**Perceptual condensation within contextual field**

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**Abstract:**

To break our over reliance on records produced by instrumentation, it is imperative to produce stimuli based on perceptual structure and the human umwelt through which we fashion our relationship with the real. In previous publications I have carefully tried to tease out and ‘render visible’ almost one–by-one, a raft of differentials between experiential vision and optical projection or picture space while always retaining sufficient pictorial elements to avoid the exercise being dismissed as ‘creative subjectivity’. In this paper the drawings and paintings aim to simply record what is occurring to me without reference to arbitrary geometry, conceptual consideration or pictorial convention and to show just how far removed one is from the other. One of the biggest issues relating to the phenomenon of vision remains how we package all the information that occurs to us. How does the phenomenon, the relationship we form with the real, present? Somehow we present very significant scale changes across the phenomenon or engage in perceptual abbreviation that doesn’t seem to interfere with our comprehension. We are truly engaged in multi-layered, creative processes of engagement and realisation heavily reliant on neural feedback circuits, learned experience and careful choreography involving composition dependent on our intent in the world.

Traditionally processes developed by artists are subsequently adopted and ‘deployed’ by others as ‘communication tools’, the carriers of content or meaning. Hence a new form of illusionary space is a big deal. It changes the fundamentals of how we communicate while revealing new aspects of our developing relationship with the real. The invention of the camera has interfered with that relationship.

As indicated, some visual artists and I am sure some musicians, have kept the faith in a world dominated by third party observation and a conceptualised notional reality to provide us with the essential groundwork for change. We need to found a system of communication that works in accordance with the fascinating capabilities and efficiencies of experiential reality. There is clearly a great deal that we simply do not currently understand about ‘observation’. It’s equally clear that instrumentation does not stand in for experiential reality. What do the records made by instrumentation actually mean?