen Huang, Kate Cosden, Lidia Martin, Pattrick Thompson, other metals sophomore students Chealsy Fay, Adam Dumka, Kristen Lesch, and a resident artist Haxia Bai for the assemblage of the arms.

I used a bicycle gear and chain to facilitate the movement of the shaft. Patrick Thompson and Adam Dumka were working at a bike-shop and they helped me to obtain the different sizes of gears. This gave me an important opportunity to see different sizes of gears and smooth the rotational friction for the comfortability of cranking. Originally, I wanted a bigger gear than the size of a normal bike gear. Using the bigger gear size would require less force to turn the crank and would ease the extention of the chain over time with fewer rotations. Dan Fritz, who was studying industrial design at RIT, created the three dimensional drawing with the CAD program and I sent the CAD file to a lazer cutting company. However, the products I received did not fit the bike chain, so I ended
up back at the point where I started and abandoned the CAD-made gear to use the bike gear.

When all the parts were prepared, many people assisted me in assembling the work: from the metals studio, Cozette Phillips, Jinhee Park, Daniel Porter, Sooja Lee, Tawen Huang, Meng-Han Yu, Lee Crowley, John Archer, Kate Cosden, Lidia Martin, Lia Beauchemin, Erica Bello, Christopher Wells, Partic Thompson, Chealsy Fay, Adam Dumka, and Kristen Lesch; from the ceramics studio Brian Banks; and from the wood studio, Peter Park and Peter Basil.
This intellectual and physical collective effort in the making process did not alter my intention, nor did they change the potential of the work. They elevated the potential of the work. The presentation and reflection of individual autonomy was not an absolute requirement for the object maker. In other words, I do not believe in the presentation of originality by the maker. The role of my work was simply to intermediate the presentation of the bells with the intertwined senses as an experience of art.
My Personal Interpretations as a Viewer

If there is an object in front of us, we have the initial reaction of understanding it through words and ideas. Common questions include, “What is the name of the piece?” and “What was the maker hoping to express in this work?” In other words, we have an unstoppable and unavoidable desire to name a thing, then comprehend it as such. My thesis work was an attempt to accentuate the experience of the work, not as an object to look at, but as an object to interact with physically. In this respect, by watching how people interacted with the work, I felt it was successful in reinterpreting what we usually automatically understand as framed intellect. When watching people as they were attracted to and interacted with the work during my thesis show and at Imagine RIT, I saw that my work was constantly in motion and this motion was brought about by people both young and old.

The quality of overall aesthetics, which was unified in the naked mechanical structure, repetition of wooden strips, arms, bells and their movement of undulation created by the offset cams, was convincing people to participate. The work met my
criteria when people began to crank it. When they found what the mechanical function did, their eyes started to sparkle. They had to figure out the appropriate rotational rate to ring them effectively. The friction of wooden cams and arms create fluctuations, and once the wavering echoes to the bells, more than one thousand bells began to ring. The understanding of art, such as the understanding of an autonomous intellectual discipline, did not define the climate of the work, but people’s physical participation did. A person’s action to ring the bells invited another’s curiosity and willingness to crank it using his/her own body even if they were a distant from the work. The person’s action echoed the other’s. Many people closed their eyes while someone was cranking it, and walked under the ceilings to touch the bells or just stood under them to listen.

Thus, the significance of the moment was its mechanical capability to prompt participants’ interactivity with the aesthetics of the work. The work functions as an exchange device. The object invites people’s participation to apply their energy to the object, and in return the object produces the combination of senses for all listeners, viewers and participants. Therefore, my work could be described as “Relational Art” like
the statement of Nicolas Bourriaud. The artwork creates a social environment in which people come together to participate in a shared activity. According to Bourriaud’s book Relational Aesthetics, relational art is, “‘The role of art work is no longer to form imaginary an utopian realities, but to actually be ways of living and models of action within the existing real, whatever the scale chosen by the artist.”[10]

However, it is possible to interact with the piece purely by intellect. I did not intend to create an artwork to control people to not think. My work is not about presenting unknown or mystery. As I mentioned, I have no interest to control an audience’s intellect through visual information. Although, the visual information brings us to the inevitable question: Is there any possibility of finding the intellectual meaning of the work? I would be able to answer this only as one of the viewers or as part of the audience.

