#14 (It’s Up There)

The urban landscape of our modern environment is as visually complex as it is overwhelming. In a structural sense it is dense with billboards, banners, and signs whose vivid colors demand our attention. In addition, the noise emanating from and echoing within these spaces is enough to subdue and callous the senses. For solace we create mental habitats that filter not only noise but the abundance of signals, messages, and forms crowding us. Since these overwhelming spectacles and forced awe is a modern constant, we must adapt in order to prevent being swallowed by the excess.

Joan Fontcuberta describes the transition from urban spaces into rural places, and the resulting perception of the “natural” environment as “an artificial set, with all the clichés you might expect to find on calendar illustrations. A nature so perfect could not be true.”1 As inhabitants of one (urban) and potential visitors to another (rural) our subconscious distrust of the real is amplified. We focus on this strange environment in order to situate our self and find our bearings. We seek the familiar: street signs, rocks, water, a landmark building, or photographic moments to situate the existence of our experience. In this process we reorganize the landscape into familiar terms; we create meaning where there is none and a truth that is possibly in complete opposition to the reality of the rural landscape.

We mark our progress by the forms we have left behind or the ones we head towards. Space becomes our solace, an opportunity to view form, which has yet to be interrupted. However, through its construction or creation it too serves to interrupt. *#14* (*It’s Up There)* allows the viewer to interpret a landscape of form, give thought to its function, and visualize the space between. It allows the viewer to encounter the interior of a 2D object and the aesthetic nature of its structural supports. Additionally the cells (silver circles) call attention to the surface of the structure and the spawning, splitting, and building of a sprawling urban landscape, and the limits of a particular space’s ability to sustain form and growth.

1 Fontcuberta, Joan. *Landscapes Without Memory,* New York: Distributed Art Publishers, 2005, p.4.