By experiencing the movement of the bells, I can start to imagine their origin. There is no record of who invented the bell. The bell is older than recorded history. In Japan, bells might have been transported from China or through Korea. According to Seigo Matsuoka, the Japanese used to call the bell sanagi. Sanagi means a “pupa” now.

In ancient times, according to Matsuoka, people hung the Sanagi from a tree branch. There are two different kinds of bells that exist: one has a knocker inside, the other is empty inside and is hit from outside. Sanagi did not function in either way. People hung an empty Sanagi from a branch without the knocker and they did not hit the bell to make the sound.\footnote{Seigo Matsuoka, “Katyo-Fugetsu no Kagaku” (Tokyo: Chuo-koron-shinsha: 2004) 319}

In ancient times, people believed in animism. There is an influence of animistic belief in Shintoism. In Shintoism, deities do not stay in one place. People have to visit a certain place and call to ask the deities to visit them by utilizing bells. This use of a bell is something that could be considered a “Calling” mechanism.

As I said, there were no knockers inside the bells, and they were not struck from the outside. Knowing this, I could begin to formulate my hypothesis. The hung bell did not make the noise of metal-to-metal contact, but the form of sanagi capturing the wind. This usage of the bell was constructed by their curiosity over the nature of the wind. Hanging Sanagi was their way to visualize the spirit of a naturally occurring phenomenon. This was their way of satisfying their desires to grasp the inner meaning of the phenomenon. We do exactly the same thing right now in different ways. For instance, I am trying to grasp the right words in English to express what I am thinking. Unfortunately, my mind is much more complex than the small issues of language, and I cannot compare the world to what I can speak or write. So while I drop a word, I purify and simplify that state of mind, which means when I choose a certain word, I have to give up the other possibilities of expression. Because of this nature, a speaker continuously tries to grasp what he is really trying to say. A listener continuously needs to try to understand what the speaker is trying to say. This idea in itself illustrates my point. We can never really translate from mind to word or vice versa. We might only be able to express too little or too much. The bell emerged to satisfy an individual’s desire, the desire to call the inner meaning of a phenomenon. This is the origin of the bell. The symbolic value of the bell begins to show our inability to reach truth, but still is a constant desire to grasp it exists.

In the piece I made for my thesis work, the *Mechanics of Interaction* has a cranking system. The overall aesthetic functions to capture people’s eyes to attract their desire to
crank the handle and activate the mechanism to ring the bells. Thus, the meaning and objective of the work is to call on the audiences’ desire to breathe life into the object.

**Conclusion**

Western art and its evaluation are constrained by the framework of language. I do not deny that there is a value there, but what I attempted with this thesis was to redirect a person away from the hierarchy of senses where sight is privileged. I believe that most of contemporary art which falls into this tradition tends to forget the nebulous nature of meanings.

According to the *Oxford English dictionary*, text means; “The wording of anything written or printed; the structure formed by the words in their order; the very words, phrases, and sentences as written.” The word “text” came from the Latin verb “Textus” originally. The meaning was “textile”, “intertwined thing”, and “web”. I am attracted to and prefer to use the term “textus”, if the *Mechanics of Interaction* needs to be interpreted literally. I interpret “textus” in a broad sense, ambiguous, enveloping music, melody, dance, rhythm, picture, craft, etiquette, and even ceremony.

What is our intention when making and interpreting art? Acquisition of language allows us to challenge the unknown. Language is an ability to transform the unknown into the known. We cannot stop naming when we encounter the unknown because, as we know, we are never able to reach truth. The extent of web-like actuality is too complex to compare to the indications of words. Comprehension stabilizes the meaning for us, but once we find a meaning, we encounter different possibilities of understanding when we look at it from different angles. Thus, we dance, sing, write, make an object, and conduct a ceremony. I am highly attracted to this tension of grasping for the unknown. The facing of the unknown and the drive to know was my energy source and the motivational core of the work.

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Description of the work

Name of Work: Mechanics of Interaction

Size:
- Height: 12 ft.
- Width: 9 ft.
- Depth: 15 ft.

Materials:
- Mild Steel
- Galvanized Steel Pipe
- Stainless Steel
- Baltic Birch Plywood
- Phone Cord
- Bike Gear
- Bike Chain
- String
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Schwarz, Arturo The complete works of Marcel Duchamp. London: Thames and Hudson, 1965


